OCT 1 1947

SCREEN RADIO MUSIC STAGE

VARIETY

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WHAM COIN FOR JAZZ 'LONGHAIRS'

'Selling' That Paris Hemline Creates Bigger Talent Mart at Fashion Shows

Increasing use of talent at fashion shows is resulting in the formation of a special department at the William Morris agency to handle that type of presentation.

During the past year, more acts have been used at shows in hotels and department stores than ever before. Much of the increased use of performers is due to the fact that couturieres and dress manufacturers have had to sell the new hemline to women, and consequently went all-out to lure buyers and fashion editors to the showings with expensively produced shows, many of them containing high-priced acts.

Indicative of the lucre prevalent in that field is the fact that Ilka Chase has been getting from $750 to $1,000 nightly to act as commentator at fashion shows. Watson Barrett, Albert Johnson and Anthony Nelle have been retained to produce shows, and Gluck Sandor has been hired to do dance-production.

One elaborate show which starts today at the Syrian Mosque with sponsorship by the Kaufman dept. store, Pittsburgh, is produced by Nelle with talent including Imogene Coca, Gomez & Beatrice and Dick Smart, and special lighting and production by Andrei Hudiakoff. Another show being planned by the Philadelphia Inquirer at the Forrest theatre will have Johnson producing with Gluck doing the dances. A St.

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Crosby to Be Taped From Now on as Tests Show Improvements

Bing Crosby's on tape, from now on.

His season's teeoff stanza on ABC tonight (Wed.) was tape-recorded, then tape edited, then transferred to platters. Until a better process comes along, all future shows will be similarly waxed. It's claimed the fidelity of the playback has been improved by the new technique, on which Crosby Enterprises has been experimenting for months. Main advantage of the tape at this time,

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$600,000 ADVANCE FOR B'WAY 'ALLEGRO'

Advance sale approaching $600,000 is expected for the Rodgers & Hammerstein musical, "Allegro," opening at the Majestic, N. Y., next Friday, Oct. 10, for a new advance record on Broadway. Among musical shows in recent past, "Seven Lively Arts" claimed a $350/400,000 advance; the Air Force "Winged Victory" had about $300,000, and the straight legiter, "The Iceman Cometh," last season, had $257,000.

Theatre Guild management reports it must return $25,000 in orders because it doesn't have proper seats on particular dates, etc. It's had 10 people working on mail orders,

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No Rush to Film 'Butch'

"The Little Flower" is apparently considered unphotogenic by Hollywood. Contrary to the usual practice on the death of a colorful national figure, not one film company has as yet indicated its intention to make a picture based on the life of Fiorello H. LaGuardia.

Motion Picture Assn.'s Title Registration Bureau reported this week that neither majors nor indies had endeavored to stake claim to a label for a pie on the former New York mayor. Generally there's a slough of such titles registered within a few hours of the death of a widely-known figure.

Riding Herd On Three-Reel Hoss Oprys in the East

Universal will take to the bad lands of Westchester and Long Island to lens a series of three-reel westerners designed to substitute for Bs in dual-feature houses. Six 25-minute oaters will be turned out during the coming year, with almost all the shooting to be staged at dude ranches located within commutation distance of the New York office. Program, which received the okay of William Scully, U's sales

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KAYO TO NECKIN' IN DRIVE-IN THEATRES

With the boom on drive-ins in full swing, operators of the open-air flickeries are now ganging up to put a crimp in necking and other boy-girl antics. The ops, who are reporting peak biz for their theatres, are hiring bouncers to patrol the drive-ins and do their stuff when they spy

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Pied Piper Disk Jockey

Boston, Sept. 30.

Disk jockey Sherm Feller, of WEEI's Club Midnight, got a letter from a South Boston father of 10 children asking him to broadcast a message to his 18-year-old daughter, missing from home since March, to return to the fold. Feller told how he had once run away from home, too, and wound up with an appeal that the girl come home.

Girl turned up a couple of days later. She'd been sitting in a car in a drive-in theatre listening to Feller when he broadcast the message.

CONCERT PAYOFF ON THE UPBEAT

The downbeat boys are taking their eyes from the longhairs. Ogling the hefty coin being garnered by the classicists during the past few years in the concert hall bookings, this year the jive boys and girls are successfully transferring hefty coin from Bach to be-bop in the increasing number of concert appearances of the jazz fraternity.

The jazz concert field is rapidly becoming one of the most profitable outlets in live entertainment. A terrific start has already been made this season at Carnegie and Town Hall, N. Y. Josh White, in an overflow crowd at Town Hall, nabbed $3,500 Saturday (20), Dizzy Gillespie and Ella Fitzgerald in a Carnegie shindig Monday (29) drew almost $5,700, and the "Jazz at the Philharmonic," an all-jazz offering at Carnegie Hall, Saturday (27), grossed a tall $9,300.

Jazz concerts are becoming so important that an increasing number of bands and performers are taking more cognizance of the field. Duke Ellington this year plans to do 100 longhair type recitals. Count Basie is entering the field with a long series in many towns, while the King Cole Trio already has debuted in concert one-nighters, culminating in a Carnegie Hall booking Oct. 18.

The new converts to the field are following the paths blazed by such

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American Airline Sees Chain of 15 Airport Cinemas for Shorts, Etc.

In what looks to be the first step in combining air travel with the film biz, American Airlines is shaping plans to piece together a chain of 15 or more theatres in airports scattered through the country. Flickeries would be erected as an adjunct of terminals with the idea of booking shorts and newsreels for one-hour shows.

Airline figures it can do boom biz both from rubbernecks who flock to the airports to gape at planes arriving and taking off, and from people waiting planes delayed in transit as well as passengers held up because of weather conditions and other delaying factors.

Similar intentions for New York airports have been voiced by Howard Cullman, chairman of the Port of New York Authority. Cullman wants to erect theatres at LaGuardia, Idlewild and Newark Airports as part of extensive building improvement plans.

Tops of the Tops

Top Sheet Music Seller
"Near You."
Top "Most Requested" Disk
"Near You."
Top "Most Played" Tune
"Feudin' and Fightin'."
Top British Sheet Seller
"Now Is the Hour."
(Details in Music Section)

1st Televised World's Series Game Nips Broadway Theatre B.O. by 50%

Television will definitely hurt the film boxoffice if there's sufficient public interest in the event televised. That's the conclusion drawn by Broadway filmery operators yesterday (Tuesday) when the first World Series broadcast in tele history took a nip out of theatre b. o. receipts running as high as 50% of the average Tuesday matinee gross in some houses.

(College football officials on the Coast, meanwhile, have turned down tele completely from covering their games through fear it would hurt stadium gate receipts. See story below.)

How much the offish biz on Broadway was due to actual attendance at Yankee Stadium (where there was a sellout crowd of 73,000), how much to radio and how much to tele, of course, at the moment is conjectural. A Hooperating won't be available till the end of this week. Theatre managers pointed out, though, that while biz suffered during the last all-N. Y. Series in 1941,

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Fred Allen's Fear

Buffalo, Sept. 30.

Local newspaper gal spotted Fred Allen nibbling on a vegetable salad in a Buffalo health diet shop and elicited admission from him that he'd become a vegetarian. Comedian claimed he never felt better, but he added:

"The mortality rate among vegetarians is very high after they reach 90. They're always being run over by meat trucks."

Binford's 'Social Equality' Crack In Tabu of 'Annie'

Memphis' censor chairman, Lloyd T. Binford, banning the showing of the Broadway legit musical, "Annie Get Your Gun," on the grounds "it's social equality in action"—referring to the Negro cast members—elicited a reply from co-producer Oscar Hammerstein 2d, who observed to VARIETY: "Social equality is something for theatre to be proud of; Mr. Binford is something for Memphis to be ashamed of."

Further rebutting Binford's statement that "Annie" was turned down in other southern cities—Chattanooga, Birmingham, Atlanta and New Orleans—it's revealed that Rodgers & Hammerstein haven't even negotiated for bookings there.

When Binford injected a new ele-

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Fay Bainter Believed Last Holdout From Old Actors Fidelity League

Fay Bainter, who joined Actors Equity Assn. during the summer, is believed to be the last remaining holdout from the long-defunct Actors Fidelity League. The actress took out an Equity card so she could play guest dates in strawhat, the original Equity waiver never having applied to stock.

Under the terms of the agreement ending the actors strike in 1923, Equity was given a union-shop rule on Broadway and the road. Actors

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The PERFECT CHRISTMAS GIFT
9 Christmas Carols

SILENT NIGHT
•
'TWAS THE NIGHT BEFORE CHRISTMAS
•
ADESTE FIDELIS
•
GOD REST YE MERRY, GENTLEMEN
•
CAROL OF THE BELLS
•
HARK! THE HERALD ANGELS SING
•
OH LITTLE TOWN OF BETHLEHEM
•
JOY TO THE WORLD
•
THE FIRST NOEL

by the HOUR OF CHARM
ALL-GIRL ORCHESTRA and CHOIR
Under the direction of PHIL SPITALNY

CHARM RECORDS, Inc.
P. O. Box 40, Radio City Station, New York 19, N. Y.

Ink Spots' Squawk on $ Remittances Stirs U. S. Talent Costs in England

The refusal of the Ink Spots to double between London theatres and suburban ballrooms, brought on by claimed faiure of the British Exchange Control office to remit $10,000 weekly to the United States, has precipitated a controversy in the London press on the huge amount of dollar exchange being lost by England through American performers.

The London Express and Daily Mail particularly have fanned the controversy by display stories pointing up the Negro quartet's demand that unless their funds were transferred to the U. S. they would refuse to play.

On top of the controversy over the Spots, a Southampton paper in a two-column head pointed up the fact that Mae West had arrived to earn 1,250 pounds weekly (around $5,000).

Cumulative inference of these stories created the effect that the country was losing badly needed dollar exchange through performers while England cut down on imports of vital necessities, including foodstuffs, in order to pay the acts.

However, total effect of these stories were mitigated by a yarn carried in the London edition of News of the World. In an interview with Harry Foster (Foster agency) who represents the William Morris office, through which the Ink Spots and Mae West deals were consummated, pointed out that England was very much the winner because of the exchange of performers.

Britons In America

Foster cited the fact that many British actors are working in the United States under a plan in which monies earned in the U. S. are remitted to England intact after a limited living allowance is deducted. He pointed out that troupes such as Donald Wolfit, John Gielgud, the

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AUSSIE DOLLAR FREEZE BALKS YANK TOURS

Restrictions on dollar takeaway in Australia have puzzled American concert managers and halted plans on contemplated tours Down Under for the coming season.

Marian Anderson, most prominent of the artists slated for an extensive spring-summer '48 tour, may not go now, according to her managers, if embargo on salary withdrawal obtains. Final word awaits arrival in this country next month of Frank Tait, head of Tait & Co., concert branch of J. C. Williamson Theatres, Australia's largest legit - concert managers. If Aussie managers can offer a guarantee against dollars owned here, or give some assurance that their government won't restrict money withdrawals, Miss Anderson and other artists promised will go through with tours.

National Concert & Artists Corp., which with Sol Hurok would sponsor Miss Anderson's tour, sent seven artists to Australia this past summer. Two, Isaac Stern and Simon Barere, are still there. Others, including John Charles Thomas, have successfully brought all their money out of the country. But this was before the freeze, and NCAC is awaiting word on situation of the remaining two artists. NCAC recalls that Richard Crooks, when he went to Australia in 1936, first major artist to go after the depression, had to leave some of his money there, when an embargo was placed on outgoing dollars.

Power Cuts Latin Trek; Mobbed in South Africa

Capetown, Sept. 23.

Tyrone Power, accompanied by 20th-Fox exec James Denton on a tour through this area, has dropped the South American phase of his itinerary for a more extensive route through Mozambique, Kenya, Egypt, Italy, Greece, England and back to the U. S. via Newfoundland. He will arrive in America about mid-November.

Stoked by an advance ballyhoo campaign, Power's appearance in Capetown caused quite a stir among local film fans, with police protection used to protect the actor from being mobbed by hysterical females. After three girls were discovered hiding in his private bathroom, an all night police guard was posted around his hotel.

Sports Shorts

Annual rodeo at Madison Square Garden, N. Y., which started a 30-day engagement last Sept. 24, saw patronage for the first four days markedly under that of last year. Advance sale opened two weeks earlier than usual but ticket sales are reportedly one third the volume sold before the cowhands opened in 1946.

Agency prices for World Series tickets sold in blocks of four for games at Yankee Stadium soared to $100 for the boxes, while blocks of three for games at Ebbets Field were priced at $125, established price being $8 per ticket per game. There was a weekend lull in the demand but incoming fans unable to get tickets from the respective clubs were prepared to pay the agency rates.

Changes impend at Madison Square Garden. Tom Gallery, of the Yankee baseball front office, may become matchmaker for the boxing shows, having promoted bouts on the Coast. Deal to that end was indicated at a recent huddle between Garden's head, John Reed Kilpatrick, the ailing Mike Jacobs, his lawyer Sol Strauss who has been acting to Jacobs, and Gallery at the Stadium Club, Yankee Stadium.

H'wood Wants to Cut 50% Off the 490 Accredited To Cover Pix Studio Beat

Hollywood, Sept. 30.

Studio flack heads will meet with Arch Reeve, local Motion Picture Assn. publicity topper, on Thursday (2) to work out plans for a cut in the number of press correspondents covering Hollywood. Current list approximates some 400 domestic and 90 foreign press people assigned to the studios. It's proposed that these 490 scribes will be sliced at least 50%.

Studios, it is understood, will issue their own credential cards under the new setup. Heretofore the MPA handed out blanket cards

Company publicity toppers are also working on plans to channel news only to ace columnists, wire services and trade papers. Reeve admitted a clampdown in his office because "our credential list has expanded to an all-time high, publicity departments find themselves in no position to take proper care of all newspeople on it."

N. Y. HOTELS JAMMED WITH SERIES TRADE

With the opening of the World's Series between the Dodgers and Yanks, every hotel in N. Y. is jammed. Majority are sold out for the remainder of the games, and business influx is reported heavier than at any time during the past year. Number of guests exceeds by far the amount which registered during the recent American Legion convention.

However, unlike convention business, the crowds are orderly and cafes are expecting to get an appreciable lift from the sports fans. Visitors, who started coming in over the weekend, gave niteries and restaurants a big Sunday night and contributed greatly to Monday's amusement business. Latter is generally considered an off-night. Broadway spots got the majority of the Series trade, although lift in attendance was appreciable in the eastside clubs.

Most hotel entertainment rooms failed to pick up to any extent. While reason for the business paucity here isn't fully explained, it's believed that the currently strong bills in cafes are a stronger magnet for the out-of-town trade than the name bands on tap in most hotel rooms.

New York is currently filled with many talent buyers, many of whom will combine business with pleasure. Jules Stein, Music Corp. of America board chairman, and Lew Wasserman, MCA president, scheduled business conferences in N. Y. to coincide with the Series.

276th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947".
El Capitan Theatre, Hollywood, Cal.
Coming soon, the most unusual picture ever made. KEN MURRAY'S Production, "BILL AND COO," in Trucolor. A Republic release.

Laurel & Hardy Made Members of Britain's Order of Water Rats

By HANNEN SWAFFER

London, Sept. 23.

Laurel & Hardy had the night of their lives on Sunday, Sept. 21, when the Grand Order of Water Rats, organization of the music hall profession, celebrated their initiation into the mystic order.

Apart from Laurel and Hardy, and a few whom England has permanently adopted, the only other American performers who have been honored with membership are Ben Lyon, Adolphe Menjou, Ted Ristori and Dave Apollon.

Biggest spoof of the evening was the arrival of four colored men who were announced as the Ink Spots, and whom most accepted as genuine. Just before they began to sing, however, a man came on the stage to tell them: "You are expected to double at Lewisham." Immediately they walked off saying: "Not on these terms."

Laurel and Hardy had invited as guests several provincial and Scottish managers who had been good to them on tour, and also the Lord Provost of Glasgow, who had given them the keys of the city.

Bud Flanagan, who proposed the toast of the guests, said that when he felt annoyed he didn't fly into a temper or go into a corner and cry. Pulling out a strip of film he said: "I have a look at Laurel and Hardy like this and then I say: 'Gee, they're bloody funny'."

"When Hollywood artists come to England to perform," added Flanagan, "people usually say that they must be finished. Laurel and Hardy will never be finished."

Ted Kavanagh, who writes the famous ITMA script for the BBC, said that when Stan Laurel and Oliver Hardy returned home Stan's thinness would be a good advertisement for Britain's austerity, but if Oliver was seen first we should never get any more food parcels from America.

At the end of leg pulling, and Rabelaisian humor that lasted nearly six hours, Bill Johnson, the male star of "Annie Get Your Gun," scored the big success of the evening. Although folowing such stars as Will Fyffe and Sid Field, who gagged and clowned, he was called on last of all to sing "Old Man River." Pushing the mike away he filled the enormous room with a great volume of musical sound that earned for him long and vociferous applause.

Laurel and Hardy now leave for a month's tour in Sweden. Then they go to Holland, France and Belgium.

Screening the Muggs

"CBS Views the Press," critical sustainer series on WCBS, New York, may soon devote a broadcast to VARIETY according to Davidson Taylor, network vice-president in charge of news and special events. The "Views the Press" staff is gathering material for such a program. The project is by no means definite, but if the show were done it would probably be as entertainment rather than analysis.

Don Hollenbeck conducts the series.

This Week's Football

By Harry Wismer
(Sports Director, ABC Network)

College

GAMES	WINNERS	*POINTS
Army-Colorado	Army	28
Boston U-Harvard	Boston U	6
Brown-Princeton	Princeton	7
Bucknell-Penn State	Penn State	21
Columbia-Navy	Navy	14
Cornell-Yale	Yale	3
Dartmouth-Syracuse	Dartmouth	6
HolyCross-Temple	Holy Cross	14
Lafayette-Penn	Penn	35
Pittsburgh-Notre Dame	Notre Dame	42
Villanova-Miami (Fri. nite)	Villanova	6
Illinois-Iowa	Illinois	1
Kansas-Iowa State	Kansas	10
Indiana-Wisconsin	Indiana	1
Michigan-Stanford	Michigan	35
Michigan State-Miss. State	Miss. State	6
Minnesota-Nebraska	Minnesota	7
Missouri-SMU (Sat. nite)	Missouri	6
Northwestern-UCLA	UCLA	14
Ohio State-Purdue	Ohio State	12
Oklahoma-Texas A&M	Texas A&M	6
Alabama-Vanderbilt	Alabama	3
Clemson-Wake Forest	Wake Forest	7
Duke-Tennessee	Duke	3
Georgia-LSU	LSU	12
Georgia Tech-Tulane	Georgia Tech	7
Miss.-South Carolina	Miss.	10
Arkansas-TCU	TCU	7
Rice-Southern Cal.	Southern Cal	1
Texas-North Carolina	Texas	3
California-St. Mary's	California	7
Oregon State-Washington	Washington	6
Washington State-Idaho	Idaho	3

(Games will be played Saturday afternoon, unless otherwise stated.)

Pro Football

NATIONAL LEAGUE

GAMES	WINNERS	*POINTS
N. Y. Giants-Philly Eagles	Giants	7
Pitt Steelers-Wash. Redskins	Redskins	6
Detroit Lions-Boston Yanks	Lions	7
Chi Bears-Chi Cards	Cards	10
L. A. Rams-Green Bay Packers	Packers	3

ALL AMERICA CONFERENCE

GAMES	WINNERS	*POINTS
Brooklyn Dodgers-Chi Rockets (Fri. nite)	Rockets	6
Buffalo Bills-L. A. Dons	Dons	7
N. Y. Yankees-Cleveland Browns	Browns	6
San Fran-Baltimore Colts	San Fran	14

(Pro games are played Sunday afternoon, unless otherwise stated.)

***Points represent predicted margin of victory, not the official odds.**

BAR ASSN. RAPS SHOWS RIDICULING LAWYERS

Cleveland, Sept. 30.

One panel of the American Bar Assn. last week took a swipe at film, radio and comic strip versions of attorneys, only to have topnotch ABA officials say the stand was not the official policy of the group.

Arthur J. Freund of St. Louis chairmaned the committee which consisted of Paul Porter, former chairman of the FCC, and Lloyd Wright, counsel for the Independent Motion Picture Producers of America.

Freund said no single subject gets so much attention from pix, radio and comics as crime, and that no group is so consistently ridiculed as lawyers. Instead, he suggested that portrayals of such great former

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Censor's Okay as 'Moral' Packs 'Em in at 'Brothel' Meller in Rural France

Paris, Sept. 23.

Marthe Richard, the femme alderman who succeeded in having all Paris vice joints closed, is responsible for the hit made in the provincial city of Troyes by a play titled "Maisons Close" ("Brothel"). Before the opening, producer Pierre Ducre and his Paris-Montmartre touring company, obtained an endorsement of Mme. Richard, whose name is now a byword in France, as representing the play as highly moral.

Result is that the public packed the theatre, shedding beaucoup tears when the meller showed a young man going into a brothel and finding there as one of the inmates his own mother, a former maid servant ruined 20 years earlier by the profligate son of her employer. The son then wounds the proprietor of the joint and is acquitted all the more easily since the investigating magistrate is, in true meller style, none other than his grandfather.

Daide Young, 22-year-old actress who has her first leading part in the play, clicks. The five girls who, suitably undressed, play the parts of the other inmates of the joint, are also strong draws.

Stagehands' Lifar Nix Causes Close of Paris Opera's Ballet Opening

Paris, Sept. 30.

Return of Serge Lifar as chief choreographer to the Paris Opera precipitated a turmoil last Wednesday (24), the stagehands refusing to work. As result, the ballet season due to open that night had to be postponed, with 500,000 francs (about $4,170) being refunded to patrons.

At time of the liberation, Lifar was suspended for life for collaborating with the Germans during the occupation. Since then, sentence was revised and lightened to one year's suspension, which is over. The Opera's ballet talent signed a petition to have Lifar recalled, and manager Georges Hirsch brought him back, despite protest of the more politically minded stagehands' syndicate. Lifar has been appearing on other stages in France since the war, and being accepted without too much fuss.

Management is now wondering whether forthcoming performance of "Lohengrin," first one since the war, will be held up due to stagehands' attitude.

MacMurray Defendant In Rent Overcharge Suit

Hollywood, Sept. 30.

Suit for triple damages of $6,081 for alleged rental overcharges was filed against Fred MacMurray and his business manager, Bo Roos, by Irving Link, retired merchant. Link's complaint, filed by attorney Gordon W. Levoy, says he rented three different apartments at various times owned by MacMurray and Roos.

On the first apartment, Link says the actor upped his rent from $100 to $300 a month in February, 1946. In another apartment, Link charges his rent was increased from $90 to $200 monthly in June, 1946. Third apartment's rent, complaint alleges, was lifted from $136 to $263 last November. Besides damages, suit asks for attorney fees and judgment for $2,027 with interest for Link's money, which he charges is improperly held by the actor and his manager.

FILM FINANCING COIN EASIER

Bankers Unloosening Coin for UA And Its Producers; RKO Pix Buy Set

Some lightening in the past week of the dim view bankers have been taking recently of United Artists and indie production in general has resulted in a more rosy outlook for UA and the filmmakers who utilize its distribution. Company itself already has found comparatively easy sailing in obtaining financing for its impending purchase of a group of new RKO films, while the indies are starting to re-arouse banker interest in giving them the coin to go ahead.

UA prexy Grad Sears and exec v.p. Arthur W. Kelly, now on the Coast, are also reported to be in touch with a source for raising at least part of the $5,000,000 fund they have been seeking to obtain to participate in financing of indies distributing through the company. While banks are still reticient about the loan because of a combo of the bleak foreign outlook and the upset conditions that prevailed until recently within UA, a group of private underwriters is said to have expressed interest. Sears and Kelly are slated to meet with them this week.

As result of the improved financial situation, a huddle that owners Mary Pickford and Charles Chaplin had with the producers a few weeks ago and confabs that Sears had with some of them last week, a considerably improved standard of morale has resulted both within the company and among the producers. This is a distinct switch from three weeks ago when some of the indies, in a vengeful mood over the apparent failure of owners or management to help them out of the tough spot in

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'Black Narcissus' Banned In Brit. Columbia for 1st Rank Pic Nix in Empire

Toronto, Sept. 30.

First J. Arthur Rank production to be banned in any unit of the Empire, "Black Narcissus," has been refused showings in British Columbia. Frank Fisher, general manager in Canada for Eagle-Lion Films, today (30) launched an outspoken protest to the higher Appeal Board.

While ban decision gives no reasons, action of censorship board is presumed to have been influenced by the blacklisting of the Legion of Decency, although the British picture got the greenlight from Joe Breen, head of the U. S. Production Code administration.

Starring Deborah Kerr, Technicolor film deals with a group of Anglican nuns sent to establish a convent in the Himalayas in India. Legion of Decency objection is that, although the sisters are not of the Roman Catholic faith, their garb is sufficient to cause confusion, as they grapple with worldly temptations.

"Black Narcissus" has been okayed in Canada by Ontario, Saskatchewan

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Hyman Exits Sol Lesser As Veepee After 33 Years

Hollywood, Sept. 30.

Louis Hyman, v.p. of Sol Lesser Productions, resigned last week after 33 years of association with Lesser. He was in charge of distribution for the indie producer.

Hyman's plans are uncertain at the moment, but it is understood possible that he will go into theatre operation. Lesser, who has been seriously ill recently, is reported curtailing his activity, with future production possibly restricted to the "Tarzan" series for RKO.

Poe Back in New York

Seymour Poe, Sol Lesser's eastern rep, returned to New York over the weekend after two weeks of huddles on the Coast with the producer and his brother, Irving Lesser.

Latter, who went west with Poe, returns to New York tomorrow (Thursday). He's former manager of the Roxy, N. Y.

Put the Blame on Dames

Return to long skirts was being given credit this week—half facetiously, half seriously—for RKO's willingness to sell a block of backlog films to United Artists.

It's said that RKO prexy N. Peter Rathvon fears the change in skirt length will put such a dated stamp on the films that they'll lose much of their value if held on the shelf too long.

Cripps as Boss Of Brit. Economy NG For U. S. Film Biz

Film industry's prospects of unsnarling the British tax situation darkened this week when Sir Stafford Cripps was tapped for the post of Minister for Economic Affairs with dictatorial powers over Britain's economy, both home and abroad. That appointment hands the reins to the leader of the austerity program who's reportedly set against any importation of Yank pix during the present crisis.

Cripps has opposed entry of Hollywood product on additional grounds besides the obvious one that it has meant a steady drain of precious dollars. It's understood he's against the playing of American films because he feels their depiction of the comparatively luxurious American way of life can only add discontent to the British. He reportedly expressed satisfaction when Yank distribs imposed their ban on pix shipments to Britain because of his convictions that American films would now do more harm than good.

Optimistic predictions on a settlement notwithstanding, the British government has yet to send an invitation to the Motion Picture Assn. or industry toppers to come over for talks on alternatives. That info leaked out of a meeting last week in Washington between Eric Johns-

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Don't Expect 'Pix Commie' Probers to Accept MPA Offer of More Witnesses

Washington, Sept. 30.

It wasn't anticipated here as likely that the House Un-American Activities Committee would take up the Motion Picture Assn.'s offer of yesterday (Monday) to supplement the Committee's witnesses with some suggested by the industry. With about 150 witnesses of its own on its agenda, it's not figured the probers will chance weakening their case with any outsiders not handpicked by their counsel.

Offer of the industry to provide additional witnesses was contained in a letter to chairman J. Parnell Thomas by MPA prexy Eric Johnston. He stated: "You will appreciate, I know, that in addition to the witnesses you have called, there are many other persons in Hollywood who can give you the facts, help you sift truth from untruth, and thereby facilitate the work of the committee. I can furnish you their names whenever you desire."

Johnston added a flat denial of the committee's charge that it put subversive, un-American propaganda on the screen.

Stevens Ailing

Hollywood, Sept. 30.

Mark Stevens is in Cedars of Lebanon undergoing treatment for stomach ulcers.

He was stricken Friday on set of 20th-Fox's "Snake Pit" and reported for work Saturday, winding up his stint before going to the hospital.

DISCOUNT BRIT. MARKET FOR NOW

Indications were accumulating during the past week that New York and Los Angeles banks were relaxing the unrelenting clutch they put on loans to producers when the British 75% tax was imposed. That means the indies probably will be going back to work shortly, although certainly not on the scale that prevailed before the U. S. b.o. began to slip last spring.

Bank of America and Security-First National on the Coast had previously insisted that their doors were not shut to indie loans, and a number of New York banks, including Bankers Trust and Irving Trust, were emphatic this week in stating their readiness to advance coin "if the setup is right."

A "right setup," in addition to the prime requisite of including proper producer, star, story and director, means a budget on which the bank can come out without trouble in the domestic market alone. The financial institutions, in general, were also setting up additional rules of caution.

One of the important points is that a producer cannot include in his budget a salary for himself. He must take his chance on profits of

(Continued on page 20)

Small's Pix Via 5 Different Cos.

Edward Small undoubtedly holds an alltime industry record currently as the most spread-out producer in Hollywood. His own pictures or pictures in which he holds a controlling interest are being distributed by five different companies. He has, in addition, one pic being made in Italy for which no releasing deal has been set yet.

Indie producer is represented at Columbia, Universal, 20th-Fox, United Artists and Eagle Lion. Amount of work he personally applies to each picture varies according to his deal with a particular studio, but he has a heavy financial interest in all the films.

For Columbia, Small has just finished "Black Arrow," budgeted at $1,000,000, and is preparing to put into work "The Fuller Brush Man," with a $1,400,000 layout. He's partnered on a 50-50 basis with A. Sylvan Simon and Red Skelton. In release at Universal is "Temptation." For UA he is prepping "Valentino," for which he has set a tentative $2,000,000 budget.

His son, in partnership with Ben

(Continued on page 16)

C. P. Skouras' $1,000,000 in '46 Likely To Make Him Year's Top Earner Again

Philadelphia, Sept. 30.

Charles P. Skouras, who was recently revealed as the top U. S. earner in 1945, appears to have his foot well in the door to grab off the same title for 1946. His salary and profit participation as topper of 20th-Fox's National Theatre circuit amounted to just short of $1,000,000 last year, almost twice as much as he made in 1945.

According to information filed by 20th with the Securities & Exchange Commission in Philadelphia, Skouras' earnings for 1946 in salary and additional compensation, before taxes, were $976,000. This is subject, however, to final adjustment, according to the statement, and may be affected by stockholder litigation against the NT chief and some of his colleagues in Fox theatre subsids. Figure, as it stands, compares with $568,143, which Skouras received in 1945.

Skouras' contract with 20th-Fox, it was disclosed, calls for a salary of $2,500 a week, plus 5% of the first $4,000,000 and 6½% over that of "contract profits" of National Theatres. This additional compensation, it was estimated by Fox, amounted to $846,695 for the 12-month period. Skouras' contract runs from July 10, 1944, to Dec. 25, 1954.

Spyros Skouras, 20th's prexy and

(Continued on page 16)

Mark Ostrer (G-B) Due In N.Y. Today for UA Huddles

Among the 2,241 passengers arriving in New York aboard the Queen Elizabeth today (Wed.) are Mark Ostrer, managing director of Gaumont-British. He'll huddle with Arthur W. Kelly, exec-veepee of United Artists, regarding playing time for UA product on the G-B circuit in Britain. Others scheduled to arrive include Steve Broidy, prexy of Monogram and Allied Artists, who's been abroad some six weeks, accompanied by Monogram national prez Norton V. Ritchey. They surveyed continental production possibilities in France, Italy and in Britain as well.

London theatrical impresario Prince Littler, Daniel Longwell, board chairman of Time and Life editors, writer Paul Gallico, and Arthur Christiansen, editor of the London Daily Express, are also due in on the liner.

Typecasting

Hollywood, Sept. 30.

Out yonder in Utah, where the Piutes hold forth, 20th-Fox wanted Indians to play Apaches in "The Ballad of Furnace Creek." But the Piutes were not the Apache type. Neither were the Apaches who inhabit Southern California in large numbers.

So the studio sent its scouts to Arizona to round up a troupe of Navajos, who look more like Apaches than Apaches or Piutes.

Expect Big Five, Schine, Griffith Appeals Dec. 8

Washington, Sept. 30.

Best estimates here are that all three motion picture appeals, now pending in the U. S. Supreme Court, will be argued during the tribunal's December term—a two week period beginning on Monday, Dec. 8. The cases include the New York Big Five appeal; and the Schine and Griffith Theatres suits. Attorney-General Tom C. Clark may, himself, make the opening argument for the Government in the all-important case involving the majors.

Because of the prominence of those who will argue for the defendant companies, including James F. Byrnes, the former Secretary of State and former Supreme Court justice, the independent exhibitors have been pressing for someone of equal importance to appear on behalf of the Government. Some of the independents took their case to Senator William Langer, (R., N. D.), who discussed the situation with Clark and claimed the attorney general would appear. The Justice Department is still noncommittal on this, however.

Goldwyn Halts Prod. After Finishing 'Song'

Hollywood, Sept. 30.

Danny Kaye washed up his job Saturday in "A Song Is Born" on the Goldwyn lot and Samuel Goldwyn washed up his production activities for five months.

Goldwyn shuttered his organization until March 1. Meantime, technicians under contract will be loaned out to other lots.

National Boxoffice Survey

Autumn Season Helps Biz — 'Father,' 'Stranger,' 'Passage,' 'Earth,' 'Tights,' 'Dance' Are Big Six

Cool autumn weather and unveiling of new season product is being reflected this week at the nation's film theatres, with business fairly well split up among the leaders. Several new pictures are being launched this session which may be heard from in the future, but it's the veteran grossers like "Life With Father," "Welcome Stranger" and "Mother Wore Tights" that are accounting for much of the intake.

"Father" (WB) continues in top position for second successive week with "Stranger" (Par) moving into second slot. "Dark Passage" (WB), getting around in key cities this week, is copping third money.

Others in the top six b.o. winners in order of strength and playdates are "Down to Earth" (Col), "Tights" (20th) and "Unfinished Dance" (M-G). This is the first stanza that the last-named has crowded up into the higher brackets.

Runners-up include "Desert Fury" (Par), "Crossfire" (RKO), "Wild Harvest" (Par), "Lured" (UA) and "Long Night" (RKO). "Lured," the Hunt Stromberg production, is shaping up well this round after a fairly slow start around the country.

Both "Fun and Fancy Free" (RKO) and "Foxes of Harrow" (20th) hint potential boxoffice possibilities on the basis of limited dates this week. Former is socko in its preem week at N. Y. Globe. "Foxes" is doing smash business at the N. Y. albeit getting a big assist from stage layout. It also is big on its Baltimore date.

"Outlaw" (UA) still is big although in third week in N. Y. "Desert Fury" is proving no stronger at N. Y. Paramount than it has been on previous theatre dates. "Singapore" (U) is shaping up for bigger coin on basis of engagements this frame, being nice in Washington, wow in K. C., stout in Minneapolis and fairly sturdy for second stanza in N. Y.

"Red Stallion" (EL), currently nice in Philly and Minneapolis, is big in Omaha and several other spots. "Something in Wind" (U), playing in five keys, is doing sturdy trade in most of these. "That's My Man" (Rep) looks sizeable in two Denver houses.

(Complete Boxoffice Reports on Pages 8-9)

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Sears Expects to Set UA's Takeover Of 6 or 7 RKO Films by End of Week

Hollywood, Sept. 30.

With a number of banks contacted by Grad Sears expressing willingness to finance the purchase by United Artists of a block of new RKO negatives, UA prexy is hoping to set the deal by the end of this week. It's expected that six or seven films may be bought from RKO for UA release.

Average cost of the pix is $1,000,000 each. Two plans for purchase are now afoot, one calling for down payment to RKO of 25% of the total due and the other for 50%. In either case, that amount would be financed with a bank loan. RKO would get the rest of its coin as UA collected it in film rental.

An angle still to be worked out is who's to get paid off with the first income, RKO or the banks. The banks definitely will not put themselves in a position junior to RKO, although they are willing to share first money with the company.

UA's purchase price is reported to be the negative cost plus "certain overhead," with RKO having no participation in any profits the films may turn in. This was the case in UA's buy of a group of pix from Paramount in 1941. However, there has been much eye-brow-tilting on the likelihood of RKO giving up all hope of profit-sharing if any of the films should turn out to be exceptionally big at the b.o.

RKQ's Hidden Profit

Nevertheless, RKO prez N. Peter Rathvon feels the company has an oversize inventory and may consider it worthwhile to have his money back in circulation rather than tying it up with an excess of backloggers on the shelf. He also has a hidden profit in each pic in the fact that the more films the lot makes, the lower its overhead on each one. Thus the product he sells to UA will have served to bring down the cost on what he keeps for his own distribution.

A number of the six or seven pictures that Sears has seen during the past week and has under consideration are not yet finished editing and scoring. Although there's been no official word to that effect, it is thought likely that the RKO deal may lead to similar transactions with other overstocked companies.

Bankers Unloosen

Continued from page 3

which they had been placed by the British 75% tax, were out to "wreck the company," as some stated it.

A small group of the producers at that time were trying in every possible way to get out of their commitments to UA in order to turn their product over to other distribs. With UA already suffering from the prospect of an extreme shortage of films next spring, success of such a move could have been fatal.

Apparently Chaplin and Miss Pickford took some of the edge off of the producers' bitterness and cooler heads among them did some more. Some of the old line UA indies pointed out that "wrecking" the company would mean slicing their own necks, because it would give them no bargaining position at all with the other distribs who use a limited amount of outside product.

Sears and Kelly's Moves

Sears added further oil, partially by clearing up the banking situation somewhat so that the producers have the prospect of being able to go ahead with their picturemaking. A meeting with all of the company's indies is slated for tomorrow (Thursday), by which time Sears and Kelly hope to have further optimistic word.

Still another calming factor to the producers' ruffled feelings was Kelly's success in at least partially clearing up the stymie that was keeping UA pix from British screens. Kelly set a deal with the J. Arthur Rank-controlled Gaumont-British circuit for seven pix and there is every prospect that others will get playing time later on. This clearing of the English circuit roadblock also is to a large extent responsible for the more favorable attitude the banks are adopting.

In addition to the seven films set by Kelly on the G-B circuit, an eighth UA film was booked independently last week. It's "Carnegie Hall," on which Sam Dembow, Jr., arranged the deal. Dembow is sales rep for Boris Morros-William LeBaron, who made "Carnegie."

Helen Deutsch's Plans Don't Include Columbia

Helen Deutsch, with Columbia as a producer-writer less than a year, said prior to sailing Friday (19) aboard the Queen Mary for a European vacation, she's not certain as to her future plans, but "definitely will never go back to Columbia." In her continental itinerary she plans a three-week stay in Rome, then visits Greece and Morocco via plane.

Following her return to New York about Nov. 10, Miss Deutsch plans one picture per year deal in the future and expects to spend half her time in the east. As a scripter she has worked on screenplays of "National Velvet," "The Seventh Cross" and "Ethan Frome" among others. Before turning to the films she was publicity director with the Theatre Guild.

Riskin Believes Banks Will Always Finance The Responsible Indie

Given the right sort of setup and distribution deal, banks are still ready to loan cash to indie producers without fixing arbitrary limits on amount, producer Robert Riskin believes. In New York to set the terms for releasing several pix through RKO following distribution of his "Magic Town," Riskin declared that "a lot of talk about banks retiring from the picture game just isn't true."

Regardless of the foreign situation, if "creative people" are behind a film and it has the right star values plus distribution, there's no reason why the pic couldn't cost $4,000,000 without the banks clamping down on the project, Riskin said. "'The Robe' could be financed today," he asserted, "and there's a picture that can't be done for less than $4,000,000 to $5,000,000."

Riskin conceded that the outlook for Hollywood independents "isn't very encouraging." "But I don't think they're going out of business by a long shot," he added. "He has to adjust himself to new conditions of financing and production. The banks, however, have not demanded a trimming of costs."

Producer has two new pix on the fire, "The Girl From Bogardus" and "You Belong to Me." Former which is to be based on an original of Michael Uris will probably be made first. Under current negotiations, RKO will handle both.

Riskin sees the trend towards shooting pix at their actual scenes as continuing on the upbeat. "Hollywood has discovered that you can get a feeling of reality by traveling to location rather than building sets. What's more, the costs are no higher for your improved background. We discovered during the war when we made documentaries that the average non-professional person on the scene can turn in a very fine performance."

Producer also said he's ready to correct his previous prediction that war pix wouldn't be made for at least five years after the war. He now believes the next year or two will have Hollywood making war films with sturdy b.o. results.

Riskin plans attending preem of "Magic Town" at the Palace Oct. 7. He'll return to the Coast within two weeks or so.

OPEN FORUM ON N.Y.C. AS PIX PROD. CENTRE

Open meeting to discuss the future of film production in New York is slated for the President theatre, N. Y., tonight (Wednesday). Meet will also tee off the film department of the New School for Social Research, N. Y.

Richard de Rochemont, March of Time exec producer, will preside. Speakers include Judge Edward C. Maguire, Mayor O'Dwyer's special coordinator on film production; Roger Albright, Motion Picture Assn.'s director of education services; Jean Benoit-Levy, United Nations' director of films; Louis Nizer, exec secretary of the N. Y. Film Board of Trade, and Bud Pollard, prexy of the N. Y. local of the Screen Directors' Guild.

Argosy's Mex Pic

Hollywood, Sept. 30.

Argosy's next production, "The Family," a story of Manchuria, will be filmed in a Mexican village.

John Ford picked the spot because the Mexican village has a large Chinese population, none of whom has ever seen a motion picture camera. His idea is that the Oriental actors down there will be more realistic than their camera-wise brethren in Hollywood.

Moral: Chaplin Should Heckle Congress More

Difference made in a film's take by a hefty publicity campaign was clearly demonstrated in opening of Charles Chaplin's "Monsieur Verdoux" in Washington last Friday (26). Crowds that lined up at the five low-capacity houses there over the weekend were in strong contrast to lack of interest when the pic preemed at the Broadway in New York last spring.

At Chaplin's insistence that his name on the marquee of the Broadway would be enough to line 'em up at the b.o., "Verdoux" came in without any advance bally other than a two-week ad campaign. In Washington, it was just the opposite, with p.a. Russell Birdwell getting the film involved in a controversy with the House Un-American Activities Committee which landed it on page one of the capital papers day after day.

Friday-Saturday-Sunday gross of the five Washington houses added up to almost $13,500, smash. Most of it came from the down Pix and the Apex, a class nabe, both of which broke all previous weekend records. The Senator, Naylor and Atlas, all nabes, did strong but not record-cracking biz.

"Verdoux" was withdrawn by Chaplin and United Artists, the distributors, after b.o. fizz at the Broadway in the spring to permit time for a press campaign to be devised.

Surprising to UA execs were the generally good reviews the film got from Washington critics, in light of the poor reception from the N. Y. newspaper ganderers.

SUGARMAN HEADS U'S 16M EXPORT ADJUNCT

Harold Sugarman has been named veepee in charge of export for United World Films, 16m subsid of Universal. Tapping of Sugarman to head overseas activities marks completion of integration of Universal's 16m foreign dept. with UWF since Sugarman was brought to U's h.o. last year to organize that wing. He formerly headed the company's studio foreign dept.

Integration action has taken place as a result of a London decision made earlier in the year during confabs of prexy James M. Franey with J. Arthur Rank officials. At that time, it was decided that UWF would handle not only documentaries, educationals, etc., but also take over narrow-gauge features.

Daphne du Maurier Due To Defend 'Rebecca' Suit

Daphne du Maurier, British author of "Rebecca," sails for New York within two weeks to take the stand in the plagiarism suit brought against her, David O. Selznick, United Artists and Doubleday-Doran by Edwina Levin MacDonald. With the trial in the New York federal court now set for Oct. 21 before Judge John G. Clancy, defendants are fighting an attempt to collect all earnings of both the novel and its filmization.

Action is now being pushed by J. Clifford MacDonald, son of the plaintiff who died last year. Claim is that Miss du Maurier pirated plaintiff's novel, "Blind Windows," which is also based on the second wife theme. One appeal has been heard already after the district court dismissed the action on the pleadings. That ruling was reversed and the case was sent back for a new trial.

While named in the suit, Miss du Maurier was never served and consequently her appearance is to support the other defendants. Arthur F. Driscoll, of O'Brien, Driscoll, Raftery & Lawler, reps for UA, while Charles S. Rosenschein will front for the plaintiff.

Buff. Area Has 303 Theatres, 262,758 Seats; 1st of MPA's National Surveys

Film industry—notorious for years as knowing less about itself statistically than any other major industry in America—takes its first step today (Wednesday) toward throwing a ray of light through the information blackout. Motion Picture Assn. is releasing the first of a series of directories showing total number of theatres in each exchange territory, total number of seats, days operated per week, name of company or person signing film contracts, circuit affiliation and number of houses closed.

Initial report covers the Buffalo area. It discloses that there are 303 theatres in operation with total seating capacity of 262,758. In addition, there are 18 shuttered theatres, with 12,770 seats. Of the total number of houses, 177 (with 182,026 seats) are circuit-operated, while 144 (with 93,502 seats) are non-affiliated. In addition, there are four drive-ins with a total capacity of 2,900 cars.

Followups to the 31-page mimeographed directory will appear semi-weekly for other territories. Coming soon will be New Haven, Oklahoma City, Omaha, Seattle and Washington, D. C. Individual reports on the 31 exchange territories will be followed by a statistical summary for the entire United States.

This will give the industry its first authoritative figure on the fundamental point of how many theatres and seats there are in the country, replacing estimates formerly used. Project is being conducted by the MPA under two budgetary grants, totaling around $200,000, to the research department headed by Robert Chambers. Research unit was set up about 18 months ago following discovery by MPA prexy Eric Johnston, soon after he took office, of the industry's lack of statistics on itself.

Ditto For Foreign

Similar project is now under way on theatres abroad. It was originally hoped to include in the U. S. survey many more facts of trade interest, such as distribs each house deals with, average grosses, etc., but tra-

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Ex-Czech Producer Plans '¾ Time' Remake in France

Remake of the 17-year-old German-produced filmusical, "Two Hearts in Three-Quarter Time," is planned in France by former Czechoslovakian film producer Josef Auerbach. Now prexy of the reissue firm known as International Optima Co., he leaves for the Coast today (Wed.) for a month's stay to huddle with Hollywood associates on the picture's production.

Control of the film rights to the operetta has already been acquired by him, Auerbach said. Picture's story is largely built around the music of Robert Stolz. Among Auerbach's other continental production plans is a film based upon the life of composer Anton Dvorak which he proposes to make in Czechoslovakia.

Arthur Mayer Probably Fears 'Esoteric' Means Upped Distrib Terms

New York.

Editor, VARIETY:

I cannot tell you how shocked I was by your recent reference to me as an "esoteric fellow." I will not dwell upon the impropriety of the use of so vile and approbious an epithet in a family paper such as VARIETY, nor will I emphasize the mental anguish which millions of New York picture patrons sustained at hearing their favorite exhibitor characterized in so scurrilous a manner. If you had described me as Metroteric, meaning an exhibitor who wanted to play Metro pictures and couldn't get them, there might have been some justice in your allegations.

Not that I know exactly what it means, but everyone agrees that it is not a word generally employed to suggest the sex appeal of Van Johnson or the manly beauty of Dana Andrews. Sam Goldwyn wired to ask if I had become a dealer in Esso rather than melo. PRC wanted to clear it as a title for their next crime epic, and Uncle Louis Mayer, keen for the family honor, urged me to sue. But anyone who has been kicked around by film distributors as I have for the past 20 years, eventually becomes practically immune to insult. So I consulted Webster before Nizer, and discovered that esoteric means abtruse; abstruse means occult; occult means recondite, and recondite means esoteric, leaving me slightly breathless but exactly where I had started. In such matters, however, it is good industry practice to consult that eminent linguist. Spyros Skouras, who assured me that the Greeks had a word for esoteric, which, as a gentleman, he preferred not to use, but it emphasized, and I quote, "the remoteness of the individual from ordinary human interests and implied research beyond the bounds of use-

(Continued on page 18)

JANE POWELL'S SPILL

Hollywood, Sept. 30.

Jane Powell is confined to her home as result of a fall on the set of "Luxury Liner" at Metro. She slipped and hit her head on a chair during a rehearsal.

Actress was first treated at the studio hospital. She was later sent to the Queen of Angels hospital, then was ordered home to recuperate.

N. Y. to L. A.

David O. Alber
Arthur Freed
Arthur Hornblow, Jr.
Robby Lantz
Col. Nathan Levinson
Morris Novik
Milton Pickman
Ted Strong
Richard F. Walsh
Jack L. Warner

Europe to N. Y.

Lord Beaverbrook
Mary Bothwell
Wendell Corey
Jimmy Cross
Mr. and Mrs. Clifford C. Fischer
Margaret Kennedy
Myrna Loy
Mrs. Wesley Ruggles
Peggy Ryan
Ray Ventura

L. A. to N. Y.

Eddie Albert
Don Ameche
Dana Andrews
Robert Benjamin
Frank Carsaro
Tom Cassara
Don Castle
Ann Morrison Chapin
Patti Clayton
"Bunny" Coughlin
Paule Croset
Doris Day
Laraine Day
Leo Durocher
Pam Fonda
William Frawley
Y. Frank Freeman
Martin Gabel
Leonard Goldstein
Don Hartman
Rita Hayworth
Howard Hawks
Craig Hazelwood
Joseph H. Hazen
Mark Hellinger
Paul Hollister
Harold Hopper
Danny Kaye
Henry King
Arthur Krim
Sigurd Larmon
Mitchell Leisen
Irving Lesser
Robert Webster Light
Beverly Linet
Robert L. Lippert
Art Lonergan
Pat O'Brien
Dennis O'Keefe
George Pal
Eleanor Parker
Jean Peters
Seymour Poe
Harry Rauch
Anne Revere
Phil Reisman
Jack Rieger
Hal Roach
Cesar Romero
Harry Sherman
Frank Sinatra
Bernard Smith
Mortimer Spring
Axel Stordahl
Akim Tamiroff
George Tobias
Hal Wallis

SEE $89,000,000 IN PERIL O'SEAS

20th's Figures Keynote How Foreign Income Equals the Margin of Profit

Continuation into 1948 of the current film embargo to England will just about wipe out profits of American picture companies, a study of 20th Century-Fox figures reveals. And, as 20th prexy Spyros Skouras has already pointed out, an estimated 50% drop in remittances from abroad by March 1, 1948, could put his company on the red side of the ledger.

Fox situation is believed typical of all the major companies. It should be made clear, however, that these figures are only for the picture-making and distributing activities of the majors. The five companies with affiliated theatre circuits make an equal or better profit from their theatre holdings than they do from studios and distribution. Their theatres thus might well serve to keep 20th-Fox, Metro, Warner Bros., RKO and Paramount in the black.

Figures on 20th were made available in part by Skouras in a speech at the convention of Theatre Owners of America in Washiugton two weeks ago, while others came from a recent proxy statement by the company.

They show that Fox for the first 26 weeks of 1947 earned a net from filmmaking and distribution ("the picture company" as differentiated from "the theatre company") of about $3,350,000. Its 26-week net from England was about $3,000,000. The knife-edge margin is obvious if Britain be eliminated.

Skouras' Prediction

Skouras' prediction in Washington of a 50% drop in remittances from abroad by March is borne out by a check of other industry sources. His fear that receipts might be cut as much as two-thirds was also shared in other quarters.

Ramittances for the first 26 weeks of this year were about $12,000,000 for Fox. Cutting this in half would mean $6,000,000 held out. Of that 88% would go to the U.S. government as corporate taxes. That would mean a net income from abroad of $3,720,000 withheld. Inasmuch as net

(Continued on page 14)

Copenhagen's Freeze On Films Causes MPEA To Plan Adding Denmark

Possibility of adding Denmark to the 13 countries now serviced for the industry by the Motion Picture Export Assn. was temporarily tabled by the MPEA board at a meeting in New York yesterday (Tuesday) after voting unanimously to turn down Copenhagen's proposals for new currency restrictions. Reaction of the Danish government to the flat nix will be awaited before further steps ara taken.

Should Denmark be added to the MPEA roster, it would be the first such accession since the cooperative, operated by the eight majors and Allied Artists, was organized about 18 months ago. Outfit's directorate, made up of reps of each of the mamber companies, is also reported to have discussed possibility of adding China and other countries to its list, but Denmark is considered most likely for immediate action, because of the nature of restrictions it is imposing.

It aims to more than cut in half the income of U S companies from

(Continued on page 16)

Par Stockholder's Suit Against Henry Ginsberg

Henry Ginsberg, exec veepee in charge of Paramount's studio, has been named defendant in a stockholder's suit filed last week in N. Y. federal court. Ginsberg is charged by plaintiff Hyman Horwitz with violating the Securities Exchange Act by trading in 1,300 shares of Paramount common stock and failing to pay the profits over to his company.

Stock deals were allegedly made between June, 1946, and June, 1947, with a resultant profit of $6,000 to Ginsberg.

Par, Wolfson Part; Pact Had 2 Yrs. to Go

Hollywood, Sept. 30.

Paramount and P. J. Wolfson, producer-writer, parted company, their contract having about two years to run. After a two-month vacation, Wolfson will announce a new affiliation.

While at Paramount he functioned as producer-writer on "The Perils of Pauline" and "Suddenly It's Spring," and produced "Saigon" and "Dream Girl."

U. S. Okays Par's Liberty Buy

Hollywood, Sept. 30.

U. S. Treasury Dept. has placed its stamp of approval on the tax setup in Paramount's purchase of Liberty Films and the latter's business exec, Sam Briskin, is en route to the Coast from New York with the official okay. The ruling is reported as pleasing the quartet of Liberty partners, Frank Capra, George Stevens, William Wyler and Briskin.

Liberty started "State of the Union" today on the Metro lot under the new arrangement. Capra is producing-directing the Spencer Tracy-Claudette Colbert-Van Johnson starrer while Metro will release. Under the terms of the sale, Paramount acquires all of Liberty's rights in the film and may participate in the financing by taking over either part of the coin furnished from bankers, or the money coming from Metro's end.

When the Par-Liberty deal was set in April, the four owners were to receive between 100,000 and 125,000 shares of Par stock at a value estimated between $3,500,000 and $3,750,000. However, since the imposition of the British tax, the stock's worth has depreciated. Accordingly tha dollar value of the stock received for Liberty probably will be less.

Brlskin is reporting today on the tax arrangement. He first goes to Metro to huddle with Capra on the Treasury okay, then moves to Paramount. Stevens, who has a week of shooting and a month of editing left on RKO's "I Remember Mama," switches to Par upon conclusion of the film.

Under pacts with Paramount, the Liberty partners will receive the same salary as they were paid by Liberty.

BOGART TO STAR IN 3 OF HELLINGER'S 6 VIA SRO

Of the six pictures Mark Hellinger is contracted to distribute through Selznick Releasing Org., three of them will star Humphrey Bogart. The actor has a participation interest in tha trio, as well as a financial cut in the rest of the Hellinger program via SRO.

Both date back to Warner Bros. where Hellinger produced some of Bogart's top grossers. The star's present commitment with WB ties him to the Burbank plant for only one-a-year.

At least one of the Hellinger-Bogart pix will be from an Ernest Hemingway story. Hellinger recently made a blanket contract with the author for a number of his stories. This deal stems from Hellinger's teeoff production for Universal, "The Killers," which was based on a Hemingway short story. Hellinger's fourth and final for U.

PAR SETTLES CHI % SUIT

Chicago, Sept. 30.

Paramount settled a percentage suit last week against the Anderson theatre circuit for an undisclosed sum. The majors had sued circuit for unreported receipts on percentage picts.

Only distributor with suit not settled is Columbia, whose case may be settled next month.

THREAT IN 7 COUNTRIES

Bearing out the conviction of Spyros Skouras, 20th-Fox prexy, and other industry biggies that one-third to 50% decline in overseas remittances during the next year is more than likely, survey by VARIETY discloses a total of $89,000,000 in foreign revenues threatened partially or entirely by tightening economic factors. With combined remittances for the eight majors in 1946 reaching $125,000,000, coin now in danger of restrictions represents a healthy chunk of the take.

In addition to Britain with its $67,000,000 in remittances in jeopardy because of the 75% ad valorem tax, moves are either fait accompli or currently on foot to cut the film take in Australia, New Zealand, Brazil, Argentina, Denmark and Sweden.

Aussie's $6,000,000 annual revenues is currently under attack with a 30% freeze already fixed. If economic conditions Down Under don't grow worse during the year, there's not much likelihood of further clamps although the government has talked taxes from time to time. In the neighboring dominion of New Zealand, Yank pix profits of $1,250,000 are receiving the scrutiny of the government. Some restrictions are

(Continued on page 14)

Metro's 'Freaks' Going Out As Exploitation Special In First Outside Sale

Hollywood, Sept. 30.

Metro broke its own time-honored tradition by selling one of its productions, "Freaks," to an outside distributor, Dwain Esper. Picture, featuring circus performers and side-show freaks, was made 15 years ago, at a cost of $350,000.

Esper, who paid a reported $50,000 for the film, will take it on the road as an exploitation special for state right sales. Understood he is negotiating for the purchase of other old Metro productions.

BINFORD GETTING ALL SET FOR 'AMBER'

Memphis, Sept. 30.

Before even getting a preliminary look at "Forever Amber," Lloyd T. Binford, local censorship czar, served notice that he's already sharpening up his scissors for the 20th-Fox Technicolor picture. "They claim Hollywood is cleaning it up," he said, adding, "Well, they'd better be. If it's as dirty as I've heard, I'm sure to do something about it quick when it comes to town."

Meanwhile, the film industry's announced intention of battling the Binford censorship of Hal Roach's feature, "Comedy Carnval," began to shape up definitely with the expected arrival of Edward C. Raftery, former United Artists prexy, and its general counsel, in Memphis, Thursday (2) to draw up the legal papers. He's also attorney for Roach. A hearing on the film's censorship will be given on Oct. 15 with Raftery scheduled to make a raturn trip to New York Friday (3). During his stay here, Raftery will confer with local attorneys on the handling of the case.

Despite some disappointment among southern film circles over the fact that the industry selected a picture in which the race question is involved, United Artists, handling the release of "Comedy Carnival," figure the picture to be a perfect test case of Binford's censorship powers since there are admittedly no moral questions involved. Binford slapped the ban on the feature solely because Negro and white children played together. Some liberal southerners feel that if the industry preferred to make an issue on the race angle, the banning of "Brewster's Millions," because of Binford's dislike of Eddie (Rochester) Anderson would have been just as likely to provide a solution.

Par Borrows $5,000,000 of $25,000,000 Credit for Prod. and Also to Finance Theatre Buyouts Under the Decree

Paramount has borrowed $5,000,000 from a revolving fund of $25,000,000 created by three banks to aid it in both its production program and theatre stock-buying activities. Coin consists of $2,000,000 loaned by the First National Bank of Chicago; $1,600,000 from the Manufacturers Trust; and $1,400,000 from the Bankers Trust. Three loans run for six-month periods under terms set up in an overall agreement with the interest fixed at 1½%.

Revolving fund deal provides that Par may draw up to $10,000,000 from the First Nat'l; up to $8,000,000 from Manufacturers Trust; and up to $7,000,000 from Bankers Trust. Credit availability runs to July 1, 1950, and at any time up to that date Par may draw funds at $500,000 clips or multiples of that figure.

Indicating Par's sound financial position, company pays only ¼ of 1% interest as service charge on all funds not called on for loans. On sums actually borrowed, outfit forks up 1½% until July 1, 1949, and 1¾% thereafter. Par can borrow for half-year stretches but may convert to term loans at any time it sees fit.

Loans were arranged by Barney Balaban, company's prexy, with main part of the revolving fund intended for theatre acquisitions which will become necessary if the anti-trust decree is upheld by the U. S. Supreme Court. In that event, Par is faced with the problem of some 1,100 partly-owned houses which must be bought or sold.

Understood that Par has already flirted with its partners on the question of who takes what if the decree stands. Parent org. is currently offering more for its partners holdings than the latter are willing counter-offer for Par's share. Hence, Par will need plenty of ready cash to carry out its proffered terms.

Loos-Than Team Settle 240G Suit for 15G

Los Angeles, Sept. 30.

Anita Loos and Joseph Than accepted $15,000 to call off their $240,000 damage suit against United States Pictures, involving their screenplay, "White Nights."

Writers declared they had delivered the screenplay to Milton Sperling, head of USP, but that the picture had not been produced.

Wanger-EL Set; Stock Swap Deal

Hollywood, Sept. 30.

Walter Wanger has finally closed a distribution deal with Eagle Lion which involves, among other things, an exchange of stock between the indie producer and the film company. Last touches were put to negotiations in a meeting here today (Tues.) of Arthur Krim, EL's prexy, Robert Benjamin, head of the U. S. organization of J. Arthur Rank, and Wanger.

Understood the agreement contemplates production of three to four pix by Wanger in the near future, all to be grooved for EL distribution. Film company reportedly will partly bankroll these films since it's interested in a cut in the profits besides a distribution fee.

Under terms of tha deal, it's reported that EL will not take over an interest in "Joan of Lorraine," the pic which Wanger is collabing on with Victor Fleming and Ingrid Bergman. Considerable discussion was held on this point which delayed inking of a deal for some time. "Joan" will be distributed by RKO.

Krim and Benjamin are both flying east tonight after wrapping up final details. Benjamin took an active part in negotiations as attorney for Robert R. Young, controlling stockholder of Pathe Industries, parent org to EL.

REALART FARMING OUT SEVERAL U REISSUES

Several deals are now in work for partial disposal of the flock of Universal reissues acquired by Realart Pictures last June. Latter firm, originally the Harris-Broder Pictures Corp., purchased almost all of Universal's product in the 10-year period from 1933-1943 for a sum reportedly in excess of $3,000,000.

Close to completion, according to Realart veepee Budd Rogers, is a deal whereby United Film Distributors will taka some 24 pictures annually along with options for yearly renewals. Other sources, however, claim the transaction has already been finalized with John W. Manghan and J. Francis White, Jr., inking for UFD.

UFD is said to have acquired 24 pictures per year on a five-year period from Realart for distribution through some 10 exchange centers which comprise Charlotte, Atlanta, Memphis, New Orleans, Dallas, Oklahoma City, St. Louis, Kansas City, Des Moines and Omaha. Company expects its first releases to start about Nov. 1.

CHEVALIER ALL DUBBED

Hollywood, Sept. 30.

Rene Clair wound up the English dubbing on Maurice Chevalier's commentary for "Man About Town," film which Clair made in France last fall.

It's slated for a New York preem in mid-October under RKO release.

Exhibs Expect 50% Tax Cut; TOA Counsel Urges Uniform Stand on ASCAP

Prediction that Congress will soon act favorably on film theatres' plea for a 50% cut in the Federal admission tax is expected to be made by Herman Levy, general counsel of the Theatre Owners of America, in an address today (Wed.) before the Kansas-Missouri Theatre Owners Assn. Levy will tell exhibs that he has reason to believe the action will be taken as a result of a joint suggestion of TOA's founders, the American Theatres Assn. and the Motion Picture Theatre Owners of America.

Legalite will also tell the KMTOA members to avoid signing any increased rate contracts with the American Society of Composers, Authors & Publishers during the moratorium period ending Feb. 1,

(Continued on page 16)

Majors Vamp 'Til Ready On Theatre Unloading

Added proof that the majors won't make any moves to buy or sell partly-owned theatres until the question is settled by the U. S. Supreme Court on appeal was given yesterday (Tues.). RKO and Paramount have filed quarter-annual reports with the New York federal court stating that no changes in theatre ownership have been put through for the three months ending Sept. 30. Reports of the three other theatre-owning majors are expected today (Wed.).

Quarter-annual statements are required of the Big Five under the terms of the decree now under court-attack. RKO's statement refers to continued negotiations by the company to terminate joint holdings. It then states no changes have been made since June 30, date of the last report.

Par merely declares there's nothing to report on changes.

World Premiere at Grauman's Chinese, Loew's State, Carthay Circle, Uptown and Loyola Theatres, Los Angeles...

Magic words for "MAGIC TOWN"

"There is so much in this picture for everybody that it is certain to register as a very solid attraction. Swell performances by every member of cast."

—SHOWMEN'S TRADE REVIEW

"Will enjoy word-of-mouth attention with boxoffice response assured."

—DAILY VARIETY

JAMES STEWART

JANE WYMAN

M

Broadway Opening Palace Theatre, Oct. 7...Opening at the Long-Run Woods Theatre, Chicago, Soon...

"Warm, human and believable ...will cut a passage to the hearts of millions...well designed to keep grosses out of the doldrums."
—*MOTION PICTURE DAILY*

"Smart dialogue and superior direction . . . Good boxoffice entry."
—*VARIETY*

"Contains all the elements that make for hefty boxoffice...realistic, warm, human, with the necessary humorous touch."
—*THE EXHIBITOR*

"Should do strong business generally."
—*BOXOFFICE*

"Should insure favorable boxoffice response."
—*HOLLYWOOD REPORTER*

AGIC TOWN

WITH

KENT SMITH • NED SPARKS • WALLACE FORD • REGIS TOOMEY

Written and Produced by ROBERT RISKIN • Directed by WILLIAM A. WELLMAN

A William A. Wellman Production • Released by RKO Radio Pictures, Inc.

Only 3 New Pix in L. A.; 'Magic Town' Preem Trim $64,500, 'Night' Oke 38G, 'Trouble' Thin 28G, 'Earth' 26G, 2d

Los Angeles, Sept. 30.

Slowdown in business at film theatres, started last week, still hasn't been shaken and current stanza's outlook is not too bright with an exception or two.

"Magic Town" is leading new bills with an estimated $64,500 in five theatres, many of them smaller ones, which is nice. "Long Night" is okay $38,000 in five houses but "Trouble With Women" is very dull at $28,000 in two Paramount locations.

"Things to Come" and "Man Who Could Work Miracles" is $8,500 at smallseater Laurel, very fancy for reissues.

"Life With Father" is holding to a good pace in third session, three spots, with $58,000. "Down to Earth" is slumping off to a below-average $26,000 for its second frame in two houses. "Unfinished Dance" is slow $24,500 for second stanza in three spots.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Long Night" (RKO) and "Banjo" (RKO). Oke $4,500. Last week, "Whom Bell Tolls" (Par) and "Frenchman's Creek" (Par) (reissues), slight $2,900.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Roach Comedy Carnival" (UA) and "Death Valley" (SG) (2d wk-6 days). Thin $1,000. Last week, only $3,100.

Carthay Circle (FWC) (1,518; 50-$1)—"Magic Town" (RKO). Good $8,500. Last week, "Mother Wore Tights" (20th) (4th wk), $3,300.

Chinese (Grauman-WC) (2,048; 50-$1)—"Magic Town" (RKO). Nice $13,000. Last week, "Mother Wore Tights" (20th) (4th wk), $6,000.

Culver (FWC) (1,145; 60-$1)—"Long Night" (RKO) and "Banjo" (RKO). Fair $5,000. Last week, "Black Narcissus" (U) and "Bulldog Drummond" (Col) (6 days), $5,500.

Downtown (WB) (1,800; 90-$1.50)—"Life With Father" (WB) (3d wk). Near $20,000. Last week, strong $25,200.

Downtown Music Hall (Blumenfeld) (872; 50-$1)—"Roach Comedy Carnival" (UA) and "Death Valley" (SG) (2d wk-6 days). Only $3,000. Last week, dull $7,400.

Egyptian (FWC) (1,538; 50-$1)—"Unfinished Dance" (M-G) (2d wk). Slow $6,500. Last week, light $10,500.

El Rey (FWC) (861; 50-$1)—"Long Night" (RKO) and "Banjo" (RKO). Okay $5,500. Last week, "Bell Tolls" (Par) and "Frenchman's Creek" (Par) (reissues) $3,400.

Esquire (Rosener) (685; 85c)—"Cage of Nightingales" (Indie). Light $2,000. Last week, "Years Between" (U) (3d wk) $1,500.

Four Star (UA-WC) (900; 50-$1)—"Gone With Wind" (M-G) (reissue) (7th wk). Neat $3,500. Last week, $4,200.

Guild (FWC) (968; 50-$1)—"Black Narcissus" (U) and "Bulldog Drummond" (Col) (2d wk). Finishing with $3,000. Last week, below hopes at $6,700.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Roach Comedy Carnival" (UA) and "Death Valley" (SG) (2d wk-6 days). Slim $1,500. Last week, scant $3,500.

Hollywood (WB) (2,756; 90-$1.50)—"Life With Father" (WB) (3d wk). Nifty $18,000 or over. Last week, stout $23,600.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Roach Comedy Carnival" (UA) and "Death Valley" (SG) (2d wk-6 days). Slow $1,000. Last week, only $3,000.

Iris (FWC) (828; 50-85)—"Black Narcissus" (U) (2d wk). Finales at $3,000. Last week, good $6,800.

Laurel (Rosener) (890; 85)—"Things to Come" (FC) and "Man Works Miracles"(FC). Sock $8,500. Last week, "Extenuating Circumstances" (Indie) and "End of Day" (Indie) (2d wk), $1,700.

Loew State (Loew-WC) (2,404; 50-$1)—"Magic Town" (RKO) and "Under Tonto Rim" (RKO). Neat $24,000. Last week, "Mother Wore Tights" (20th) and "Second Chance" (20th) (4th wk). $10,400.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Unfinished Dance" (M-G) (2d wk). Slow $12,000. Last week, fair $20,000.

Loyola (FWC) (1,248; 50-$1)—"Magic Town" (RKO). Trim $9,000. Last week, "Mother Wore Tights" (20th) (4th wk), good $5,200.

Marcal (G&S) (900; 75-$1.20)—"Best Years" (RKO) (7th wk). About $3,000. Last week, dropped to $3,600.

Orpheum (D'town-WC) (2,210; 50-$1)—"Long Night" (RKO) and "Banjo" (RKO). Okay $17,000. Last week, "Bell Tolls" (Par) and Frenchman's Creek" (Par) (reissues), slow $11,500.

Million Dollar (D'town) (2,122; 55-98)—"Stepchild" (EL) with Erskine Hawkins orch, Hattie McDaniel on stage. Smooth $23,000. Last week, "Singin' in Corn" (Col) with Tex Williams orch on stage, dim $13,800.

Pantages (Pan) (2,812; 50-$1)—"Down To Earth" (Col) (2d wk). Slow $13,500. Last week, okay $23,500.

Paramount (F&M) (3,398; 50-$1)—"Trouble With Women" (Par) and "Adventure Island" (Par). Dull $17,000. Last week, "Welcome Stranger" (Par) (4th wk) and "Danger Street" (Par) (3d wk), fine $13,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Trouble With Women" (Par) and "Adventure Island" (Par). Light $11,000. Last week, "Welcome Stranger" (Par) (4th wk), big $10,400.

RKO Hillstreet (RKO) (2,890; 50-80)—"Down To Earth" (Col) (2d wk). Down to $12,500. Last week, about average $22,600.

Ritz (FWC) (1,370; 50-$1)—"Black Narcissus" (U) (2d wk). Oke $6,000. Last week, good $10,400.

Studio City (FWC) (880; 50-$1)—"Black Narcissus" (U) (2d wk). Near $3,500. Last week, $5,700.

United Artists (UA) (2,100; 50-$1)—"Black Narcissus" (U) and "Bulldog Drummond" (Col) (2d wk). About $11,000. Last week, sturdy $19,500.

Uptown (FWC) (1,719; 50-$1)—"Magic Town" (RKO) and "Under Tonto Rim" (RKO). Fancy $10,000. Last week, "Mother Wore Tights" (20th) and "Second Chance" (20th) (4th wk), only $4,600.

Vogue (FWC) (885; 50-$1)—"Long Night" (RKO) and "Banjo" (RKO). Neat $6,000. Last week, "Bell Tolls" (Par) and "Frenchman's Creek" (Par) (reissues), slow $3,500.

Wilshire (FWC) (2,296; 50-$1)—"Unfinished Dance" (M-G) (2d wk). Just $6,000. Last week, okay $11,200.

Wiltern (WB) (2,300; 90-$1)—"Life With Father" (WB) (3d wk). Hefty $20,000. Last week, fancy $25,700.

Broadway Grosses

Estimated Total Gross
This Week $822,000
(Based on 22 theatres)
Last Year $833,000
(Based on 18 theatres)

'Stallion' Bright $14,000 in Philly

Philadelphia, Sept. 30.

"Wild Harvest" and "Red Stallion" are the lone newcomers this week, and the gang of holdovers are doing only just fair biz. Best of h.o. class are "Dark Passage" and "Variety Girl." "Red Stallion" is getting smart buildup publicity-wise which is reflecting at the gate.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Crossfire" (RKO) (5th wk). Dipping to $11,000 after oke $13,500 last week.

Arcadia (Sablosky) (700; 50-94)—"Welcome Stranger" (Par) (2d run). Fine $7,500. Last week, "Hucksters" (M-G), nice $5,800 second run.

Boyd (WB) (2,350; 70-$1.25)—"Life With Father" (WB) (6th wk). Lusty $19,000 despite long stay. Last week, bright $23,500.

Earle (WB) (2,760; 50-94)—"Dark Passage" (WB) (2d wk). Oke $24,000. Opener was $32,000.

Fox (20th) (2,250; 50-94)—"Kiss of Death" (20th) (3d wk). Mild $14,500. Last week, okay $19,000.

Goldman (Goldman) (1,300; 50-94)—"Variety Girl" (Par) (3d wk). Trim $20,000. Last week, nifty $24,000.

Karlton (Goldman) (1,000; 50-94)—"Desert Fury" (Par) (5th wk). Mild $7,500. Last week, $9,500.

Keith's (Goldman) (1,300; 50-94)—"Deep Valley" (WB) (2d run). Sad $4,500. Last week, "Mother Wore Tights" (20th) (2d run). Good $6,500.

Mastbaum (WB) (4,360; 50-94)—"Down to Earth" (Col) (2d wk). Fair $21,000. Opener was fine $29,500.

Pix (Cummins) (500; 50-94)—"Abie's Irish Rose" (UA) (2d wk). Fair $5,000. Opener was good $8,500.

Stanley (WB) (2,950; 50-94)—"Wild Harvest" (Par). Modest $24,000. Last week, "Bachelor and Bobby-Soxer" (RKO), good $15,500 in fourth canto.

Stanton (WB) (1,475; 50-94)—"Red Stallion" (EL). Neat $14,000. Last week, "Lured" (UA), $9,000 second week.

'Father' Okay $11,500, Omaha; 'Stallion' 14G

Omaha, Sept. 30.

Brisk, cool weather is sending patrons back into the theatres, upbeat being noted over the weekend. "Life With Father" at $1.25 tops didn't look too big after three days at Paramount, with total not likely to be much ahead of last week's pop-scale pix.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Dark Passage" (WB) and "When A Girl's Beautiful" (Col). Forte $7,500 or near. Last week, "Down to Earth" (Col) and "Desperate" (RKO), $8,000.

Orpheum (Tristates) (3,000; 16-65)—Red Stallion" (EL) and "I Cover Big Town" (Par). Strong $14,000. Last week, "Welcome Stranger" (Par) (2d wk), great $15,000.

Paramount (Tristates) (2,800; 50-$1.25)—"Life With Father" (WB). Price scared 'em but picture may get $11,500 anyway, fancy. Last week, "Desert Fury" (Par), fine $11,500 at 16-65c scale.

Omaha (Tristates) (2,100; 16-65)—"Welcome Stranger" (Par) (m.o.), third week downtown with "Sarge Goes to College" (Mono). Big $9,500. Last week, "Mother Wore Tights" (20th) (m.o.) and "Second Chance" (20th), $10,000.

State (Goldberg) (865; 16-65)—"The Hucksters" (M-G) (3d wk). Great $5,000 and will hold over four days of fourth week. Last week, substantial $7,800.

'Stranger' Hotsy $15,000 in Indpls.

Indianapolis, Sept. 30.

Film biz is average or a bit better at most firstruns here this stanza, but nothing is really terrific. "Welcome Stranger" is grabbing the top gross at the Indiana. "Unfinished Dance" at Loew's and "Long Night" at Circle are merely okay.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"Long Night" (RKO) and "Seven Keys Baldpate" (RKO). Nice $10,000. Last week, "Life With Father" (WB), moderate $18,000 at 90-$1.25 scale.

Indiana (G-D) (3,300; 40-60)—"Welcome Stranger" (Par). Strong $15,000. Last week, "Mother Wore Tights" (20th). Swell $16,000.

Keith's (G-D) (1,300; 90-$1.25)—"Life With Father" (WB) (m.o.). About $6,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (m.o.), big $4,500, third week downtown, at 40-60 scale.

Loew's (Loew's) (2,450; 40-60)—"Unfinished Dance" (M-G) and "Arnelo Affair" (M-G). Average $11,000. Last week, "Down to Earth" (Col), $10,500.

Lyric (G-D) (1,600; 40-60)—"Mother Wore Tights" (20th) (m.o.). Dandy $6,000. Last week, "Repeat Performance" (EL) and "Violence" (Mono), about same, which not so good for a firstrun.

Weather Lifts St. Loo; 'Dance' 25G, 'Stranger' Hot 21G, 'Crossfire' 24G

St. Louis, Sept. 30.

With seasonal weather on tap, biz at downtown cinemas is surging upwards. "The Unfinished Dance" looks outstanding but "Crossfire" also is strong. Only other fresh film, "Welcome Stranger," is sock.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Welcome Stranger" (Par). Hefty $21,000. Last week, "Life With Father" (WB) despite $1.25 top did swell $24,000.

Art (S'Renco) (115; 85)—"They Were Sisters" (U). Oke $650. Last week, "Know Where I'm Going" (U) (3d wk), neat $700.

Fox (F&M) (5,000; 50-75)—"Crossfire" (RKO) and "Thunder Mountain" (RKO). Stout $24,000. Last week, "Red Stallion" (EL) and "Bringing Up Father" (Mono), $20,000.

Loew's (Loew) (3,172; 50-75)—"Unfinished Dance" (M-G) and "Arnelo Affair" (M-G). Sock $25,000. Last week, "Cynthia" (M-G) and "Framed" (Col), good $20,000.

Missouri (F&M) (3,500; 50-75)—"Mother Wore Tights" (20th) and "Something In Wind" (U) (m.o.) (2d wk). Nice $12,000 after solid $18,000 first stanza.

Orpheum (Loew) (2,000; 50-75)—"Gone With Wind" (M-G) (reissue) (m.o.) (2d wk). Nice $10,000 following big $14,000 initial session.

St. Louis (F&M) (4,000; 50-75)—"Desert Fury" (Par) and "News Hounds" (Mono) (3d wk). Good $8,000 after swell $10,000 for second.

World (Ind) (432; 50-65)—"Lucrezia Borgia" (Indie) (4th wk). Trim $1,700 after $1,800 for third stanza.

Det. Climbs; 'Harvest' Golden $24,000, 'Slave' 26G, 'Passage' Sturdy 28G

Detroit, Sept. 30.

"Slave Girl" at the Fox and "Dark Passage" at the Michigan are sharing tall coin laurels this week but only "Passage" is strong. "Wild Harvest" shapes as sock at the smaller Broadway-Capitol.

Estimates for This Week

Downtown (Balaban) (2,683; 70-95)—"Scared to Death" (Rep) and "Murder in Reverse" (20th). Sizeable $10,000. Last week, "Green Was My Valley" (20th) and "Swamp Water" (UA); (reissues), same.

Broadway - Capitol (United Detroit) (3,309; 70-95)—"Wild Harvest" (Par) and "Jungle Flight" (Par). Socko ($24,000. Last week, "Song Thin Man" (M-G) and "Under Tonto Rim" (Par), okay $16,000.

Adams (Balaban) (1,740; 70-95)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Oke $9,000. Last week, fine $12,000.

Cinema (Marten) (250; 60-90)—"Well-Digger's Daughter" (Indie). Strong $2,500. Last week, $2,900.

Madison (UD) (1,866; 50-60)—"Unfaithful" (WB) and "Vigilantes Return" (Rep). Usual $2,400 in 3 days. Last week, "Living in Big Way" (M-G) and "The Web" (U), over average $2,600 in 3 days.

Michigan (UD) (4,039; 70-95)—"Dark Passage" (WB) and "Keeper of Bees" (Col). Swank $28,000. Last week, "Something in Wind" (U) and "The Trespasser" (Rep), passable $20,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Slave Girl" (U) and "Bulldog Drummond Bay" (Col). Neat $26,000. Last week, "Brute Force" (U) and "The Millerson Case" (Col) (2d wk), big $26,000.

Palms-State (UD) (2,976; 70-95)—"Unfinished Dance" (M-G) (2d wk). Tall $15,000. Last week, great $21,000.

United Artists (UD) (1,951; $1-$1.25)—"Life With Father" (WB) (3d wk). Off to strong $19,000. Last week, lofty $27,000.

Key City Grosses

Estimated Total Gross
This Week $3,229,000
(Based on 25 cities, 230 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,278,000
(Based on 22 cities, 197 theatres)

'Stranger' Paces Hub, Wham 36G

Boston, Sept. 30.

"Welcome Stranger" at the Metropolitan is getting the big play here this week, with others none too strong. "Unfinished Dance" day-date State and Orpheum shapes as only so-so. "Captive Heart" at Exeter is fairly strong for a class house.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Stepchild" (EL) plus Cab Calloway orch, others, on stage. Good $29,000, but slow for band show here. Last week, "High Conquest" (Mono) plus Sammy Kaye orch, others, $30,000.

Esquire (M-P) (700; 75-$1.25)—"Life With Father" (WB). Getting about one audience daily for moderate $4,000 in fifth week after about same last.

Exeter (Indie) (1,000; 45-65)—"Captive Heart" (U) and "Cynthia" (M-G). Good $5,000 on English film's draw. Last week, subsequent-run.

Fenway (M-P) (1,373; 40-80)—"Mother Wore Tights" (20th) and "Trespasser" (Rep). Moved here from Met, nice $6,500. Last week, "Variety Girl" (Par) and "Jungle Flight" (Par), $5,500.

Memorial (RKO) (2,985; 40-80)—"Crossfire" (RKO). Begins today (Tues.). Last week, "Something in Wind" (U) and "Too Many Winners" (EL) (2d wk), $16,000.

Metropolitan (M-P) (4,367; 40-80)—"Welcome Stranger" (Par). Biggest thing in town at wow $36,000. Last week, "Mother Wore Tights" (20th) and "Trespasser" (Rep) (2d wk), $20,000.

Modern (M-P) (890; 75-$1.25)—"Life With Father" (WB) (5th wk). Okay $6,000 after nice $7,500 last.

Orpheum (Loew) (3,030; 40-80)—"Unfinished Dance" (M-G) and "Arnelo Affair" (M-G). Not too strong at $23,000. Last week, "Down to Earth" (Col) (2d wk), solid $21,000.

Paramount (M-P) (1,790; 40-80)—"Mother Wore Tights" (20th) and "Trespasser" (Rep). Here from Met, staunch $16,000. Last week, "Variety Girl" (Par) and "Jungle Flight" (Par), $16,000.

State (Loew) (3,583; 40-80)—"Unfinished Dance" (M-G) and "Arnelo Affair" (M-G). So-so $11,000. Last week, "Down to Earth" (Col) (2d wk), $9,000.

Translux (Translux) (900; 30-74)—"Dark Journey" (WB) (reissue) and "Gas House Kids Hollywood" (EL). Usual $4,000. Last week, "Man of Conquest (Rep) and "Whistle Stop" (UA) (reissue), same.

'Stranger' Wow $21,500, Buff.; 'Harvest' Oke 14G

Buffalo, Sept. 30.

Big news here this week is "Welcome Stranger," terrific at the Lakes. "Something In Wind" and "Wild Harvest" are only passably good.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Wild Harvest" (Par) and "Yankee Fakir" (Rep). Passably good $14,000. Last week, "Arnelo Affair" (M-G) plus Tex Beneke orch on stage, sock $32,000.

Century (20th Cent.) (3,000; 40-70)—"Won't Believe Me" (RKO) and "Ghost Goes Wild" (Rep) (2d wk). Trim $8,000 in 5 days. Last week, nice $16,000.

Great Lakes (Shea) (3,400; 40-70)—"Welcome Stranger" (Par). Giant $21,500 or better. Last week, "Mother Wore Tights" (20th) (2d wk), $13,500.

Hipp (Shea) (2,100; 90-$1.25)—"Life With Father" (WB) (2d wk). Down to $11,000 or near. Last week, huge $22,500.

Lafayette (Basil) (3,000; 40-70)—"Something in Wind" (U) and "Stepchild" (U). Good $15,000. Last week, "Red Stallion" (EL) and "Lost Honeymoon" (EL) (2d wk), $7,200 in 4 days.

Teck (Shea) (1,400; 40-70)—"Mother Wore Tights" (20th) (m.o.). Fancy $4,500 for third week downtown. Last week, "Deep Valley" (WB) and "Jungle Flight" (Par) (m.o.), $3,500.

K.C. Picks Up; 'Singapore' Lush at $20,000, 'Father' Oke 13G, 'Wolf' Fat 15G

Kansas City, Sept. 30.

There's a bang-up list of films on the main stem and grosses are keeping pace. Flock of holdovers in prospect reflects the upbeat. "Life With Father" at the Orpheum is third extra-fare film in town within six months, but high scale will mean strong biz but nothing extra. "Singapore" in the Tower-Uptown-Fairway combo is nifty. "Down To Earth" at Midland is okay.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Moss Rose" (20th) and "Crimson Key" (20th). Fairly good $5,500. Last week, "Red Stallion" (EL) and "North of Border" (SG), $4,500.

Kimo (Dickinson) (550; 65)—"Children of Paradise" (Indie) (2d wk). Not too bad at $1,500. Last week, moderately good $2,500.

Midland (Loew's) (3,500; 45-65)—"Down To Earth" (Col) and "Son of Rusty" (Col). Okay $15,000. Last week, "Gone With Wind" (M-G) (2d wk) (reissue) big $17,000.

Orpheum (RKO) (1,900; 90-$1.25)—"Life With Father" (WB). First extra-fare film to hit house this year. Traffic is comparatively light, but at these prices, $13,000 is a couple of jumps above average. Holds. Last week, "Crossfire" (RKO) (2d wk) at regular prices did modest $8,500, but not so slow for second frame.

Paramount (Par) (1,900; 45-65)—"Cry Wolf" (WB). Trim $15,000, and possible holdover. Last week, "Possessed" (WB), modest $16,000, in 9 days.

Southtown (Illmer) (950; 65)—Currently on second-runs. Last week, "Dream of Butterfly" (Indie) and "One Romantic Night" (Indie), fair $2,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100 2,043, 700; 45-65)—"Singapore". (U). Actual leader for week at $20,000; will stay a second week or move to Esquire. Last week, "Something in Wind" (U), so-so $13,000.

'TIGHTS' LUSTY 19½G, CLEVE.; 'PASSAGE' 27G

Cleveland, Sept. 30.

Heftiest boxoffice items are "Dark Passage" at Hipp and "Gone With Wind" at State, both of which are being boosted by cooler weather. "Mother Wore Tights" at Allen is strong enough to take the play away from Palace's combo of Ted Weems band and "Last of Redmen."

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Mother Wore Tights" (20th). Lots of gold in those tights, big $19,500, and holds. Last week, "Long Night" (RKO), extra-smart $14,500.

Hipp (Warners) (3,700; 55-70)—"Dark Passage" (WB). Robust $27,000 but under normal take for

(Continued on page 18)

New Pix Cheer Chi; B. Kay, Joe Howard Up 'Lured' $60,000, 'Kiss' Torrid 17G, 'Wind' Fast 23G, 'Dance' Strong 20G

Chicago, Sept. 30.

Newcomers are boosting film grosses this week with four films bowing in. Tops is "Lured" at the Oriental, with Beatrice Kay and Joe E. Howard getting much of the credit for nifty $60,000. "Kiss of Death," at Garrick, should do a sharp $17,000. Deanna Durbin's new one, "Something in the Wind," looks like a fast $23,000 at the Palace. "Unfinished Dance" at United Artists, shapes excellent $20,000.

In holdover list, "Secret Life of Walter Mitty" in ninth week at Woods, is husky $20,000. At the Chicago, "Mother Wore Tights" plus Virginia O'Brien heading stageshow still is solid at $40,000 in fourth frame. "Life With Father" at $1.25 top at the State-Lake is off a bit at $20,000 for current (6th) week.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Welcome Stranger" (Par) (9th wk). Moderate $12,000. Last week, $15,000.

Chicago (B&K) (3,900; 95)—"Mother Wore Tights" (20th) with Virginia O'Brien on stage (4th wk). Fancy $40,000. Last week, big $45,000.

Garrick (B&K) (900; 95)—"Kiss of Death" (20th). Neat $17,000. Last week, "Romance of Rosy Ridge" (M-G) (2d wk), minor $10,000, below hopes.

Grand (RKO) (1,500; 95)—"Bachelor and Bobby-Soxer" (RKO) (5th wk). Solid $13,000. Last week, $13,800.

Oriental (Essaness) (3,400; 95)—"Lured" (UA) with Beatrice Kay and Joe E. Howard on stage. Boff $60,000. Last week, "Northwest Outpost" (Rep) and Freddy Martin orch on stage, lively $51,000.

Palace (RKO (2,500; 95)—"Something in Wind" (U). Pert $23,000. Last week, "Crossfire" (RKO) (4th wk), neat $15,000.

Rialto (Indie) (1,700; 95)—"The Outlaw" (UA) (14th wk). Prime $12,000. Last week, $12,500.

Roosevelt (B&K) (1,500; 95)—"Cry Wolf" (WB) (4th wk). Firm $13,000. Last week, nice $16,000.

State-Lake (B&K) (2,700; $1.25)—"Life With Father" (WB) (6th wk). Okay $20,000. Last week, solid $24,000.

United Artists (B&K) (1,700; 95)—"Unfinished Dance" (M-G). Excellent $20,000. Last week, "Down To Earth" (Col) (4th wk), okay $15,000.

Woods (Essaness) (1,073; 95)—"Walter Mitty" (RKO) (9th wk). Slick $20,000. Last week, $23,000.

World (Indie) (587; 75)—"Happy Breed" (U) (6th wk). Trim $3,000. Last week, $3,200.

'Stranger,' Seattle Ace, Record 17½G; 'Slave' 11G

Seattle, Sept. 30.

Standout this stanza is "Welcome Stranger" at the Liberty. Only other newcomer to draw much attention is "Slave Girl," at Paramount. Town is loaded with holdovers.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Marked Woman" (WB) and "Dust My Destiny" (WB) (reissue) (m.o.). Okay $4,000. Last week, "Ivy" (U) (2d wk), slow $2,800 in 5 days.

Fifth Avenue (H-E) (2,349; 45-80)—"Song of Thin Man" (M-G) and "Yankee Fakir" (Rep). Good $9,000. Last week, "Happened on Fifth Ave." (Mono) and "Thunderbolt" (Mono), big $12,000.

Liberty (J&vH) (1,650; 45-80)—"Welcome Stranger" (Par). Colossal $17,500, new record here. Last week, "Dear Ruth" (Par) and "Corpse C.O.D." (Col), good $8,300.

Music Box (H-E) (850; 45-80)—"Fifth Avenue" (Mono) and "Thunderbolt" (Mono) (m.o.). Oke $4,500. Last week, fourth of "Mother Wore Tights" (20th), fine $4,800.

Music Hall (H-E) (2,200; 45-80)—"Gone With Wind" (M-G) (reissue) (3d wk). Neat $7,000 after swell $11,500 last week.

Orpheum (H-E) (2,600; 45-80)—"Long Night" (RKO) and "Hard-Boiled Mahoney" (Mono). Trim $9,000. Last week, "Marked Woman" (WB) and "Dust My Destiny" (WB) (reissues), nice $10,800.

Palomar (Sterling) (1,350; 45-80)—"That's My Man" (Rep) and "Spoilers of North" (Rep). Nice $5,000 in 6 days. Last week, "Northwest Outpost" (Rep) and "Pilgrim Lady" (Rep), mild $5,800.

Paramount (H-E) (3,039; 45-80)—"Slave Girl" (U) and "Time Out of Mind" (U). Big $11,000. Last week, "Brute Force" (U) (2d wk), fair $7,100.

Roosevelt (Sterling) (800; 45-80)—"Fun on Weekend" (UA) and "Kilroy Was Here" (M-G). Good $4,000. Last week, "Other Love" (UA) and "Hit Parade" (Rep) (3d wk), nice $3,600.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax

'Passage' Bright $18,000 in Prov.

Providence, Sept. 30.

City is full of holdovers currently. Tops is "Dark Passage" which is sturdy at the Majestic, with biz on slow side in most spots. "Unfinished Dance" looks moderate at the State.

Estimates for This Week.

Albee (RKO) (2,200; 44-65)—"Slave Girl" (U) and "The Web" (U) (2d wk). Good $12,000. First session was nifty $17,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Brute Force" (U) and "Sport of Kings" (Col) (2d run). Good $6,000. Last week, "Life With Father" (WB) (2d run) at $1.25 top, neat $9,000.

Fay's (Fay) (1,400; 44-65)—"Follow Fleet" (M-G) (reissue) and vaude on stage. Not too active $6,000. Last week, "Couldn't Take

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Minn.-Wash. Grid Game Ups Mpls.; 'Father' Big $19,000, 'Singapore' 13G

Minneapolis, Sept. 30.

Weekend trade was stimulated by out-of-towners who helped to swell the Minnesota-Washington football crowd to 55,000, and most offerings were off to a good start. Holdovers are much in evidence, but the major newcomers include the roadshow "Life With Father" to usher in the Minnesota Amus. company's (Paramount) third annual Fall Happiness Season. It has none too vigorous opposition from "Red Stallion" but "Singapore" looks fairly stout. "Bachelor and Bobby-Soxer" is in its fifth downtown week, "Wild Harvest" in its third and "Dear Ruth" and "Crossfire" are in their second.

Estimates for This Week

Aster (Par) (900; 30-44)—"Crimson Key" (20th) and "Killers All" (Indie) (reissue). Good $2,400 in 5 days. Last week, "Desperate" (RKO) and "Shoot to Kill" (SG) split with "Buffalo Bill Rides Again" (SG) and "Windjammer" (Indie) (reissue), okay $2,800 in 8 days.

Century (Par) (1,600; 90-$1.25)—"Life With Father" (WB). Roadshow engagement off to a flying start with terrific $19,000 sighted. Last week, "Odd Man Out" (U), disappointing $6,000.

Gopher (Par) (1,000; 44)—"Adventure Island" (Par). Okay $3,500. Last week, "Vigilantes Return" (U), $3,200.

Lyric (Par) (1,000; 50-70)—"Wild Harvest" (Par) (m.o.). Here after prosperous State fortnight. Still virile at $5,000. Last week, "Who's Kissing Her" (20th) (3d wk), good $6,000.

Pix (Corwin) (300; 50-70)—"Things to Come" (FC) and "Man Who Made Miracles" (FC) (reissues). Good $2,000. Last week, "Rains Came" (20th) and "Purple Heart" (20th) (reissues). $2,200.

Radio City (Par) (4,400; 50-70)—"Dear Ruth" (Par) (2d wk). Still going skyward being big $14,000 after huge $21,000 initial canto.

RKO Orpheum (RKO) 2,800; 50-70)—"Singapore" (U), sturdy $13,000 or over. Last week, "Crossfire" (RKO), big $14,000.

RKO-Pan (RKO) (1,600; 50-70)—"Crossfire" (RKO) (m.o.). Lively $8,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (4th wk), fine $8,500.

State (Par) (2,300; 50-70—"Red Stallion" (EL). May suffer at boxoffice from lack of names, but is well liked. Nice $11,000 looms. Last week, "Wild Harvest" (Par) (2d wk), $7,000.

Uptown (Par) (1,000; 50-55)—"Possessed" (WB). First nabe run. Good $4,500. Last week, "The Hucksters" (M-G), big $5,500.

World (Mann) (350; 50-99)—"Bachelor and Bobby-Soxer" (RKO) (m.o.). Third loop stand and fifth week downtown. Looks trim $3,000. Last week, "Green for Danger" (EL) (2d wk), fair $2,500.

'Singapore' 15G, Wash.; 'Verdoux' 36G, 5 Spots

Washington, Sept. 30.

"Monsieur Verdoux," opening in five theatres, day-date, looks to get sturdy $36,000 or best coin in town. Chaplin film is playing four nabes and a small midtown house, with total of around 5,000 seats or better than Capitol where picture originally was expected this week. Nice biz was built up by excellent press reviews and highpowered advertising and promotion. "Unfinished Dance" with vaude looks next best at the Capitol while "Singapore" is strong at Keith's.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Unfinished Dance" (M-G) plus vaude. Good $26,000. Last week, "Repeat Performance" (EL) plus Vaughn Monroe orch on stage, wow $37,000.

Columbia (Loew's) (1,263; 44-70)—"Mother Wore Tights" (20th) (2d run). Oke $7,000. Last week, "Kiss of Death" (20th) (2d run), $7,500.

Keith's (RKO) (1,838; 44-80)—"Singapore" (U). Nice $15,000 or better. Last week, "Something In Wind" (U), $11,000.

Metropolitan (WB) (1,153; 44-70)—"Bad Men of Missouri" (WB) (reissue). Second reissued Western in a row still has customers coming in, hefty $12,000. Last week, "Each Dawn I Die" (WB) (reissue), better than hoped at solid $11,500.

Palace (Loew's) (2,370; 44-74)—"Desert Fury" (Par) (2d wk). Thin $11,000 after nice $20,000 opener.

Warner (WB) (2,154; 90-$1.25)—"Life With Father" (WB) (3d wk). Slipped to a fair $18,000 for third and final stanza. Last week, $25,000.

'Foxes' Lofty 17G, Balto Standout

Baltimore, Sept. 30.

Big news here currently is "Life With Father" at the big Stanley and Mel Torme, Three Stooges and Bonnie Baker with "When a Girl's Beautiful" at Hippodrome. "Foxes of Harrow" is great at the comparatively small New.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Carnegie Hall" (UA). Pleasing $13,000. Last week, "Lured" (UA), $10,800.

Hippodrome (Rappaport) (2,240; 20-70)—"When a Girl's Beautiful" (Col) plus vaude headed by Mel Torme, Three Stooges and Bonnie Baker. Stagebill helping to strong $17,000. Last week, "Last of Redmen" (Col) plus Dr. Neff's Madhouse of Mystery okay $14,000.

Keith's (Schanberger) (2,460; 20-60)—"Slave Girl" (U). Opening today (Tues.) after second week of "Desert Fury" (Par) held all right at $9,500. First was nice $13,000.

Mayfair (Hicks) (980; 25-55)—"Born to Kill" (RKO). Average $6,000 after "Red Stallion" (EL) held very well on a second week at $6,200.

New (Mechanic) (1,800; 20-60)—"Foxes of Harrow" (20th). Smash $17,000, with big weekend trade helping. Last week, second of "Kiss of Death" (20th), good $9,700.

Stanley (WB) (3,280; 50-$1.25)—"Life With Father" (WB). Upped scale helping towards great $36,000. Last week, third of "Welcome Stranger" (Par) was very steady at $11,600.

Town (Rappaport) (1,600; 35-65)—"Crossfire" (RKO) (3d wk). Going well at $12,000 after fine $16,800 last week.

'Crossfire' Torrid 16½G, Cincy; 'Love' Mild 14G

Cincinnati, Sept. 30.

Film biz is holding up favorably in face of increasing opposition from night football by Cincy's two universities and numerous high schools. "Crossfire" is leading the city with "Other Love" getting second coin. "Something in Wind" is okay in smallseater. Strongest holdover is "Welcome Stranger."

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Other Love" (UA). Moderate $14,000. Last week, "Welcome Stranger" (Par), sock $25,000.

Capitol (RKO) (2,000; 50-75)—"Welcome Stranger" (Par) (m.o.). Solid $13,000. Last week, "Song Thin Man" (M-G), all right $8,500.

Grand (RKO) (1,400; 50-75)—"Adventuress" (EL). Fairish $6,000. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), good $7,500.

Keith's (CI) (1,542; 50-75)—"Something In Wind" (U). Favorable $7,000. Same last week for "Red Stallion" (EL) for second stanza.

Lyric (RKO) (1,400; 50-75)—"Mark of Zorro" (20th) and "Drums Along Mohawk" (20th) (reissues). Firm $8,000. Last week, "Singapore" (U) (m.o.), okay $5,000.

Palace (RKO), 2,600; 50-75)—"Crossfire" (RKO). Hotsy $16,500. Last week, "Long Night" (RKO), favorable $13,500.

Shubert (RKO) (2,100; 50-75)—"Mother Wore Tights" (20th) (m.o.) (2d wk). Fine $5,000. Last week, $7,000.

New Pix Boost B'way; 'Foxes'-Berle Smash $140,000, 'Fun' Fancy $40,000, 'Fury'-Arnaz 82G, 'Desire'-Krupa 74G

With four new important bills teeing off during the past week and arrival of fall weather, Broadway first run business is in high this week. This strong showing is being made despite the launching of the subway World Series yesterday (Tues.), between the Yankees and Dodgers, and the dubious strength of some new product and stage layouts. Managers of N. Y. deluxers were watching closely to see if televising the world series would cut into the boxoffice, Broadway managers not looking for any effect one way or the other.

Leading the procession currently is the Roxy's strong combo of "Foxes of Harrow" and Milton Berle on the stage, with smash $140,000 likely for initial week. No question but that Berle's draw is giving the film a big assist but film version of this bestseller also is credited with its share.

Biggest straight film is "Fun and Fancy Free," which is giving the Globe a sock $40,000, best at this house in weeks. Helped by good reviews, new Walt Disney got off to a flying start with plenty of juveniles for Saturday and Sunday shows. Paramount is merely good at $82,000 with "Desert Fury" and Desi Arnaz band with Marion Hutton heading stagebill. Film, which has been no great shakes over the country, was liberally panned by crix.

"Desire Me," another film taken over the bumps by reviewers, plus Gene Krupa band and Rose Marie topping stage layout, will give Capitol a nice $74,000, albeit not smash.

While "Down to Earth" sagged badly to $115,000 in its third week at the Music Hall, being $20,000 off from second frame, it is doing well enough to warrant a fourth stanza. "Life With Father" still is big at $33,000 in seventh session at the Warner while "Walter Mitty" looks to hit $36,000, also in seventh, at the Astor. Both are in for long runs. "Gone with Wind" continues strongly with $30,000 in this, its fifth week, at the Criterion but "Green Dolphin Street" already is being advertised to follow it in.

"Black Narcissus" ended its run abruptly after five days of the seventh week at the Fulton because a legit show is due to open there tonight (Wed.). The $11,000 it did in final five days indicated the British-made could have continued at this house except for the stage booking.

Strand is bringing in "The Unsuspected" next Friday (3) after four excellent weeks with "Dark Passage" plus Victor Lombardo band heading stageshow. It is finishing the fourth frame at nice $42,000. "Singapore" stays a third or possibly longer at Winter Garden, being trim $20,000 in second stanza ended last Monday (29) night. "Ride the Pink Horse" is due in next but no definite opening date has been set.

Palace brings in "Magic Town" next Tuesday (7) after three fairly good weeks with "Long Night." Latter was off sharply in second week at $18,000, but is continuing into third round.

Victoria is trying its luck with reissues again, bringing in "Spirit of West Point" tomorrow (Thurs.) after six sturdy weeks with "Lured," this picture making the best showing at this house of any dates so far over the U. S. "Crossfire" winds its long run at the Rivoli next week with "Unconquered" opening on Oct. 9. Former ended its 10th week with $23,000, nice money for this stage of run.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80)—"Walter Mitty" (RKO) (7th wk). Starting to taper off at $36,000, but still highly profitable this week after $38,000 last. Continues.

Broadway (US) (1,895; 70-$1.50)—"Outlaw" (UA) (3d wk). Jane Russell name still enough to draw plenty at this out-of-way spot but off considerably from initial weeks. Looks big $45,000 after great $60,000 for second. Stays on.

Capitol (Loew's) (4,820; 70-$1.50)—"Desire Me" (M-G) with Gene Krupa orch, Rose Marie, Buddy Hughes, Cardini heading stagebill. Despite numerous crix pans on picture, stage array helping to nice $74,000 or under. Holds. Last week, "Rosy Ridge" (M-G) with George Price, Luba Malina, Enric Madriguera orch (2d wk), thin $45,000.

Criterion (Loew's) (1,700; 60-$1.25)—"Gone With Wind" (M-G) (reissue) (5th wk). Continues strongly with sturdy $30,000 likely this stanza after big $35,000 fourth. Continues with "Green Dolphin Street" (M-G) already advertised as being next picture in here.

Fulton (City Inv.) (785; 80-$1.80)—"Black Narcissus" (U) (7th wk-5 days). Down to $11,000 in abbreviated session after fancy $13,000 for sixth. Had to close last Sunday (28), although still in coin, because legit show was booked to open today (Wed.).

Globe (Brandt) (1,500; 70-$1.20)—"Fun, Fancy Free" (RKO). For first week ending next Friday (3), new Walt Disney cartoon feature is soaring to sock $40,000 or near, best here in months. Helped by nice crix appraisal. Last week, fifth for "Roosevelt Story" (Indie) was down to $15,000.

Gotham (Brandt) (900; 70-$1.40)—"Each Dawn I Die" (WB) and "Bad Men of Missouri" (WB) (reissues) (2d wk). Slipped down to around $11,000 in current session after fancy $17,500 opener. Stays third round.

Little Carnegie (Indie) (460; 95-$1.20 — "Tawny Pipit" (U) (4th wk). Okay $7,500 in sight for current round after neat $8,000 for third week. Stays on.

Mayfair (Brandt) (1,736; 70-$1.50)—"Kiss of Death" (20th) (6th wk). On 5th week ended last (Tues.) night this held to okay $18,000 or close after solid $23,000 in previous stanza. "Nightmare Alley" (20th) due soon.

Palace (RKO) (1,700; 60-$1.20)—"Long Night" (RKO) (3d-final wk). For second frame concluded last Monday (29) night, this was off sharply from initial week, with good $18,000; first hit fine $24,700. "Magic Town" (RKO) comes in next Tuesday (7).

Paramount (Par) (3,664; 55-$1.50)—"Desert Fury" (Par) plus Desi Arnaz orch, Marion Hutton heading stageshow (2d wk). First week ended last (Tues.) night hit a good $82,000 but not up in big brackets of recent layouts here. Mild crix opinions were not help. In ahead, "Welcome Stranger" (Par) and Carmen Cavallaro orch topping stagebill (7th wk), big $64,000.

Park Avenue (U) (583; $1.20-$2.40)—"Frieda" (U) (7th-final wk). Down to $7,000 after good $7,500 for sixth round.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Down To Earth" (Col) and stageshow (3d wk). Slid down some from second frame but still okay at $115,000 after good $135,000 for second week. Stays 4th round with "Song of Love" (M-G) opening on Oct. 9.

Rialto (Mayer) (594; 35-85)—"Dick Tracy Meets Gruesome" (RKO). For week ending tomorrow (Thurs.) looks to do only fairish $6,500. In ahead, "Second Chance" (20th), $6,100. "Blonde Savage" (EL) opens next Friday (3).

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Crossfire" (RKO) (11th wk). Continues fairly well but off this frame (10th) from recent pace at $23,000; 9th week was stout $27,000. "Unconquered" (Par) tees off on Oct. 9.

Roxy (20th) (5,886; 80-$1.50). "Foxes of Harrow" (20th) with Milton Berle heading stageshow (2d wk). Soaring to great $140,000 in first week ended last (Tues.) night, with film getting big boost from Berle. Opening day set new house high beating "Razor's Edge" (20th) by about $1,500. Doing five shows daily. In ahead, sixth week "Mother Wore Tights" (20th), Jack Haley, Ella Logan, Harmonicats, others, on stage, fine $70,000.

State (Loew's) (3,450; 43-$1.10)—"Other Love" (UA) (2d run) with Lew Parker headlining vaude. Stout $31,000. Last week, "Cynthia" (M-G) (1st run) plus John Calvert, Paul Regan topping vaude. $29,000.

Strand (WB) (2,756; 75-$1.50)—"Dark Passage" (WB) with Victor Lombardo orch, others, on stage (4th-final wk). Good $42,000 after sparkling $49,000 for third. "Unsuspected" (WB) with Joey Adams, Tony Canzoneri, Blue Barron orch, open next Friday (3).

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (7th wk). In 6th week ended last Monday (29) hit $10,000 still nice for this bandbox house after big $11,000 for 5th. Stays on.

Victoria (City Inv) (720; 70-$1.20) — "Lured" (UA) (6th-final wk). Down to $9,500 okay for blowoff round, which is being extended to 8 days to open "Spirit of West Point" (FC) tomorrow (Thurs.); 5th was $11,000.

Warner (WB) (1,499; 90-$1.50) — "Life With Father" (WB) (7th wk). Still big at $33,000 after hefty $37,000 for 6th session. Stays on indef.

Winter Garden (UA) (1,312; 60-$1.20)—"Singapore" (U) (3d wk). Holding fairly well at $20,000 for second week ended last Monday (29) night; first was hotsy $32,000. "Ride the Pink Horse" (U) is set to open here next.

Rep.'s 15-Pic Backlog

Hollywood, Sept. 30.

Republic has piled up a backlog of 15 films with the completion of "The Main Street Kid" and "End of the Rainbow."

List includes the largest number of completed high-budgeters in the studio's history

When Dietrich brings out the gypsy in Milland, it's really

"Torrid!"

says Boxoffice*

RAY MILLAND · MARLENE DIETRICH

in

"Golden Earrings"†

*"Audience is going to wax enthusiastic. Word of mouth, two glistening names are insurance for plush takes."

†The song's as sultry as the picture...

with
Murvyn Vye · Bruce Lester
Reinhold Schunzel
Dennis Hoey
Quentin Reynolds
A MITCHELL
LEISEN
PRODUCTION
Directed by MITCHELL LEISEN
Produced by Harry Tugend
Screen Play by Abraham Polonsky, Frank Butler and Helen Deutsch
From the novel by Yolanda Foldes

LAUNCHING Paramount's *PARAMOUNT SEASON:*
"Unconquered" in Technicolor—"Wild Harvest"
"Golden Earrings"—"Adventure Island" in Cinecolor

20% of 300 N. Y. City Theatres Play Reissues; Includes Chain Houses

Emphasizing the growth in importance to the film industry of reissues, a survey of theatres in the greater New York area reveals that an all-time high of 20%, or 60 of the 300 scanned, are now playing oldies. Figure does not include subsequent run engagements of new pictures, but only films that were released originally five or more years ago.

Number of reissues currently playing in Manhattan theatres is somewhat smaller, representing only 17% of the 99 houses in Gotham. Reason is that 36 of Manhattan's 99 filmeries are in the Times Square area, with most of these representing deluxe Broadway showcasers for the majors' first run product. With exception of the Brandts' Gotham, which has recently been playing reissues exclusively, the only oldies to hit any of the first run houses are like Metro's "Gone With the Wind," which has been given new feature treatment.

Record number of reissues represents something of a paradox to the industry. Unlike this time last year, when exhibitors were forced into playing reissues by a shortage of first run product, the shorter playing time racked up by new product in first run situations has opened it up much more rapidly to the subsequents. It's believed, however, that exhibs figure they can make money on reissues. Many of them draw as well or better than many new films and, in addition, they can be had for much lower rentals. With the exception of such oldies as "GWTW," in fact, most reissues are sold on a flat rental basis.

Indicating that the majors themselves are not averse to playing reissues in their affiliated houses, the metropolitan RKO circuit is currently screening "Swamp Water" and "Prisoner of Shark Island" in most of its theatres. "Prisoner" was released by 20th in 1936 and "Swamp" was distributed by the same company in 1941. Majority of the reissues now playing in greater N. Y., in fact, are 20th films, including among others "Alexander's Ragtime Band," 'Mark of Zorro," "Drums Along the Mohawk" and "Down Argentine Way."

N.Y. BOOTHMEN-CHAINS' 5TH MO. OF STALEMATE

With strike talk growing in volume, negotiations between projectionists local 306 and circuit chiefs of Paramount, Loew's, Warner Bros. and RKO headed into their fifth month of stalemate this week with both sides claiming only "slow progress." Herman Gelber, Local 306 prez, made the walkout threat in a blast against the circuits after the failure of last week's session failed to produce any results. Likelihood of an immediate walkout is remote, however, since the exec board of the International Alliance of Theatrical Stage Employees must first put their approval stamp on such an action.

Both Richard F. Walsh, IA prez, and James J. Brennan, IA veeprexy, are reportedly pressing for early settlement on compromise terms. Among Local 306 demands which are meeting the stiffest resistance from the circuits are its bid for a 34% wage hike and 5% welfare fund. Boothmen have indicated willingness to compromise on the wage increase, but are holding out for the welfare fund.

RKO-Pathe (France) To Continue Co-Production

Joint production policy of RKO and Pathe Cinema at the latter's French studio will definitely be continued, according to Pathe's managing director Adrien Remauge who arrived in New York recently accompanied by Pathe board chairman Georges Descours. Both huddled with RKO veepee Ned Depinet and foreign chief Phil Reisman to iron out details of the companies' future filmmaking.

RKO's initial adventure into French production teed off with the Rene Clair produced-directed Maurice Chevalier starrer, "Man About Town," as a means of using its frozen French rental coin. The firms have several stories in mind for future filmmaking, Remauge said. The Pathe execs, who plan a month's stay in the U.S., have gone to the Coast where they expect to tarry about a week or 10 days.

Indie Cleric Biopic

Hollywood, Sept. 30.

New indie film production company, Bonnell Productions, Inc., was formed here by Lee Bonnell, his wife, actress Gale Storm, and Frank Tashlin, to produce a feature based on the life of the Rev. W. H. Alexander, a clergyman of Oklahoma City.

Picture will explain the trials and triumphs of a Protestant minister in his efforts to curb juvenile delinquency.

U.S. Okays 9, Nixes 45 New Theatres

Washington, Sept. 30.

Federal Housing Expeditor, for the week ending Sept. 19, approved a total of nine theatre projects costing $243,000. Government bureau at the same time turned down 45 other theatre projects amounting to $2,355,089.

Since July 1, when all building controls were taken off except for amusement construction, 174 projects have been approved at $5,689,803 against a rejection of 429 projects at $19,853,837.

B-J Open Iowa House

Kansas City, Sept. 30.

B-J Enterprises opened its new Page Theatre in Shenandoah, Ia., Aug. 30. Owners are A. F. Baker, George Baker and Finton H. Jones. Bakers operate theatres at Ellis, Oakley and McPherson, Kans. Jones has an interest in the Midway, Kansas City, Kans., subsequent run.

Tri-State Drive-In Theatres, Inc., a new firm, will build at least two more drive-in theatres in the greater Kansas City area, for operation next summer.

One will be in N. Kansas City, actually not a part of the city as yet (annexation is pending), another in southern Kansas City, and possibly a third in northern Johnson County, Kan., or southern Wyandotte County (to serve Kansas City, Kans.).

Elmer Rhoden, Jr., is prez of Tri-State and Byron Spencer is secretary and counsel.

Build New Drive-In Near Akron

Akron, Sept. 30.

New drive-in theatre will be built west of Montrose, O., near Akron, by a firm headed by Lawrence A. Tyrrell, owner of the Royal theatre, Akron. Incorporation of the new firm, Montrose Drive-In Theatre, Inc., are Fred G. Gain, Betty Kline, and Ben W. Holub.

New 600-Seater at Raleigh, Tenn.

Memphis, Sept. 30.

Construction has started on the new 600-seat Raleigh Theatre which Scott Jordan and Cliff Peck are building at Raleigh, Tenn., 15 miles north of Memphis.

Jordan is new to the business, but Peck is a former M-G-M salesman who now owns the Gem at Covington, Tenn.

Rogers Add New Mo. House

St. Louis, Sept. 30.

The third Rogers Circuit theatre in Poplar Bluff, Mo., a 1,000-seater, will feature a roof garden for customers. Circuit's sole opposish is the Strand, operated by G. Carey.

F. R. Thomson, owner of the Rose, Audubon, Ia., is building another house there.

Ray Mitchell, principal of a public school in Auburn, Ill., and his sons are erecting another theatre there in that town.

Commonwealth Theatres, Inc., Kansas City, Mo., building a new $40,000 house in Mountain Home, Ark.

Berutt and Wandel Theatres, owners of the Meramec, a 500-seater, Sullivan, Mo., will erect a quonset-type theatre with a seating capacity of 500 in the same town.

Floyd Merritt, former owner of the Fulton, Cuba, Mo., to Niagara, Wis., where he will open a new house.

OK 2 New Cal. Houses

Los Angeles, Sept. 30.

Official CPA sanction was granted for the construction of two 800-seat film theatres, designed by S. Charles Lee, in Southern California.

One will be built for Steve Chorak at Puente and the other for E. D. Patterson at Elsinore.

Martin's Rank 'Holiday'

Hollywood, Sept. 30.

Tony Martin will go to England next summer to star in "Summer Holiday," a tunefilm to be produced by Sidney Box for J. Arthur Rank.

Player was signed during the recent visit of Box to Hollywood.

Majors' Foreign 16m Biz Spurts

Majors' foreign 16m program, almost lost sight of by the trade in consternation over the British tax, is rolling ahead at the end of its second year of operations, with some companies reporting grosses ahead of original expectations. While remittances on narrow-gauge earnings are restricted exactly the same as those accruing from 35m films, distribution of 16m product has opened entirely new markets for the U. S. industry, which should pay off handsomely when and if foreign economic conditions are ever settled.

Despite the steady progress of the 16m branch of the industry, however, 16m chiefs are quick to emphasize that it can never be more than a "peanut business" compared to 35m earnings. Since it's impossible for narrow-gauge films ever to play in key city first runs, their unit rentals must be considered about the same as another subsequent run for each film. While 16m biz is good, consequently, it cannot possibly compensate for the loss of the British market. Gross from 16m pix in some countries represents currently as high as 10% of industry earnings, but the overall average is undoubterly much less, according to one 16m director.

New markets have been opened up by 16m films in two separate ways: areas that could not afford the expense of permanent 35m installations, and non-theatrical bookings to schools, clubs and civic organizations. In addition, switch made by many "sub-subsequent" run theatres from 35m to 16m operations has upped considerably the rental from such houses. Best gains have been made in entirely new areas, where people had never before seen films because of a lack of transportation and power. By flying 16m films in and supplying exhibs with their own power plants, the majors have been able to cover many such areas, especially in Latin America.

SAG Renames Reagan

Hollywood, Sept. 30.

Screen Actors Guild nominated Ronald Reagan to run for a second term as president, Gene Kelly as first veepee and William Holden as second veepee. Other nominations are Walter Pidgeon for third veepee, Olivia de Havilland for treasurer, and Leon Ames for recording secretary.

Ballots will be mailed Oct. 17 and election returns will be announced Nov. 16.

U-I's Big Lensing Fetes 2d Year

Hollywood, Sept. 30.

Universal-International observes the first anniversary tomorrow (Wednesday) of the coalition of production forces of International with releasing facilities of Universal. Company is entering its second year with 10 films ready for fall and winter release and 19 in various phases of production. Seventeen more properties will be adapted for the screen in the months to follow.

In cans for the new season's release are "Tap Roots," "The Senator Was Indiscreet," "Secret Beyond the Door," "A Double Life," "Naked City," Pirates of Monterey," "Wistful Widow of Wagon Gap," "River Lady," "Black Bart" and "Mortal Coils." Facing the cameras between now and next April are "Letter From An Unknown Woman," "Casbah," "Purgatory Street," "Up In Central Park," "All My Sons," "Midnight Lace," "Saxon Charm," "Are You With It?" "Man Eaters of Kumaon," "Brain of Frankenstein," "Another Part of the Forest," "Tomahawk," "Traditionally Yours," "Tin Flute," "Patent Applied For," "The Gay Goddess," "Three For the Money" and two untitled originals.

Those being scripted are "Harvey," "Gus, the Great," "Mr. Peabody and the Mermaid," "Great Son," "Great Snow," "The World In His Arms," "Aftermath," "Treachery," "Man Who Couldn't Lose," "Delusion," "Come Be My Love," "Pygmalion Jones," "Lights Out," "Playback," "Bloomer Girl," "Song of Norway," "Portrait in Black," and "Christmas Eve at Pilot Butte."

Briefs From the Lots

Hollywood, Sept. 30.

Reginald Denny signed for "Mr. Blandings Builds His Dream House," which rolls this week at RKO. . . . Columbia signed **Donna De Mario** as second femme lead in "The Woman From Tangier" . . . **Nancy Saunders** will hang from yonder cliff in the Columbia serial, "Brick Bradford," to be produced by **Sam Katzman** at Columbia. . . . **Henry O'Neill** shifts from stage to screen as a college prexy in "The Return of October" at Columbia. . . . Columbia bought "The Last Thirty Minutes," a yarn by **Lee Horton**, and handed it to **Irving Starr** for production. . . . **Peter Lorre** turns square in "Casbah" at Universal-International, playing the role of a cop.

Paul Eagler took over the camera chore on Selznick's "Portrait of Jennie," succeeding **Joseph August**, who died suddenly while at work. . **Walter Abel** draws one of the top roles in "Lady in Ermine" at 20th-Fox.

Jerome Cowan, for a change, plays a romantic role in "So This Is New York" . . **Paul Panzer** celebrated his 45th anni as an actor by stepping into a role in "Christopher Blake" at Warners. . . . United States Pictures will release "Ever the Beginning" as "The Innocent Years." . . . Republic bought "Cimmaron Trails," written by **Robert Williams**, as a western galloper for **Allen Lane**. . . . **Sidney Picker** will produce "Heart of Virginia," a racetrack story recently purchased by Republic. . . . **Kasia Orzazewski**, Polish actress, signed for the mother role in "Call Northwest 777," currently in production by a 20th-Fox troupe in Chicago . . . **Chico Day**, assistant director for years at Paramount, made his directorial bow in "Gypsy Holiday," a musical tinter, on the same lot.

Richard J. Hubler will direct "The Last Nazi," to be produced by **Carl Krueger** at Enterprise, starting Oct. 7 . . . **Leif Erikson** returns to films after an absence of six years for a role in "The Snake Pit" at 20th-Fox . . . **Samuel Goldwyn** completed "A Song Is Born," co-starring **Danny Kaye** and **Virginia Mayo**, after three and a half months of shooting . . . Screen Guild made two title changes: "Where the North Begins" for "Code of the North" and "Trail of the Mounties" for "Law of the Mounties" . . . **Rita Hayworth's** brother, **Vernon Cansino**, drew a role in "The Wreck of the Hesperus" at Columbia.

Walter E. Garity shifted from **Walt Disney** to **Walter Lantz** Productions as head of studio production under the new Lantz affiliation with United Artists . . . **Billie Burke** checked in at Columbia as a star in a series of two-reelers to be produced and directed by **Jules White** . . . **Albert Sharpe** makes his Hollywood bow in Columbia's "The Return of October," after breaking in as a film thesp in "Odd Man Out" in England and "Portrait of Jenny" in New York.

Margot Grahame signed to play Mme. DuBarry in **Edward Small's** "Cagliostro," to be filmed in Rome . . . **Richard Long** and **Whitfield Connor** returned to Universal-International for added scenes in "Tap Roots" . . . Republic's "In Old Los Angeles" will be released as "Old Los Angeles" . . . **George Murphy** drew the romantic lead in "The Big City," to be produced by **Joe Pasternak** at Metro . . . First production by **Frederic Ullman, Jr.**, will be "The Window," starting Nov. 10 . . . **Rudy Vallee** signed for a cowboy role in "So This Is New York" for Screen Plays, Inc."

So. Calif. Exhib Finds Reissues Pay Off Better Than Milked New Films

Argument over what's better for the small nabes—to take subsequent and last runs on new pix after they've been milked or swing to reissues—has one answer from action taken last week by the Southern California Amus. Co., 42-theatre chain in Los Angeles and the surrounding sector. After one-year's experiment with four houses in L.A., SCAC has now grooved four additional L.A. theatres for dual-bill, oldie operations. To cap it all, first four theatres have swung into reissue programs with admission scales considerably advanced over the tariff charged by the same houses for subsequent runs.

All eight houses are charging a top of 60c, where they previously collected 30c.-35c., according to Harry Vinnicof, circuit's prexy. What's more, he says, the four theatres have boosted grosses between 300% and 400% during the year. The new policy has been backed with advertising campaigns that have cost SCAC between $1,500 and $2,000 weekly, but the results have paid off superlatively, Vinnicof claims. Heretofore, company had spent next to nothing in ad outlays, operating as purely nabe houses.

Four original houses to change policy were the Picfair, Arlington, Vermont and Cinema. Latest converts are the Melvan, American, Canon and Jewel. Under the program set by Vinnicof, first four have day-and-dated dual fare reissues, with one sizeable ad covering for the quartet. Double bills have played from one to three weeks.

With eight theatres now in the operation, SCAC will use the first four as first-runs on the oldies and then moveover to the latter four for extended playing time. Vinnicof figures between the two groups of four, the duals will be good for a minimum of four weeks.

Some Figures

With rentals fixed with all distribs at a flat 25%, profits for the chain have been sizeable. Combo of "Tobacco Road" and "Grapes of Wrath" (20th-Fox), for instance, brought in a total of $23,676 for the four houses in its first week.

Other heavy paying combos have been "Lives of a Bengal Lancer" and "Glass Key" (Paramount), $18,098; "Up in Arms" and "Princess and the Pirate" (RKO), $17,966; "Kit Carson" and "Last of the Mohicans" (PRC), $17,710; "Beau Geste" and "Shepherd of the Hills" (Par), $16,747.

Circuit won't switch to oldie policy in small town situations where its theatres take first or second-runs. But subsequent and last-run situations, further expansion of the switch is probable.

Vinnicof came east to attend the Theatre Owners of America convention in Washington.

'MERTON' BOOKED WITH SINATRA AT N. Y. CAP

With Frank Sinatra scheduled to headline the next stage show at the N.Y. Capitol, Metro has booked "Merton of the Movies" as the film, replacing the originally scheduled "This Time for Keeps." Show follows the curent "Desire Me," plus Rose Marie and Gene Krupa's orch on the stage.

Sinatra's Capitol engagement is for two weeks, with options, at $25,000 weekly guarantee against 50% of the gross.

Browne Appealing 119G Tax on Pix Shakedown

Chicago, Sept. 30.

George E. Browne, former prexy of the International Alliance of Theatrical Stage Employees, who turned state's evidence in the $1,000,000 Browne-Bioff film-biz shakedown in 1943, plans to appeal an $119,000 tax assessment levied last week by the Federal government. The tax is said to be on income Browne got as his part of the $1,000,0000 bite.

Meanwhile, the parole of four hoods convicted of the shakedown on his testimony is being probed by a congressional committee in Chicago. Principals in the investigation are Louis Campagna, Paul Ricca, Philip D'Andrea and Charles Gio, who were paroled Aug. 14 after serving one-third of 10-year terms.

THIS MAN CARRIES ONE OF THE INDUSTRY'S GREAT RESPONSIBILITIES!

Gus Eyssell, Managing Director of the world-famed Radio City Music Hall, has maintained an enviable standard of entertainment for the hundreds of thousands of people who patronize his celebrated show shop.

Mr. Eyssell must make the choice of the industry's greatest attractions. In looking ahead to coming months he has had to decide what are the best entertainments he could present to his vast audience.

He has made the decision. He has selected two motion pictures to play in succession: "SONG OF LOVE" and "CASS TIMBERLANE." They are both Metro-Goldwyn-Mayer.

Next attraction at
RADIO CITY MUSIC HALL

M-G-M
PRESENTS

A Love story so beautiful it was set to music

KATHARINE PAUL
HEPBURN · HENREID
ROBERT
WALKER

in a new masterpiece by the director of "The Yearling"

"SONG of LOVE"

A CLARENCE BROWN PRODUCTION
with
LEO G. CARROLL • HENRY DANIELL • HENRY STEPHENSON

Screen Play by Ivan Tors, Irmgard Von Cube and Allen Vincent, and Robert Ardrey • Produced and Directed by CLARENCE BROWN
A METRO-GOLDWYN-MAYER PICTURE

Following attraction at
RADIO CITY MUSIC HALL

M-G-M
PRESENTS

The great novel of a girl who wanted life—and got it!

SPENCER TRACY
LANA TURNER
ZACHARY SCOTT

"CASS TIMBERLANE"

TOM DRAKE • MARY ASTOR • ALBERT DEKKER

Screen Play by Donald Ogden Stewart • Adaptation by Donald Ogden Stewart and Sonya Levien • Based on the Novel by Sinclair Lewis
Directed by GEORGE SIDNEY • Produced by ARTHUR HORNBLOW, JR.
A METRO-GOLDWYN-MAYER PICTURE

And watch for more "Good News" from M-G-M!

Aussies May OK Theatres, Bands For Frozen Coin

While the Australian government's edict freezing one-third of Yank pix remittances is now in effect, Aussie officials have softened on their demand that blocked currency must be expended and not accumulated. There's no final answer on how the majors can invest the one-third held Down Under, but the government has now indicated three possible ways—two of which it had previously nixed.

Aussies are still stressing production as their idea of where the Yanks should groove their frozen coin. Majors have countered with the contention that production facilities, personnel, etc., aren't adequate in Australia to sop the amount of money involved. Government is now also willing to permit the majors to build or buy theatres or to invest in bonds and securities.

Foreign dept. managers say that sort of deal would be satisfactory if it weren't for two factors. As to theatres, none can be built without a government permit and building materials are so scarce that permits for flickeries just aren't being granted. As to theatre acquisitions, there are very few houses which aren't already tied to either one of the majors or to J. Arthur Rank.

Investment in securities would be all right if the government consented to withdrawal of interest payments on them. But the Aussies, so far, haven't consented to that necessary adjunct of owning negotiables.

Instead, the majors have argued in favor of allowing the one-third to pile up in the Bank of Australia where all revenues from pix rentals are deposited. Distribs would like any disposition of the funds to be shelved until something tangible comes along which one or all majors would find feasible to sink their coin. Aussies, on the other hand, are insisting that a solution be found without delay.

ALEMAN BACKS FIRST COLOR LAB FOR MEXICO

Mexico City, Sept. 23.

Support from President Miguel Aleman is expected to spur the establishment in Mexico of the first color film laboratory in Latin America. The proposal to locate the laboratory in Mexico was presented to Sanchez Cuen, of the National Motion Picture Bank, by W. T. Crespinal, president of the Cinecolor Corp. of Hollywood, and Robert Bren, U. S. producer, during a recent visit to this capital.

Cuen has ordered a study of the possibility of financing and operating such a laboratory, with emphasis on providing service to color-film producers in Argentina, Chile, Cuba and Venezuela. Crespinal and Bren also discussed the project with Mexican producers Salvador Elizondo, Jesus Grovas, Mauricio de la Serna and Mario ("Cantinflas") Moreno.

Susan Dalison Upped, Carten Out in London

London, Sept. 30.

Mrs. Susan Dalison has been upped from reader to chief of Columbia's story department here, replacing Michael Storm. Latter was let out along with most of the staff when Col cut down on the department.

Kenneth Carten, head of Paramount's talent department here, has also been axed in the general retrenchment.

New Mex Actress-Prod.

Mexico City, Sept. 23.

Another top Mexican pic actress, Maria Elena Marques, has added film production to her screen activities. She is playing the lead in "La Estrella de Acapulco" ("The Star of Acapulco"), that she is making at Acapulco, historic Pacific coast resort. Gilberto Martinez Solares is directing.

Dolores del Rio and Maria Felix are the other ace Mexican actresses who produce films.

Alfred Ripstein, Jr., for several years production manager of Filmex, pic producer-distributor, has resigned to become a producer on his own, starting in October.

British Ask for More Foreign Technicians

London, Sept. 26.

British Film Producers Assn. has opened negotiations with the Ministry of Labor and the Assn. of Cine-Technicians for a substantial increase in the number of work permits for foreign film technicians. Producers have appointed a committee to enter into official discussions for a scheme to be adopted for the year beginning Oct. 1.

With the anticipated increase in the production of films by American companies in this country, it is felt that the present arrangements, particularly for the employment of producers and directors, is totally inadequate. Companies will obviously require more key men to guide the stepping up of their British output, with revision of the permit system a "must."

Producers have promised the Labor Ministry and the film union that companies will only be allowed to obtain permits for foreign technicians who can help raise the status of British films.

U. S. Stars Need French Bally

Paris, Sept. 23.

Unless the studios, despite the current wave of retrenchment contrive to publicize heavily the postwar American stars, the sale of American pictures here will become increasingly difficult for the local exchanges. Also the returns will decrease.

In Paris, where fans read the film mags, the ignorance of new stars is not so striking, but anyone who travels in the provinces is immediately impressed by the fact that stars now very popular in the States and whose names have filtered to Paris, have absolutely no drawing power in the French sticks.

A former Par local exec, now connected with the banking end of the picture business, made a detailed survey of the provincial theatres and found that the only American male stars with marquee pull there are Charlie Chaplin, Gary Cooper and Clark Gable. Rating next are Cary Grant, Wallace Beery, William Powell and Edward G. Robinson. Humphrey Bogart is coming up very well. On the distaff side, Greta Garbo, Marlene Dietrich and Joan Crawford are doing best, with Myrna Loy and Ginger Rogers also known. Best liked comedians are Laurel and Hardy, with Abbott and Costello on the upgrade.

In a provincial town of the southwest, an exhib playing "How Green Was My Valley" did very poor business, and followed with "Lady in the Window" with results worse still. French pictures are now increasing in favor, with names easy to remember for the hicks and a French B draws more than a good Hollywood made.

Pix Tag Hypo in Concerts Proved in Venezuela

Caracas, Sept. 23.

Film influence appears in Caracas even in the concert field. Albert Spalding, violinist, played three times here recently to about 400 people; Rudolf Firkusny, pianist, garnered an audience of about 100; Gregor Piatigorsky, cellist, played three times to about 50 people; and two-piano team, Robertson & Bartlett, attracted less than 100.

On the other hand, Jose Iturbi, known to filmgoers, packed the house at all his performances and had to give extra recitals, and Artur Rubinstein, who has appeared on the screen recently, played three times to packed houses of 1,500.

In commenting on this situation, the Caracas Journal, only U. S. newspaper here, said the only possible conclusion was that Caracas including the foreign colony, is indifferent to music but loves big names and preferably those which have appeared on a film poster.

'HUSBAND'S' GALA

London, Sept. 30.

"An Ideal Husband," first of Sir Alexander Korda's six productions which 20th-Fox is to distribute in America, will have a gala premiere at the Carlton here Nov. 13.

Pic stars Paulette Goddard, Michael Wilding and Sir Aubrey Smith.

U.S.-OWNED STATION FIRST FOR VENEZUELA

Caracas, Sept. 23.

U. S. technicians are in Venezuela to discuss plans for constructing Venezuela's first television station. Station will be located in Maracaibo, second largest city.

Station will be American-owned, with some Venezuelan capital, and $15,000 worth of bonds have already been sold to finance the venture.

French Using Stockholm Space, While Swedes Lens Film in South Africa

Stockholm, Sept. 23.

French film interests have completed a deal with the Kungsfilm Co. whereby the former will utilize studio space here for interior shots on their projected "L'Homme de Sa'vie." Billy Wilder and Max Colpet scripted the screenplay. Cast will be French, but Swedish technicians will be employed.

Among Swedish productions now under way is producer Rune Lindstroem's "Jar ar Med Eder" ("I Am with You") being shot on location in Southern Rhodesia. Yarn deals with the life of a Swedish missionary in several African countries. First Swedish film to be made in Africa has Lindstroem and Nils Dahlgren as cast toppers. Ake Dahlquist is lensing while Goesta Stevens scripted.

On the local film-making schedule Mai Zetterling has been inked by Terra Film Co. for the lead in "Music in the Dark," based on a novel by Dagmar Edquist. Actress recently completed "Frieda" for the Rank Organization. Picture is set to roll next month.

REPUBLIC'S 20% HIKE AVERTS MEXICO STRIKE

Mexico City, Sept. 23.

Strike threatened against Republic Pictures de Mexico by the Union of Motion Picture Industry Workers (STIC), was averted at the last minute when a company offer of 20% wage increase was accepted by the employees. Enrique Zinfert, Republic's lawyer, and Manuel Ramirez, STIC representative, arrived at the accord following conferences mediated by the Federal Board of Conciliation and Abritration.

A similar settlement with Producciones Mexico is expected to be signed within the next few days. Eleven other Mexican distributors, who have so far failed to yield to union demands for salaries equal to those paid by U.S. and British distributors, face walkouts.

Cantinflas to Film In Spain With Frozen Coin

Mexico City, Sept. 23.

Frozen earnings of his pictures in Spain will be utilized by Mexican comedian Cantinflas (Mario Moreno) to finance a film in Franco's domain. Half the picture, according to the actor, will be shot in Spain while the remainder will be produced locally.

Forthcoming picture will employ Spanish talent exclusively when shooting in Spain. Native actors will be used when production is resumed in Mexico. Associates of Cantinflas are mapping a worldwide distribution deal.

Current London Shows

(Figure shows weeks of run)

London, Sept. 30.

"Annie Get Gun," Col'sm (17).
"Bless the Bride," Adelphia (23).
"Born Yesterday," Garrick (36).
"Chiltern Hundreds," Vaude (5).
"Crime of Foley," Comedy (12).
"Deep Are Roots," Criter'n (12).
"Dr. Angelus," Phoenix (9).
"Edward My Son," Lyric (18).
"Ever Since Paradise," News (17).
"Farmer's Wife," Apollo (2).
"Girl Quite,' St. Martin's (6).
"Here There," Palladium (26).
"Life With Father," Savoy (17).
"Linden Tree," Duchess (7).
"Noose," Saville (15).
"Off Record," Picc.
"Oklahoma," Drury Lane (22).
"One, Two, Three,' Yorks (3).
"Peace In Our Time," Aldw'h (8).
"Perchance to Dream," Hipp (128).
"Piccadilly Hayride," Wales (29).
"Present Laughter," Haym'kt (24).
"Separate Rooms," Strand (6).
"Sweetest Lowest," Ambass. (74).
"Together Again," Vic Palace (24).
"Trespass," Globe (11).
"Worms View," Whitehall (22).

Film Biz Never Better in Ecuador Despite Usual Flock of Revolutions

By RAY JOSEPHS

Quito, Ecuador, Sept. 23.

Despite revolutions which during the past weeks have put this regularly fought-over Latin republic in the headlines, film biz in Ecuador has never been better. In the last two years Hollywood majors have upped their gross more than 60% with Mexican, Argentine, British and French product coming right along at gains estimated between 40 and 50%.

Because of territory's backwardness few companies have until now handled their own operations here. During the war 20th-Fox was the lone major with its own home office rep in the country. Opened in '38 with h.q. in Guayaquil, it's since switched to this capital.

Metro opened here and in Guayaquil several months ago. Office is headed by Myron Karlin, formerly in U. S. Army European counter-intelligence operations. Columbia is planning to open next month. Republic is setting up its own office and RKO, which is locally represented by Jaime Mantilla, member of the Ecuadorian clan which owns Comercio, the leading newspaper, the top radio stations and sizeable chunks of the best local realty, is expanding operations.

Moreover, five of the leading majors are now importing their own prints directly from the U.S. instead of picking up copies which Panama and neighboring Peru had finished. Country now has 72 35m theatres—11 here, 16 in Guayaquil and the rest in minor cities and provinces. Theatre building is also showing the upped trend.

Dollar Shortage

Companies have been suffering somewhat because of shortage of dollars for house remittances. Since June they've had to buy dollars at the rate of 17 sucres to $1 instead of the previous 13.50 to 15. Government has also put added tax on incoming films and all other imports except "absolute essentials." Companies have put up a battle on the public necessity angle but so far its been no go.

Where majors have been able to pick up added income—in addition to bettered distribution, exploitation and control angles—is in the 16m field. RKO and Warner's have their departments going full blast. Metro has a raft of product in the Customs House and will start distribution as soon as it gets release. Fox and Paramount have programs ready to begin within the year.

Dubbing, while still a hotly argued local pix issue, is generally felt neither to have aided or hurt those companies still using the Spanish soundtracks. Metro is the only major bringing in all dubbed versions as a standard practice. Fox on the other hand stopped it completely a year ago. Other companies have some dubbed, some subtitled. As elsewhere, it's the cities who don't like it and want the star voices; the provinces where literacy is low like the lubs.

(Fourth of a series on postwar show biz trends in Latin America.)

MPEA Selects 88 Films For '47-'48 Hungary List

Budapest, Sept. 23.

Selection of U. S. pix for the 1947-'48 season has been made and 88 new pix will be released through Motion Picture Export Assn., including 17 in Technicolor, according to Charles Matzner, new MPEA head here.

Though still playing pix of previous selection MPEA has started an all-out campaign to introduce the new season. First pic to be shown will be Olivia de Havilland's "To Each His Own."

MPEA's advertising campaign is in the American style and setting a revolution in commercial life here as well in the industry. Posters never seen before—and drawn artistically—have appeared all over town and in the few months since its start everyone knows what MPEA—or as it is called here MOPEX—means.

U.S. Cops 3 of Top 6 Awards at Cannes

Paris, Sept. 30.

Contrasted to Hollywood's snafued participation in the Cannes Film Festival last year, the careful selection of pictures for this year's international competition netted American films three of the first six prizes. Hollywood films earning laurels were RKO's "Crossfire," judged the best social film; Metro's "Ziegfeld Follies" as the best musical comedy, and Walt Disney's "Dumbo" as the top animated cartoon.

Although the U. S. companies were reluctant to participate in the Cannes shindig in the first place, they decided to put their best foot forward and cop as many awards as possible. Well-oiled public relations job and smooth inter-company cooperation through the Motion Picture Assn.'s office in addition to the judicious selection of entries for the competition has consequently paid off with some valuable international publicity.

Other awards at the Festival included France's "Antoine and Antoinette," as the best psychological film; France's "The Hated" as the best adventure - detective feature, and Poland's "Storms in Poland" as the best documentary.

Still Another Festival

Zurich, Sept. 30.

Another in the plethora of European film festivals has come to an end with the windup of the Fourth International Film Week in Basle. Most of the pictures shown here were already presented at the Locarno festival a couple of months ago.

Among the U. S. pictures shown were Frank Capra's "It's a Wonderful Life" (RKO), John Ford's "My Darling Clementine" (20th), United Artists' "Carnegie Hall", Metro's "Sea of Grass," Warner Bros.' "My Reputation" and Ernst Lubitsch's "Cluny Brown" (20th-Fox.)

Warners Back to Hoyts On Aussie House Nix

Sydney, Sept. 23.

Nixed by Aussie district court on erecting its own showcase here for at least three years, Warners goes back to Hoyts for release in the keys and urbans.

Deal, arranged in U. S. by Ernest Turnbull, Hoyts topper, and Wolfe Cohen, WB, will take in the '46-'47 product, shut out for a time because of that court action in which Hoyts, together with Greater Union, Carroll-Musgrave and a couple of indie pic loops, fought against the show-window bid. "Cloak and Dagger" will probably be the first pic to kick off in this spot on the new deal.

Warners and Hoyts have been together over a period on group pix buys, but with no longterm contract for some time, although dickers have always been on. Current deal should now see a constant flow of Warner fare for all the top spots. Warner's Aussie chief, Stan Higginson, has been working on the deal for a long time in conjunction with Hoyts

B. BLUMENTHAL O'SEAS IN WAR DAMAGE CLAIMS

Coincident with ratification of the Hungarian peace treaty last week, Ben Blumenthal, vet theatre operator, planed for Budapest and Berlin to seek settlements for war damage and inspect properties.

In Budapest Blumenthal is owner of the Vigsinhaz, town's largest legit house. Theatre was badly bombed and under terms of peace treaty the Hungarian regime must pay United Nations' citizens two-thirds of such damages. In case of Vigsinhaz this is estimated at $800,000 in reparations. Blumenthal spent some weeks in Hungarian capital last summer on prelim negotiations. Now he's supposed to get the cash—in Hungarian forints. Understood some part of this may be exportable.

In Berlin Blumenthal owns the Scala and Plaza, two of town's top film houses. Both are again in operation, one in Russian zone of city, other in U. S. area. Blumenthal wants to clarify their future ownership status. He will remain abroad for six or seven weeks.

Jacques Dumesnil, of the Comedie Francaise, has been elected prexy of the Actors Guild in Paris, vice Andre Luguet.

Desire Me

Hollywood, Sept. 25.

Metro release of Arthur Hornblow, Jr., production. Stars Greer Garson; features Robert Mitchum, Richard Hart. Screenplay, Marguerite Roberts and Zoe Akins; adaptation, Casey Robinson; from novel by Leonhard Frank; camera, Joseph Ruttenberg; score, Herbert Stothart;; editor, Joseph Dervin. Tradeshown Sept. 25, '47. Running time, **90 MINS.**

Marise Aubert	Greer Garson
Paul Aubert	Robert Mitchum
Jean Renaud	Richard Hart
Martin	Morris Ankrum
Father Donnard	George Zucco
Dr. Andre Leclair	Cecil Humphreys
Postman	David Hoffman

"Desire Me" has a doubtful box-office future. Returns will lean heavily on amount of exploitation given femme angles of story and the draw factor of the Greer Garson name. Growing b.o. importance of Robert Mitchum also will aid.

Against the technical excellence of mounting, a confused flashback plot is unfolded. Offered is a story of a wife who, after long years of faithful waiting, succumbs to lonesomeness on the eve of her supposedly dead husband's return from war. The husband kills his rival in a struggle and when the wife rids herself of the psychological barrier of her unfaithfulness the pair are again together for the finale. Locale is a small fishing village on the coast of Normandy and catches interest with colorful settings and seascapes.

Flashbacks within flashbacks make plot hard to follow as the wife talks over her story—and what caused it—with a doctor. There is no director credit, picture having had several during its long camera career, so kudos for some topnotch atmospheric effects, a number of strong, emotional scenes and occasional suspense go uncredited. George Cukor started it and Mervyn LeRoy finished it, but neither wants the credit apparently. Otherwise pace is slow and interest slack.

Miss Garson's role requires continual emotional stress that makes for a heavy job but she is capable. Mitchum has too little footage as the husband, appearing briefly in the beginning during a prison camp sequence and again in the final reel, but he makes every scene count. Richard Hart, the betrayer of the faithful wife, is permitted to overstress his designs where underplaying would have aided. George Zucco, a priest; Morris Ankrum, Cecil Humphreys and David Hoffman make up the other capable players.

The Arthur Hornblow, Jr., production has been strikingly photographed by Joseph Ruttenberg and effectively scored by Herbert Stothart. Other technical credits are in keeping. *Brog.*

The Wistful Widow of Wagon Gap

(SONG)

Hollywood, Sept. 27.

Universal release of Robert Arthur production. Stars Bud Abbott, Lou Costello, Marjorie Main; features George Cleveland, William Ching, Gordon Jones. Directed by Charles T. Barton. Screenplay, Robert Lees, Frederic I. Rinaldo, John Grant; based on story by D. D. Beauchamp and William Bowers; camera, Charles Van Enger; music, Walter Shumann; editor, Frank Gross. Previewed Sept. 26, '47. Running time, **77 MINS.**

Duke Egan	Bud Abbott
Chester Primm	Lou Costello
Widow Hawkins	Marjorie Main
Juanita Hawkins	Audrey Young
Judge Benbow	George Cleveland
Jake Frame	Gordon Jones
Jim Simpson	William Ching
Phil	Peter Thompson
Undertaker	Olin Howlin
Mat Hawkins	Bill Clauson
Billy Hawkins	Bill O'Leary
Sarah Hawkins	Parmela Wells
Jefferson Hawkins	Jimmy Bates
Lincoln Hawkins	Paul Dunn
Sally Hawkins	Diane Florentine
Hank	Rex Lease
Lefty	Glenn Strange
Lem	Edmund Cobb
Squint	Wade Crosby
Miner	Dewey Robinson
Bartender	Murray Leonard

Abbott & Costello ride herd on plenty of laughs in "The Wistful Widow of Wagon Gap." Team makes the most of the funning and will please fan following, all of which makes boxoffice outlook shape up well. Aiding antics is Marjorie Main who gives added marquee strength.

There's a good plot premise on which to hang the comedy and as a result the high spots are more substantial. Story is woven around old Montana law that makes any person killing another in a duel responsible for the victim's dependents and debts. Script brings in all the western situation cliches for A&C to work over. There's the terse "when you say that, smile" and the gunman's long death walk down a deserted street, plus other familars. Sometimes, material gets out of hand but slow spots are few and overall pace maintained by Charles T. Barton's direction is good.

A&C, travelling salesmen in the early west, enter the lawless town of Wagon Gap. Costello gets involved in a killing and is made the guardian of the victim's widow, Marjorie Main, and her passel of kids. Because the widow is such a fright, the town's toughies steer clear of Costello for fear they might have to take her over if the guardian is bumped off. Costello is made sheriff and clears the town of the villains. After many hilarious adventures, Costello is finally freed of his obligation and takes off with his partner for California.

Comics have revived their socko frog-in-the-soup gag for results that register high on the laugh-meter. Costello's bravado as the strutting sheriff, Abbott's wily use of his partner's dumbness, Miss Main's blowzy appeal and brazen courting of the fat comic are all credit factors pointing up the fun. Audrey Young sings one song in saloon sequence but otherwise has little to do. George Cleveland, Gordon Jones, William Ching and others furnish good support.

Robert Arthur's production guidance lends neat touches. Lensing by Charles Van Enger, art direction and settings, editing and other credits are expert. *Brog.*

The Gangster

(SONG)

Hollywood, Sept. 26.

Monogram release of Allied Artists production, produced by Maurice and Frank King. Stars Barry Sullivan, Belita, Joan Lorring; features Akim Tamiroff. Directed by Gordon Wiles. Original screenplay, Daniel Fuchs, from his novel, "Low Company"; camera, Paul Ivano; music, Louis Gruenberg; editor, Walter Thompson. Previewed Sept. 24, '47. Running time, **82 MINS.**

Shubunka	Barry Sullivan
Nancy	Belita
Dorothy	Joan Lorring
Nick Jammey	Akim Tamiroff
Shorty	Henry Morgan
Karty	John Ireland
Cornell	Sheldon Leonard
Mrs. Ostroleng	Fifi D'Orsay
Mrs. Karty	Virginia Christine
Oval	Elisha Cook, Jr.
Swain	Theodore Hecht
Beaumont	Lief Erickson
Dugas	Charles McGraw
Sterling	John Kellogg

Title strength will go a long way in selling "The Gangster" to the melodrama trade just as did with the King Bros. previous "Dillinger." Otherwise film fails to live up to promise of violent action and proves a disappointment. Because it bears the Allied Artists label, it is due for extra push from Monogram in setting bookings but will need plenty of support to maintain a good pace. It has been given realistic settings for its tale of a smalltime mobster with a psychosis, production reflecting hefty budget expenditure.

Plot is a psychological study of a hood who has risen to some prominence in the rackets and wants to be liked for himself. Since he's a moody, sourpuss individual with an enlarged ego, he has scant success in the friendship line and this gives him a complex. There's a promise of violence when a rival mob moves in to take over his business but it tapers off to a mild ending, even though title character is shot down.

Barry Sullivan gives the lead some strength but is never able to make it believable because of script and directorial weaknesses. Daniel Fuchs' screenplay, from his own novel, is vague in establishing characters and plot premise. Best example is failure to explain sufficiently just what the gangster's rackets are that make him so disliked and feared. Action is mostly dialog instead of carried out physically. Stronger direction by Gordon Wiles would have helped build suspense and interest. He adheres too much to mood, neglecting forceful action needed to put over this type yarn.

Belita tries hard with vague character of the gangster's moll who turns on her boy friend in the end. She also sings the oldie, "Paradise," in night club scene. She is not treated kindly by the camera. Joan Lorring has small spot of nice girl who tells off the baddie and shows up in okay fashion. Akim Tamiroff, in the rackets with Sullivan, is good. Best played character is handled by Sheldon Leonard as Sullivan's rival. Attempts to inject lightness with characters of Henry Morgan and Fifi D'Orsay only result in strained comedy. John Ireland, Virginia Christine, Leif Erickson and others are okay with what they have to do.

Maurice and Frank King's production supervision has provided good physical polish. Paul Ivano's lensing is expert and the music score by Louis Gruenberg a factor. *Brog.*

Dick Tracy Meets Gruesome

RKO release of Herman Schlom production. Stars Boris Karloff, Ralph Byrd; features Anne Gwynne, Edward Ashley. Directed by John Rawlins. Story by William H. Graffis and Robert E. Kent; screenplay by Robertson White, Eric Taylor; based on cartoon strip "Dick Tracy" by Chester Gould; camera, Frank Redman; Editor, Elmo Williams. Tradeshown N. Y. Sept. 25, '47. Running time, **65 MINS.**

Gruesome	Boris Karloff
Dick Tracy	Ralph Byrd
Tess Truhart	Anne Gwynne
L. E. Thal	Edward Ashley
I. M. Learned	June Clayworth
Pat Patton	Lyle Latell
Melody	Tony Barrett
X-Ray	Skelton Knaggs
Dan Sterne	Jim Nolan
Chief Brandon	Joseph Crehan
Dr. A. Tomic	Milton Parsons

Dick Tracy on the screen closely resembles the newspaper cartoon strip character; that is, he goes through one hair-raising experience after another. And always comes off triumphant. In his latest, Tracy traces down a band of bank robbers. "Dick Tracy Meets Gruesome" is a chiller-diller that will do biz where this sort of mellers have an audience, being given an added asset in that Boris Karloff heads the cast.

Plot has an odd-looking gang of bank looters using a mysterious chemical in miniature bombs, gimmick being that said bombs temporarily paralyze every person within close radius of same. Just why they fail to effect the bank robbers themselves or Tracy and his Girl Friday is not made clear. But this helps the yarn, since it enables the holdups to tackle a bank, and have the guards and everybody else helpless even before they come in the door.

Yarn casts Karloff as Gruesome, stalking through his familiar menacing scenes, pet stunt being to put his victims in a huge furnace for safe keeping. To give it a meller, poetic justice twist, story has Karloff escaping a similar fiery death only by last second intervention by Tracy (Ralph Byrd).

Karloff, per usual, thefts every scene in which he appears. Byrd is acceptable as Tracy, even to resemblance to the square-jawed detective, Anne Gwynne is feminine and gushy enough to make an okay Tess Truehart or Girl Friday. Lyle Latell is an effective Pat Patton. Support is headed by June Clayworth, Edward Ashley and Tony Barrett.

Director John Rawlins employs almost serial-type action but with surprisingly good results. Apparently this is what is needed for cartoon adventure yarns. *Wear.*

Miniature Reviews

"Desire Me" (M-G). Postwar story, laid in Normandy, must depend upon Greer Garson and Robert Mitchum to draw.

"The Wistful Widow of Wagon Gap" (U). Abbott & Costello in western comedy with Marjorie Main. Good b. o. prospects.

"The Gangster" (Mono). Another psychological melodrama with fair prospects on strength of title.

"Dick Tracy Meets Gruesome" (RKO). Karloff and Ralph Byrd in new adventure of cartoon strip character; fair dualer.

"Le Diable Au Corps" (French), (U). Romantic tragedy, surefire French click; controversial story may limit U. S. draw.

"Midnight in Paris" (Indie). Inferior French-made whodunit starring Raimu.

Le Diable au Corps

(Spirit of Devilry)

(FRENCH-MADE)

Paris, Sept. 16.

Universal International release of Paul Graetz production (Transcontinental Films). From the novel by Raymond Radiguet. Directed by Claude Autant Lara. Stars Gerard Philipe, Micheline Presle; features Denise Grey, Debucourt. Screen adaptation, Jean Aurenche and Pierre Bosc; camera, Voinquel; music, Rene LeCloarec. At Normandie, Olympia and Moulin Rouge, Paris. Running time, **122 MINS.**

Francois	Gerard Philipe
Marthe	Micheline Presle
Francois' Father	Debucourt
Marthe's Mother	Denise Grey
Francois' Pal	Emile Francois
Schoolmaster	Maxudian
Headwaiter	Francoeur

Even before it was completed, this picture received tremendous publicity, due to production quarrels between producer and director which threatened to stop the work. Film is a smasheroo, getting raves from all sides after having been awarded a prize in Brussels during the International Film Festival in June.

Controversy as to the expediency of permitting the risque script to pass censor started the publicity ball rolling, due to the fact that the story shows a young college boy in an affair with the wife of a soldier while he is at the front. She becomes the mother of his child whose birth causes her death while he is compelled to be a mere looker-on. Since then, the controversial theme has got more space in the press than any other picture.

With an eye to American distribution, a few of the scenes most likely to draw fire from bluenoses were shot in sapoliod form for foreign consumption. But the original version, as presented here, has nothing that cannot be paralleled in many other pictures, and doesn't contain the slightest bit of obscene or salacious material, even by implication.

The film is beautifully acted. Micheline Presle, as the young girl, is the embodiment of maidenly reserve. Her sex appeal, which registers heavy on the screen, is used by her in a totally different way than in "Boule de Suif," and makes the scene of her surrender not only understandable, but altogether satisfactory to the audience.

Opposite her, Gerard Philipe, whose work got him a prize for best screen actor, is equally exemplary as the young and irresponsible boy unable to cope with a major situation.

Balance of cast is also good. Debucourt, as the boy's father; Denise Grey, as the straightlaced mother; Emile Francois, as the lover's juvenile schoolmate, are excellently cast. Maxudian is suitably pompous as the school prof. Francoeur dignified as a headwaiter, and even the very minor parts are well acted.

Direction by Claude Autant Lara is top drawer. Helped by excellent lensework of Voinquel, he has projected the characters with finesse, and made graphically realistic without coarseness a touchy story. In handling the sexy and tragic sequences, he has shown considerable tact and restraint. The mob scenes are well done.

Film's only drawback for America is the publicity given it, which makes it, unjustifiably, a target for misinformed or prejudiced censors. Coarsely treated, it might have been questioned, but director and cast have vied in making it suitable screenfare for the most punctilious. *Maxi.*

Midnight in Paris

('Monsieur La Souris')

(FRENCH-MADE)

Distinguished Films release of Roger Richebe production. Stars Raimu. Directed by Georges Lacombe. Story, George Simoneon; editor, Walter Klee. Previewed in N. Y., Sept. 25, '47. Running time, **90 MINS.**

Monsieur La Souris	Raimu
Simon Negretti	Aime Clariond
Labord	Charles Granval
Osling	Gilbert Gil
Cupidon	Aimos
L'Inspecteur Lognon	Bergeron
Le Commissaire Lucas	Paul Amiot
Muller	Pierre Jourdan
Lucille Boisvin	Micheline Francey
Dora	Marie Carlot

(In French; English Titles)

This is the sort of film which, if perpetrated too often, can put a quick and permanent damper on the popularity which quality foreign-language importations are justly enjoying. "Midnight in Paris," an evident potboiler which the French studio turned out many years ago under the title of "Monsieur La Souris," is a long, belabored and confused whodunit which has no appeal either for the mystery addicts or art house patrons. This film was resurrected from the vaults solely because of the late Raimu's name but even this formidable actor cannot salvage b.o. gold from dross.

Overlong running time of 90 minutes crawls tortuously through a threadbare plot which hasn't even the basic minimum of logic or credibility. Raimu plays a deteriorated petit-bourgeois who walks into the middle of a murder affair by reporting a corpse to the Paris gendarmarie. According to the whodunit's Hoyle, Raimu, plus a series of assorted characters, falls under suspicion until the windup reveals the culprit to be someone no filmgoing detective could ever have tabbed. But there's no effort to tie the loose threads together by an explanation, which isn't playing cricket.

As usual, Raimu delivers with an unusual characterization of the bum who's seen better days. Unfortunately, role doesn't provide much substance so he's forced frequently into hokey stage business. Aimos, w.k. French comic, as Raimu's sidekick, is wasted in a couple of irrelevant sequences. Aime Clariond, Gilbert Gil and Pierre Jourdan serve okay as the suspects with Bergeron turning in good performance as the Gallic version of the fumbling dick. *Herm.*

Foreign Film Reviews

(Unlikely for Anglo-U. S. Market)

"La Navidad de los Pobres" ("The Poor People's Christmas") **(ARGENTINE).** Argentina Sono Film production and release. Stars Nini Marshall; features Tito Lusiardo, Irma Cordoba, Osvaldo Miranda. Directed by Manuel Romero. screenplay, Miss Marshall; based on Romero's story; camera, Alberto Etchebehere; songs, Paul Misraky. At Monumental, Buenos Aires. Running time, **95 MINS.**

This film sifts down to merely a vehicle for Nini Marshall whose role is that of a department store salesgirl. Hers is an excellent characterization punctuated with malapropisms, "refinement" and fundamental common sense. Picture should gross well in Argentina, Chile and Uruguay. It has a limited appeal for the U. S. mart. *Nid.*

"Ingen Vag Tillbaka" ("No Road Back") **(SWEDISH).** Sandrew-Bauman Film release of Carl Nelson-Monark Film production. Stars Edvin Adolphson, Gaby Stenberg; features Anita Bjoerck, Olof Bergstroem, Arnold Sjostrand, Hugo Bjoerne, Naemi Brise, Willy Peters, Aurore Palmgren, Julie Bernby, Nancy Dalunde. Directed by Adolphson. Screenplay, Ragnar af Geijerstam, based on novel by Hans Severinsen; camera, Hilding Bladh; music, Sune Waldimir. At Grand, Stockholm. Running time, **98 MINS.**

Based on a Danish novel, this film is hampered by an inept screen adaptation. Yarn deals with the Danish underground during the German occupation. Picture may find some acceptance in the Scandinavian market, but its chances abroad are doubtful.

"La Cumparsita" ("The Little Parade") **(ARGENTINE).** San Miguel production and release. Stars Hugo del Carril, Alda Alberti, Ernesto Vilches; features Jose Olarra, Nelly Daren, Florindo Ferrario, Felisa Mary, Carlos Castro, Maruja Pais. Directed by Antonio Momplet. Story, Alejandro Verbisky, Emilio Villalba Welsa; camera, David Allschuler. At Normandie, Buenos Aires. Running time, **75 MINS.**

This musical's principal theme is the glorification of the Argentine tango. Woven in the weak yarn is the alleged story of composer Mattos Rodriguez, writer of "La Cumparsita." Packed with showmanship, the picture is destined to do sock biz in the sticks. Hugo del Carril's warbling of tango favorites is also on the credit side although he's still as wooden as ever as an actor. Film has no U. S. value. *Nid.*

See $89,000,000

Continued from page 5

definitely in the wind—probably a freeze which may run as high as 50%.

Brazil and Argentina

Brazil, now in straightened conditions, is threatening a temporary blocking of currency until the country pulls itself out of its economic hole. Revenues from Brazil come to $5,000,000-$6,000,000 yearly. In Argentina, similar returns of $5,000,000-$6,000,000 have been put on ice, for the time being anyway. Foreign managers are fairly confident that this action is only temporary but there's no indication, as yet, when it will be lifted. Since the Argentine blocking resulted from Britain's suspension of pound-to-dollar convertability, the situation hinges on the latter's actions.

Denmark's $1,200,000 contribution yearly to the majors' coffers will probably be sliced in half. That's the expectation of foreign dept. execs. As for Sweden, with a clamp already fixed on the flow of coin, a similar 50% freeze is in the works. The Swedes have been good for $3,000,000-$3,500,000 annually.

Metro's Status; Plus others

On the basis of a loss in revenues alone, Metro stands to take the hardest wallop since its cut of total foreign remittances in '46 came to $24,000,000. That's against overseas rentals for M-G of $38,000,000 before deductions for operating expenses and overhead. Next in line is 20th-Fox with $23,000,000 (grosses, $34,000,000); Paramount, $19,000,000 (grosses, $29,000,000); Warner Bros., $19,000,000 (grosses, $29,000,000); Universal, $14,000,000 (grosses, $23,000,000); RKO, $13,000,000 (grosses, $22,000,000); United Artists, $10,000,000 (grosses, $16,000,000); Columbia, $10,000,000 (grosses, $16,000,000).

Flock of other countries have bottled the flow of cash since war days and even prior to that. Any action which they may take in the future has had little bearing on current estimates since, at worst, it can no way cut present revenues. Chief among the countries which haven't been a source of profit for a number of years are Italy, China, Spain, Finland, Syria and Lebanon.

20th's Figures

Continued from page 5

for the 26 weeks was only $3,350,000, it's evident that the company would be in the red.

It's at this point that the majors with affiliated circuits find their theatre holdings so valuable. 20th's consolidated income from picture and theatre companies for the first six months was $8,400,000. Loss of half the foreign income ($3,720,000) would still leave a tidy profit.

Latter assumption, of course, is based on grosses holding up in American theatres, which is a fair enough possibility. What's more of a possibility, however, than a bad slump at the b.o. is the Supreme Court's ordering divorcement of theatres from the picture companies in the anti-trust proceedings now before it. Results would be obivious.

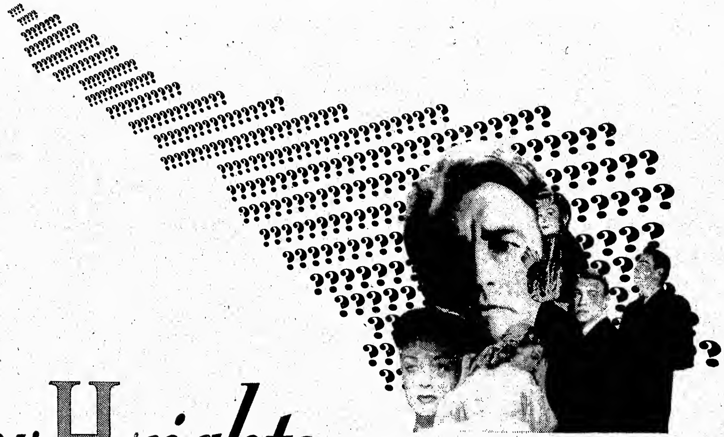
More Figures

Other Fox statistics give additionally interesting insight into the important part the foreign market plays. In 1946, 37.7% of the company's income was derived from abroad. In the first 26 weeks of 1947, the figure had risen to 39.4%. Of the foreign income last year, 49% came from England.

Latter 49% represented $16,690,000, of which $7,300,000 was net. Effect of the extreme cold last winter and general adversity in England is seen in comparative figures for first half of 1947. Gross was $7,280,000 and net $3,000,000, a drop of about 18% from last year.

Improved business in the rest of the world, however, more than made up for the British decline. Gross income for 1946 from the foreign market was $34,098,000, while first six months of this year it was $17,427,000, meaning it was running a little better. That's gross, however, out of which cost of foreign operation must be taken. Latter amounts to 30-40%. In the case of 20th, last year, for instance, of the $34,000,000 gross, only $23,000,000 was remitted to this country.

In the event the British tax is not rescinded or modified, the results of the current embargo should start showing up in quarterly financial statements about next spring. How soon each company will feel the effect varies with the number of unplayed pictures on the shelf in England when the tax hit in July, since remittances are allowable from these films.



New Heights IN SUSPENSE-CREATING!

A master-tale of mystery, false love and murder in a Michael Curtiz Production. In just a few weeks hence you'll see how the director of *'Life With Father,' 'Mildred Pierce', 'This Is The Army'*, has combined a crackerjack star line-up and an edge-of-seat plot. You'll witness mystery history with 'The Unsuspected'!

WARNER BROS.

THE UNSUSPECTED

A MICHAEL CURTIZ PRODUCTION • A WARNER BROS. PICTURES RELEASE

starring JOAN CAULFIELD • CLAUDE RAINS • AUDREY TOTTER • CONSTANCE BENNETT • HURD HATFIELD

and introducing MICHAEL NORTH • Directed by MICHAEL CURTIZ • Produced by CHARLES HOFFMAN

Screen Play by Ranald MacDougall • Adaptation by Bess Meredyth • From a Story by Charlotte Armstrong • Music by Franz Waxman

EL's 55-60 Pix for '47-'48 Include 17 A's, 25-30 Low-Budgeters and Others

Seeking to step into the pre-war role played by major distribs, Eagle Lion has set an ambitious releasing program of 55—60 pix for the 1947-48 season. Company intends to distribute 17 top pix at an estimated production cost of $23,000,000; between 25 and 30 bread-and-butter low-budgeters at an average nut of $200,000 apiece; at least eight British films from J. Arthur Rank's studios, plus six Edward Small reissues.

Besides this minimum number, there will be additions from indie producers. Walter Wanger yesterday (Tues.) closed a deal which will give the company two to four more films. Edward Small is already releasing "T-Men" through EL with the understanding that he'll groove three or four more new films to the company should it produce results with the initial pic.

Upping of the number of releases has been decided on to give a "balanced diet" of A's and B's to exhib customers, according to Al Schwalberg, veepee in charge of sales. Company intends making the most out of the majors' stress on A's, figuring that a flock of nabes and subsequent-runs are hungry for low-budgeters which haven't been thoroughly milked in the first-runs. EL execs think that pix which look new to customers patronizing the nabes will do solid business.

Actioners and Comedies

Low-bracket films will be mainly actioners and comedies. Company has tieup with Harry Brandt's outfit, Marathon Films, for instance, for four during the coming season with one, "Open Secret," now ready for release. Jack Schwarz, another indie, is turning out three, with "Heading for Heaven" (Linda Farrell-Stuart Erwin), first of the crop. Of the Rank importations, four have been definitely tagged for release this year.

First national sales meet of the company was held from Saturday (27) to yesterday (30) at the Warwick hotel with Schwalberg presiding. Arthur Krim, company prexy, flew to New York from the Coast in time to attend the last day of the confabs.

EL's Busy Producers

Hollywood, Sept. 30.

Eagle Lion, coming out of a period of summer hibernation, is stepping out with its busiest production program. Eight films will go into work on the EL lot before the end of this year.

First of the eight will be "Mickey," a musical tinter starring Lois Butler, 14-year-old with an operatic voice. Second is "The Noose Hangs High," with Bud Abbott & Costello. Others are "Madhouse," "Prince Valiant," "Kenny," "New Girl in Town," "Corkscrew Alley" and a sequel to "Red Stallion."

C. P. Skouras

Continued from page 3

brother of Charles, receives $250,000 a year in salary, of which $50,000 is charged off to National Theatres, statement revealed. There's also a proviso for a payment of $125,000 in event of his death. Pact, effective April 27, 1942, continues until Dec. 31, 1952.

Darryl F. Zanuck, production chief, receives $5,000 weekly, while Joe Schenck, listed as "executive head of production," is down for $2,500 a week. Both of their contracts contain the proviso that they may not execute contracts for the company in excess of one year in length, or more than $2,500 a week or $100,000 on any one picture or for literary works costing more than $50,000.

Zanuck's pact, dated 1935, and extended and modified in 1941 and 1942, continues until Feb. 6, 1953. Schenck's runs from May 15, 1943, to May 14, 1950.

Murray Silverstone, v.p. in charge of foreign distribution, has an agreement which calls for $1,750 weekly during 1946 and 1947, $2,000 weekly in 1948 and $2,500 weekly in 1949 and 1950. It expires Dec. 31, 1950.

Joe Moskowitz, v.p. and eastern studio rep, has a seven-year deal that started Feb. 24, 1945. It calls for $2,000 a week for the first five years and $2,500 for the next two. Lew Schreiber, assistant to Zanuck and head of studio operations, is on a five-year ticket from Oct. 29, 1945, at a straight $2,500 a week.

Cal. Labor Board Rules Vs. Scripter on Agcy. %

Los Angeles, Sept. 30.

Mel Dinelli, screenwriter, must pay 10% of his salaries to the estate of the late Frank Vincent, under an unusual ruling by the State Labor Commissioner. Although the pact between the writer and the Vincent agency was drawn for one year, the commissioner decreed that commissions must be paid for seven years, the length of Dinelli's working contract with Vanguard, which Vincent arranged nine months before his death.

Shortly after Vincent died, Dinelli mailed the agency a letter terminating their agreement, but the comsioner held that the contract is still in force.

% CHISELING SUITS SHIFT TO N. Y. AREA

Number of percentage-chiseling suits will be filed in the New York area within a short time, it's been learned. Auditing of books in the metropolitan sector has been conducted on a wide scale recently and attorneys for the majors are understood to be prepping suits charging false returns on percentage pix.

First defendants to be named are Irving R. Landau and Danlow Theatre Corp., operators and owners of the Heights theatre, Manhattan, N. Y. Complaint was filed against them last week by Metro in N. Y. federal court. Defendants are hit for allegedly making fraudulent b.o. returns on pix which played the Heights during 1941-47.

Earlier in the month, the same defendants were named in three separate actions filed in the N. Y. supreme court by Paramount, 20th-Fox and Warner Bros.

Defer Mpls. % Hearing

Minneapolis, Sept. 30.

The hearing of federal court suits growing out of alleged fraudulent returns on percentage pictures by Sidney and William Volk, independent circuit owners, originally scheduled for last week, has been deferred until Oct. 21 at the request of both sides.

Eight major distributors are suing the Volk brothers.

SAG's $45 and $155 Scales For Non-Theatrical Prods.

Hollywood, Sept. 30.

New Screen Actors Guild contract negotiated with non-theatrical producers sets wage minimums of $45 daily or $155 weekly with no concessions on hours or working conditions.

Producers of theatrical films in New York will pay the same wage scales as locally, but SAG made an exception for Negro pictures aimed for Negro audiences in which case the minimums are the same as for non-theatrical films.

Black Narcissus

Continued from page 3

and Alberta, with other provinces yet to be heard from, including Quebec.

Forced Off Broadway

J. Arthur Rank's "Black Narcissus" was forced into premature curtailment of its Broadway run Sunday (28) by a combination of circumstances, despite opinion of exhib Maurice Maurer that it could have held up boxoffice-wise for another 10 to 13 weeks. British pic was playing at the Fulton, legit house converted to films for the summer, but had to exit because the theatre had been previously booked for "Command Decision," legiter.

Maurer, who operates the Fulton for the City Investing Co., wanted to move "Narcissus" to the Bijou, another CI house around the corner. That was prohibited, however, by a rule of the RKO and Loew circuits that they will not play a picture in New York if it has more than one Broadway run. They had previously indicated they would consider such a moveover more than one run.

Maurer is now prepping the Bijou, however, for other foreign and arty product. "Narcissus" ran for seven weeks at the Fulton.

Exhibs Expect

Continued from page 5

1948. Obviously aiming at National Allied, he'll advise theatre men that no trade association can get films cheaper for an exhib or can help him with clearance or run problems. Those are personal problems which individual exhibs must iron out with distribs to suit their particular situations.

TOA, on the other hand, Levy expects to say, recognizes that unfair trade practices have developed. It's the TOA's avowed purpose to protect members affirmatively from these unfair practices.

Silverman Hits Tax

Chicago, Sept. 30.

Eddie Silverman, head of Essaness theatres here, last week called on Chicago aldermen to vote against the 3% amusement tax coming up for passage tomorrow (1). Silverman argued that a tax on pictures, theatres, sporting events and other amusements would further burden those least able to pay it.

Picture spokesmen report they already pay higher fees than any other business in Chicago, which has steeper house fees than any other large city. They point out that, in addition to the 20% federal tax, theatre license fees have increased more than 160%.

MPA's Johnston, Mayer Awarded Army Honors

Gerald F. Mayer, head of the Motion Picture Assn.'s international department, was awarded the Army's medal of freedom last week for his work as an underground agent in the Office of Strategic Services in Switzerland during the war.

Mayer, who served with the OSS in Bern from 1942 to 1945, "obtained military, political and economic intelligence concerning the enemy of the highest importance by developing contact with the heart of the German foreign office, which proved to be one of the outstanding intelligence sources of the war," according to the citation from the Adjutant General's office, which accompanied the medal.

In addition, the citation read, he "rendered essential services to the French underground and directed penetration operations in Germany, Italy, Austria, France and Hungary, which were of inestimable value."

Johnston's Merit Medal

Washington, Sept. 30.

Eric A. Johnston was awarded the Army's Medal of Merit yesterday (29) for services in the field of public relations during the war. The presentation was made by Secretary of the Army Kenneth A. Royall.

Citation declared that Johnston "had been an important figure in creating and putting into operation the management-labor charter which prevented most strikes and lockouts during the war." It also kudoed Johnston for serving on the State Department's Economic Policy Committee and for a trip he made to South America in behalf of the President during the war.

Baxter Vice Tierney

Hollywood, Sept. 30.

Twentieth - Fox assigned Anne Baxter to one of the three femme co-starring roles in "The Walls of Jericho," originally intended for Gene Tierney.

Other cast toppers will be Linda Darnell and Ann Dvorak.

Small's Pix

Continued from page 3

Pivar, has just made a deal with 20th-Fox for a half-dozen B's to be made for $150,000 to $200,000. They will include two "Bulldog Drummonds" and four exploitation pix. Small, Sr., will provide the financing and take an active part in supervising their production.

Just completed and about to go into release at Eagle Lion is "T-Men," while preparing at the studio is "Corkscrew Alley." Both are budgeted at $850,000. In addition, EL is handling a flock of Small reissues.

Being filmed in Italy currently, under Gregory Ratoff's direction is "Cagliostro." Small is waiting until he sees at least part of it before making any effort at a releasing arrangement. It's the initial effort of an American producer to move any of his frozen lire by picturemaking there. Overall cost will be about $2,000,000, with about half that coming out of the blocked lire.

Ohio Enacts 3% Tax

Columbus, O., Sept. 30.

With the Ohio state admissions tax expiring at midnight tonight (30) most cities will have enacted their own local admissions tax, continuing the same 3% rate levied by the state.

Councils throughout Ohio were asked by theatre interests to make confidential the returns from the taxes, so that rival operators could not learn how much business was being done in the various theatres.

TOA POLLING EXHIBS ON ASCAP COMPROMISE

National poll of exhibitor sentiment on the proposed 300% boost in seat tax rates by the American Society of Composers, Authors & Publishers is being mapped by the Theatre Owners of America. Moratorium until Feb. 1, granted by ASCAP last week on the upping of scales, has cleared the way for a sounding with the question to be posed: do exhibs want to negotiate a settlement or fight any boost at all to the last ditch?

There's no doubt that ASCAP will talk a scaling-down of its proposed rates. Board meeting which greenlighted the delay until Feb. 1 pushed through the okay in 10 minutes flat with little or no opposition voiced. There's a fairly unanimous sentiment in ASCAP's directorate in favor of some halfway point between its original rates and the upped scales. Hence, the delay itself means that ASCAP is willing to lower its sights a notch.

On this score, there's a feeling among a number of influential ASCAPites that the timing on the boost demands is wrong. The raise should have been put into effect, it's conceded, during the lush war days when exhibs were doing standout biz. With theatres feeling a 15%-20% slump from peak levels of 1946, it's natural for exhibs to sizzle over any threat of increased operational costs. ASCAP had been urged during the war to up the scales by several of its directors but the Society board voted it down—an action which is now regretted openly by many of its members.

On the heels of the moratorium announcement, TOA officials have declared that the organization is not committed to a settlement or even to talking one. Whether any discussions are launched or not will depend on the results of its poll. Final decision on TOA strategy is to be made within 30 days following creation of the new theatre org's board of directors. First meeting to be held by that body will mull TOA's course of action.

Meanwhile, Robert Coyne, exec secretary, has already started the poll rolling. He's requested regional and state exhibitor groups to canvass their membership on the fight or settle poser. In the event, the answer is yes to settlement, Coyne has also asked for authority to represent the groups in huddles with ASCAP.

Buff. Area

Continued from page 4

ditional exhib close-mouthedness on revealing any operating info to the majors prevented that. Data included in the report was collected by exchanges of the seven MPA member-companies from questionnaires prepared by Chambers. According to the foreword in the directory it is based on "personal interviews with exhibitors, as well as general trade knowledge."

Report is divided into three major sections. First provides a listing of all theatres by town and population, indicating circuit affiliation (if any), seating capacity, days operated per week and name of company or person signing film contracts. Second section contains a listing of all reported circuit theatres, according to operating organization. A circuit is defined as "four or more theatres operated by the same management." Third section of the directory lists names and addresses of local exchanges — both major and minor — and manager.

Statistical summary with the report gives a breakdown of cities by population. This makes it possible, for instance, for a distrib who wants to hit towns of over 50,000 in a sales campaign to know immediately that in the Buffalo territory there are five cities in this group (including Buffalo, Rochester and Syracuse) with a total of 139 theatres and 147,459 seats and an average of 1,076 seats per theatre.

Paul Williams Studies Trade Practices Code On Behalf of TOA Exhibs

Extent to which the film industry can legally go in setting up a trade practices code is currently being studied by Paul Williams, regional veepee for the newly formed Theatre Owners of America, on request of the exhibitor group. Williams, general counsel to the Southern California Theatre Owners Assn., is to report back to the TOA at its first board meet. He shoved off for the Coast last week following the close of the Washington TOA convention.

Williams has been asked to formulate a tentative code which won't overstep the bounds defined by Federal anti-trust laws. He's been tapped for those chores because he formerly held a top spot in the Dept. of Justice's anti-trust division under Thurman Arnold. TOA proposes to call a roundtable forum of exhibs and major distribs in an effort to agree on a code of practices. The move was approved at the DC confabs as a way of toning down widespread litigation in the industry.

TOA has also asked Williams to examine codes of other industries to help prep the regulations planned for films. Number of these have stood up under court attack and it's figured an industry code can be worked out under similar lines.

Copenhagen

Continued from page 5

Denmark. Now getting about $1,200,000 a year out of the country, they'll be limited under the new regulations to approximately $600,000 in the 15 months from Oct 1 of this year to Dec. 31 of next.

Rules provide also that after March 1, American distribs must bill their Danish subsids at a flat fee for each picture, rather than taking out all income over operating costs, as they do now. The total of these fees for films of all companies throughout the world cannot exceed 4,000,000 kroner. U. S. business amounts to about 80% of that, or 3,200,000 kroner ($600,000).

Result of leaving the excess over the 3,200,000 kroner will have the effect of building up large profits for the Danish subsids of the American companies. That will place them in high tax brackets and, in effect, take from the distribs much of the coin that would ordinarily be frozen.

MPEA voted Norton V. Ritchey a member of the board. Ritchey is prez of Monogram International, of which Allied Artists, an MPEA member, is an affiliate.

Cripps

Continued from page 3

ton, MPA prexy, and Donald M. Nelson, head of the Society of Independent Motion Picture Producers.

Nelson flew in from Hollywood for what was only a half hour session with Johnston in an attempt to reach agreement on united action by the majors and indie producers. Inside information indicates they're still apparently some distance apart on the tax situation. What's also apparent is that both Nelson and Johnston are a bit restive over the lack of word from London.

More Austerity

Cripps thinks the British can get along without any pix at all if that's a necessary point in the austerity program. With Chancellor of the Exchequer Hugh Dalton, he'll supervise Britain's import program. Moreover, he presides over a committee which will handle detailed economic planning for the country.

Whether Cripps' elevation makes the hush-hush trip of Allen Welsh Dulles to England an empty gesture is still problematical. Dulles, an international attorney who serves as adviser to the MPA on foreign problems, trekked last week to lay a foundation for a later trip by Johnston.

Denial by the MPA that Dulles made the crossing on the tax snarl indicates that the MPA is not too optimistic of favorable results. It would rather keep the move in the shade until something tangible can be reported. Probable reason for his advance agenting is that Johnston doesn't want to go to England unless there's a reasonable chance that a settlement can be pacted. Johnston, naturally enough, doesn't relish a fanfared trip which might result in his coming back empty handed.

THE GROSSES GROW GREATER AT 20th CENTURY-FOX

The Foxes of Harrow

1st week at the Roxy, N. Y. topped

MOTHER WORE TIGHTS

Color by TECHNICOLOR

which danced rings around the records of 20th's greatest Technicolor triumphs and topped

I wonder who's kissing her now

Color by TECHNICOLOR

M. P. Herald Boxoffice Champion for July and August, which topped

Miracle on 34th Street

M. P. Herald Boxoffice Champion for June and Winner of Boxoffice Magazine Blue Ribbon Award!

YOU'RE ALWAYS ON TOP WITH 20th CENTURY-FOX!

Picture Grosses

CLEVELAND

(Continued from page 8)

Bogart film. Last week, "Life With Father" (WB) (2d wk), dropped to $22,000 mainly because of high roadshow scale.

Lake (Warners) (800; 55-70)—"Long Night" (RKO) (m.o.). Swell $3,500. Last week, "Kiss of Death" (20th) (m.o.), same.

Ohio (Loew's) (1,200; 55-70)—"Welcome Stranger" (Par) (m.o.). Sturdy at $9,500 for third stanza. Last week, "South Pago-Pago" (EL) and "Corsican Bros." (EL) (reissues), $7,500.

Palace (RKO) (3,000; 65-85)—"Last of Redmen" (Col) plus Ted Weems orch and Wally Brown on stage. Combo is light but looks over $28,000, nice. Last week, "Riffraff" (RKO) with Olsen and Johnson revue on stage, plenty socky at $39,000.

State (Loew's) (3,450; 55-70)—"Gone With Wind" (M-G) (reissue). Zooming to strong $26,500. Last week, "Welcome Stranger" (Par) (2d wk), just satisfactory $18,500.

Stillman (Loew's) (2,700; 55-70)—"Arnelo Case" (M-G). Looks like a dud at $6,000. Last week, "Red Stallion" (EL), middling $7,800.

Pitt Steady; 'Bachelor' Smash $18,000, 'Harvest' Sturdy 18½G, 'Lured' 11G

Pittsburgh, Sept. 30.

Biz is holding rather firm this week, with "Wild Harvest" at Penn and "Bachelor and Bobby-Soxer" at Warner running about neck-and-neck for leadership, with final nod going to latter because at a much smaller house. Moreovers of "Gone With Wind" at Ritz and "Mother Wore Tights" at Senator are both big, and second weeks of "Welcome Stranger" at Stanley and "Kiss of Death" at Fulton are pulling well.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Kiss of Death" (20th) (2d wk). Going along nicely. Had been booked to stick only a few days but brisk trade extended session to full week. Looks trim $7,000. Last week hit dandy $10,000.

Harris (Harris) (2,200; 40-70)—"Lured" (UA). Not too strong at $11,000 or near. Last week, second of "Mother Wore Tights" (20th), $11,500.

Penn (Loew's-UA) (3,300; 40-70)—"Wild Harvest" (Par). Action picture pulling sturdy $18,500. Last week, second of "Gone With Wind" (M-G) (reissue), big $17,500 in 8 days.

Ritz (Loew's) (800; 40-70)—"Gone With Wind" (M-G) (reissue) (m.o.). Socko $5,000 at this small-seater. Last week, "Desert Fury" (Par) (m.o.) (2d wk), $3,000.

Senator (Harris) (1,750; 40-70)—"Mother Wore Tights" (20th) (m.o.). Another that hasn't exhausted itself downtown. Two sock sessions at Harris are being followed by another one here, with $5,000. Last week, "Texas" (Col) and "Arizona" (Col) (reissues), good $5,000.

Stanley (WB) (3,800; 40-70)—"Welcome Stranger" (Par) (2d wk). Off a bit to $15,000 or close. Last week, sturdy $28,500.

Warner (WB) (2,000; 40-70)—"Bachelor and Bobby-Soxer" (RKO). Heading for smash $18,000, tremendous here. Last week, fifth of "Life With Father" (WB), $10,000.

'FURY' LUSTY $16,500 FOR 2 PORT. HOUSES

Portland, Ore., Sept. 30.

Most key houses are upping their take this week, despite football, horse racing, circus, and baseball. "Gone With Wind" is smash at the small United Artists. "Desert Fury" is great day-date at Paramount and Oriental. "Mother Wore Tights" looks ace holdover with strong second session at the Orpheum.

Estimates for This Week

Broadway (Parker) (1,832; 40-80)—"Wyoming" (Rep) and "That's My Gal" (Rep.) Trim $8,000 in 6 days. Last week, "Ivy" (U) and "The Web" (U), excellent $11,000.

Mayfair (Parker) (1,500; 40-80)—"Won't Believe Me" (RKO) and "Dick Tracy's Dilemma" (RKO). average $5,000. Last week, "Northwest Outpost" (Rep) and "The Trespassers" (Rep), fair $5,500.

Music Box (H-E) (1,000; 40-80)—"Variety Girl" (Par) and "Bulldog Drummond Strikes" (Col) (2d wk). After 3 weeks at Orpheum and Oriental. So-so $3,000. Last week, about same.

Oriental (H-E) (2,000; 40-80)—"Desert Fury" (Par) and "Little Miss Broadway" (Col), day-date with Paramount. Neat $5,500. Last week, "Mother Wore Tights" (20th) and "Second Chance" (20th), okay $5,250.

Orpheum (H-E) (1,750; 40-80)—"Mother Wore Tights" (20th) and "Second Chance" (20th) (2d wk). Stout $10,000. Last week, big $12,000 being day-date with Oriental.

Paramount (H-E) (3,400; 40-80)—"Desert Fury" (Par) and "Little Miss Broadway" (Col). Also Oriental. Nifty $11,000. Last week, "Honeymoon" (RKO) and "Thunder Mountain" (RKO), trim $9,300 in 6 days.

Playhouse (H-E) (1,200; 40-80)—"Honeymoon" (RKO) and "Copacabana" (UA), (m.o.). Good $3,000. Last week, "Wonder Who's Kissing Her" (20th) and "Fabulous Dorseys" (UA) (4th wk), small $1,500.

United Artists (Parker) (895; 40-80)—"Gone With Wind" (M-G) (reissue). Lush $12,000. Last week, "Song Thin Man" (M-G), stout $9,300.

Guild (Parker) (427; 65-$1)—"Brief Encounter" (U) (3d wk). Fine $1,500 in 5 days. Last week, so-so $2,000 after sock $5,200 opener.

'HARVEST' RICH 25G, FRISCO; 'WIND' 15G

San Francisco, Sept. 30.

Trade here is showing little effect from fleet being in over the weekend. "Long Night" is disappointing but "Dark Passage," on moveover, and "Black Narcissus" in second week, are very strong. "Wild Harvest" is fairly stout on tee-off at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1.00) — "Crossfire" (RKO), plus vaude headed by Constance Moore and Gil Lamb (2d wk). Last week, $28,000.

Fox (FWC) (4,651; 60-95)—"Long Night" (RKO). Colorless $17,500. Last week, "Dark Passage" (WB), strong $30,000.

Warfield (FWC) (2,656; 60-85)—"Dark Passage" (WB) (m.o.). Rugged $19,000. Last week, "Cry Wolf" (WB) (m.o.) $13,000.

Paramount (Par) (2,646; 60-85)—"Wild Harvest" (Par). Hefty $25,000. Last week, "Deep Valley" (WB), oke $15,500.

St. Francis (Par) (1,400; 60-85)—"Welcome Stranger" (Par) (11th wk). Fine $9,500. Last week, vigorous $10,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Something In Wind" (U). Oke $15,000. Last week, "Down To Earth" (Col) (3d wk), $10,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Lured" (UA). Good $11,000. Last week, "Heaven Only Knows" (UA) (2d wk), $8,500.

Stagedoor (Ackerman) (250; 60-85)—"Things To Come" (FC) and "Man Work Miracles" (FC) (reissues) (2d wk). Stout $3,000. Last week, robust $3,600.

Esquire (Blumenfeld) (952; 55-85)—"Black Narcissus" (U) (2d wk). Sock $9,000. Last week, big $14,500.

Center (Lippert) (300; 90-$1.20)—"Best Years" (RKO). Big $3,000. Last week, "Duel" (SRO) (6th wk), oke $3,900.

Guild (Lippert) (400; 35-85)—"Gone With Wind" (M-G) (reissue) (8th wk). Okay $3,000. Last week, pleasing $4,700.

Clay (Roesner) (400; 65-85)—"Torment" (Indie) (3d wk). Trim $3,500. Last week, giant $3,800.

Larkin (Roesner) (400; 65-85)—"39 Steps" (Indie) "Adventures Chico" (EL) (reissues). Sad $1,700. Last week, "The Vow" (Artkino), weak $1,900.

United Nations (FWC) (1,149; 60-85)—"Long Night" (RKO). Mild $3,000. Last week, "Mother Wore Tights" (m.o.), nice $3,000.

'Ruth' Solid 16G, Mont'l

Montreal, Sept. 30.

"The Yearling" is the big draw here this week at Loew's. "Dear Ruth," at Capitol, is another solid newcomer. "Variety Girl," at Princess, is doing good on second-run. Business has picked up with arrival of autumn weather.

Estimates for This Week

Capitol (C.T.) (2,610; 30-45-62) — "Dear Ruth" (Par). Big $16,000. Last week, "Crossfire" (RKO) (2d wk), nice $14,000.

Imperial (C.T.) (1,916; 30-40-50)—"Song to Remember" (Col) (reissue). Oke $4,000. Last week, "Men of Two Worlds" (EL) and "Code of West" (RKO), $3,500.

Loew's (C.T.) (3,115; 35-47-67) — "Yearling" (M-G). Big $22,000. Last week, "Welcome Stranger" (Par) (3d wk), $17,000.

Orpheum (C.T.) (1,119; 30-40-60)—"Dr. Jekyll Mr. Hyde" (M-G) (reissue). Nice $5,000. Last week, "Les Anges du Peche" (Indie) (2d wk), $3,500.

Palace (C.T.) (2,578; 30-45-62) — "Variety Girl" (Par) (2d wk). Good $14,000 after fancy $17,000 opener.

Princess (C.T.) (2,270; 30-40-53)—"Cynthia" (M-G) and "That's My Girl" (Rep). Nice $6,500. Last week, "Laughing Lady" (Indie) and "Crimson Key" (20th), $7,000.

Roller Derby Cuts Into L'ville Albeit 'Stranger' High 17G, 'Father' 8G, 2d

Louisville, Sept. 30.

Business is spotty here this week. National, which has been coasting along with so-so films, teed off stageshow policy with Sugar Chile Robinson heading vaude last Thursday (25). It has "Scared to Death" on screen and looks terrific $20,000 or near. Rialto is solid with "Welcome Stranger."

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60)—"Mother Wore Tights" (20th) (m.o.). Nice $5,000 after strong session at Rialto. Last week, "Bachelor and "Bobby-Soxer" (RKO) (m.o.), $5,500.

Kentucky (Switow) (1,200; 30-40)—"Sinbad Sailor" (RKO) and "Won't Believe Me" (RKO). Medium $3,000. Last week, "Dear Ruth" (Par) and "Unfaithful" (WB), swell $3,600.

Mary Anderson (People's) (1,100; 90-$1.25)—"Life With Father" (WB) (2d wk). Pace slowing up with advanced prices rated a drawback. Fair $8,000. Last week, sturdy $12,000.

National (Standard) (2,400; 60-85)—"Scared to Death" (FC) and stage show, headed by Sugar Chile Robinson. Terrific $20,000 or near. Last week, "The Web" (U), medium $5,000.

Rialto (FA) (3,400; 40-60)—"Welcome Stranger" (Par). Turning 'em over at rate of six shows a day, solid $17,000. Last week, "Mother Wore Tights" (20th), rousing $18,000.

State (Loew's) (3,300; 40-60)—"The Women" (M-G) (reissue). Mild $11,000. Last week, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G), medium $14,000.

'Passage' Fast $20,500 In Denver; 'My Man' 11G

Denver, Sept. 30.

"Variety Girl" is packing the Denham this week to come near house record. "Mother Wore Tights," in fifth week downtown, holds over at the Aladdin to make sixth session. "Dark Passage" also is big, day-date in two houses.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Mother Wore Tights" (20th) and "Blackmail" (Rep), after week at Paramount, Esquire. Fine $5,000. Last week, "Barber of Seville" (Indie), big $6,000.

Denham (Cockrill) (1,750; 35-70)—"Variety Girl" (Par). Smash $23,000. Holds. Last week, "Welcome Stranger" (Par), big $11,500 fourth week.

Denver (Fox) (2,525; 35-74) — "Dark Passage" (WB) and "Adventures Don Coyote" (UA), day-date with Esquire. Big $18,000. Last week, "Singapore" (U) and "When Girl's Beautiful" (Col), $17,000.

Esquire (Fox) (742; 35-74)—"Dark Passage" (WB) and "Adventures of Don Coyote" (UA), also Denver. Good $2,500. Last week, "Mother Wore Tights" (20th) and "Blackmail" (Rep) (2d wk), $2,000.

Orpheum (RKO) (2,600; 35-74)—"Gone With Wind" (M-G) (reissue) (2d wk). Fair $11,000. Last week, smash $20,000.

Paramount (Fox) (2,200; 35-74)—"That's My Man" (Rep) and "Northwest Outpost" (Rep), day-date with Webber. Modest $9,000. Last week, "Mother Wore Tights" (20th) and "Blackmail" (Rep) (2d wk), fine $13,000.

Rialto (Fox) (878; 35-74)—"Singapore" (U) and "When Girl's Beautiful" (Col), after week at Denver, Webber. Fair $2,000. Last week, "Last Mohicans" (EL) and "Kit Carson" (EL) (reissues) big $5,000.

Tabor (Fox) (1,967; 35-74)—"City Without Men" (Col) and "Prison Without Bars" (UA) (reissues). Trim $9,000. Last week, "High Tide" (Mono) with stage show, big $15,000.

Webber (Fox) (750; 35-74)—"That's My Man" (Rep) and "Northwest Outpost" (Rep), also Paramount. Mild $2,000. Last week, "Singapore" (U) and "When Girl's Beautiful" (Col), $3,000.

PROVIDENCE

(Continued from page 9)

It" (Col) (reissue) and vaude, so-so $5,500.

Majestic (Fay) (2,200; 44-65)—"Dark Passage" (WB) and "Trespasser" (WB). Fairly strong $18,000. Last week, "Brute Force" (U) and "Sport of Kings" (Col), solid $18,500.

Metropolitan (Snider) (3,100; 44-65)—"Newshounds" (Mono) and John Calvert and his magic on stage for three-day weekend run. Slow $5,000. Last week, "Kilroy Was Here" (Mono) and Louis Prima orch on stage for three-day weekend stand, wow $15,500.

State (Loew) (3,200; 44-65)—"Unfinished Dance" (M-G) and "Arnelo Affair" (M-G). Only moderate $17,000. Last week, "Down to Earth" (Col) and "Love of Rusty" (Col), solid $26,000.

Strand (Silverman) (2,200; 44-65)—"Desert Fury" (Par) (2d wk). Held to fairly nice $12,000. First was hep $18,500.

Inside Stuff—Pictures

John L. Lewis' reported defensive-offensive agreement with W. L. Hutcheson, of the United Brotherhood of Carpenters, is a repeat of 1939 theatrical history. At that time the performer unions in the Associated Actors & Artistes of American were engaged in a months-long jurisdictional tussle with the International Alliance of Theatrical Stage Employees.

It's understood that in return for Hutcheson's support of his drive to have the American Federation of Labor defy the NLRB order for union officials to sign non-Communist affidavits, Lewis will back the Carpenters' jurisdictional claims against the IATSE in the Hollywood scene construction field. Now, as in 1939, the United Mine Workers' boss is opposing the stagehands union.

As reported exclusively in VARIETY at the time (and denied then by everyone involved), a delegation representing the AAAA actor unions arranged a confidential meeting with Lewis at his summer home at a New Jersey seashore resort, during August, 1939. The AAAA leaders felt they were getting a runaround at the time from the AFL executive council, which was considering their jurisdictional claims against the IATSE. They had been informed that Lewis would take them into the CIO, of which he was then the president and boss, if the AFL gave the stagehands control over the vaudeville performer field, through approval of an IA charter to Ralph Whitehead's American Federation of Actors.

At the hushhush confab, Lewis gave the actor reps assurances of his support if they should decide to leave the AFL. He offered unusually broad charter terms and promised that, in case such AFL unions as the musicians, stagehands, etc., refused to work with them after they had joined the CIO, he was prepared to set up CIO music and stagehand unions, under AAAA jurisdiction. He also guaranteed them "protection" against possible rough stuff by AFL hoodlums. However, he told them frankly that he believed it would be to their own interests to remain in the AFL, if they could do so without invasion of their jurisdiction by the IATSE.

When the VARIETY story of the meeting appeared, there was understood to have been consternation among the members of the AFL executive council, who were reluctant to become involved in a jurisdictional battle with such a tough operator as Lewis. Within a week or two, a deal was worked out, with George E. Browne, IATSE prez, and his Hollywood rep, William Bioff, withdrawing the charter issued to the AFA and giving the AAAA complete jurisdiction in the actor field. Lewis' threatened offensive was regarded as, at least, partly responsible for the AFL backdown and the AAAA victory.

Chain of preview theatres set up by the major distributors in the country's 31 exchange centers have laid an egg, according to an item in the current issue of Fortune mag. "Chain of flops," which was set up after the feredal court's 1940 decree abolishing blockbooking and "blind selling," was supposed to give exhibs a chance to o.o. new product. At the start, majors promoted tradeshowings zealously, but soon, as one spokesman put it, "the exhibitor and operator didn't show; Aunt Gussie and Cousin Phil did." Last year, Loew's annual average was five theatre owners per exchange showing.

Nonetheless, these showings continue at a cost of $1,200 per pic ($600 for advertising, the rest for theatre rentals and operator's fees).

Last year's federal court decree, however, while retaining ban of blind selling, would eliminate tradeshowings. Most exhibs claim they can't attend anyway since the exchanges in many cases are many hundreds of miles away from their home town.

On the strength of her performance in his new "Romance in High C", Michael Curtiz has notified Doris Day that he wants to rewrite her contract upwards immediately. However, the singer's advisers have persuaded her to wait for the picture's release, figuring she'll get a bigger increase then. Present contract, direct with Curtiz as an independent producer at Warners, pays her $500 a week for the first year, $1,000 for the second, and additional boosts for subsequent years. "High C" is her first film. Until recently, she was singing with Les Brown's orchestra, but has since played an engagement at the Little Club, N. Y., and is currently featured with Frank Sinatra on the Lucky Strike "Hit Parade" series Saturday nights on NBC. She was originally a dancer, but took up singing when she broke her ankle.

Despite the general embargo on shipment of U. S. films to England, the majors are still exporting newsreels and documentary shorts to British screens. Reason is that filmed news subjects were exempted from the 75% ad valorem tax.

Since J. Arthur Rank produces his own newsreel and there's also a British Pathe news, playing time gained by U. S. reels in British theatres is small. Only shorts falling under the documentary classification, meanwhile, are 20th-Fox's "March of Time" and RKO-Pathe's "This Is America." Since each produces only 13 issues a year, remittances to U. S. companies on earnings of both reels and shorts are believed very low.

British 75% tax, per se, isn't worrying David O. Selznick as far as "Duel in the Sun" is concerned. He fortunately had Technicolor matrices of the $5,250,000 epic in London before the ad valorem duty became effective and so is not subject to the levy. However, Selznick distribution topper Neil Agnew is concerned that a freeze or other restrictions well be inaugurated before "Duel" gets its money out of England and Milton Kramer, outfit's counsel, has been taking an active part in indie huddles on the British situation.

Sneak previews in Los Angeles suburbs have been abandoned by Universal-International. Instead, the company will invite tourists, in batches of 50, to view special screenings in the studio's projection rooms. Visiting firemen will be picked from the registers of Los Angeles hotels. Idea is that customers in nearby towns have seen so many previews that they have become jaded. New plan was first tried out with "The Senator Was Indiscreet", and others will follow.

New device to prolong the life of motion picture film by preventing its scratching in both cameras and projectors was patented in Washington last week by James M. Fort. He assigned rights to 20th-Fox.

Invention involves a system of manipulating the film as it enters the chute, forcing it to bend so that the celluloid side comes in contact with the chute wall. Emulsion side is thus held free and protected from scratching, which heretofore has resulted from running the same print through a projector repeatedly.

Samuel Goldwyn's ad-publicity department has teed off a $300,000 national magazine ad campaign on "Bishop's Wife," four months ahead of the film's first playdate.

Campaign comprises a series of column-long ads spotlighting the fact that "Wife" was made by the producer of "Best Years of Our Lives." After a breezy dissertation on the picture, the copy winds up, "Look for it."

Arthur Mayer

Continued from page 4

fulness.". Surely nothing more inappropriate and derogatory could be said about any exhibitor, least of all the one who had just shown such educational and beloved pictures as "The Corpse Came C.O.D. from Columbia" and "Last of the Cohns."

I am assured by my attorneys that the phrase is "libelous per se," and you know what that means, even if I don't. Under the circumstances, I have no recourse save to insist that you publicly eat those unkind words in Times Square, directly in front of the Rialto theatre, which I operate. This would not be too tough on you, for if the cost of meat and eggs continues to rise there will be little left for any of us to eat except words. So start in masticating—and I said masticating.

Arthur L. Mayer.

26,000,000 readers

LIFE chooses "Her Husband's Affairs"...funniest comedy in years... as "Movie of the Week!"*

"A LAUGH A MINUTE!"
–Variety

"BOUND TO MAKE HIT WITH ALL AUDIENCES!"
–Exhibitor

"WILL BRING HOWLS!"
–Showmen's Tr. Rev.

"HILARIOUS!"
–Film Daily

"SURE OF HEARTY BOX OFFICE RESPONSE!"
–Daily Variety

"EVERYBODY HAS GRAND TIME!"
–M. P. Daily

"LOTS OF LAUGHS!"
–Boxoffice

"SHOULD CLICK MERRILY!"
–Hollywood Reporter

"AUDIENCE HAD WONDERFUL TIME!"
–M. P. Herald

COLUMBIA PICTURES presents

Lucille BALL · Franchot TONE

Her Husband's Affairs

with EDWARD EVERETT HORTON
MIKHAIL RASUMNY · GENE LOCKHART
An S. SYLVAN SIMON Production
Original screenplay by Ben Hecht and Charles Lederer
Directed by S. SYLVAN SIMON
Produced by RAPHAEL HAKIM

*Issue of September 15th

Army Seeks Children's Pictures For Christmas Shows in Germany

Minneapolis.

Maj. Merle Potter, former local circuit manager now with the Army in Germany, has asked the Northwest Variety club to help him obtain pictures, preferably cartoon and other comedies, for special children's Christmas shows throughout Germany, for German and American youngsters. While a local drama and film critic years ago, Potter arranged annual Christmas shows for children here.

He entered the army at the outset of World War II and was overseas much of the time. He plans to remain in the service.

EL Adds Exploiteers

Eagle Lion added two more field exploiteers to its staff. Charles Baron joined Buffalo territory. Peter Bayes has been named as assistant to Leon Brandt, field exploitation rep for the Chicago district. Brandt will work with exhibs in the Chi-Milwaukee-Minneapolis-Indianapolis area.

Doll Giveaways

Doll giveaways instead of dishes, on the rise. Valuskis theatres in California decided on the switch on the theory that every cupboard is already loaded with dishes.

Pro-Pix Pitch

In one of the first concrete moves tied in with the film industry's new public relations campaign, Metro during the next six months will send Maurice N. Wolf into some 20 states to speak before civic groups on "Motion Pictures Are My Business."

Wolf, assistant to H. M. Richey, Metro director of exhibitor and public relations, has been in the film business for 29 years. In scheduling the trip, Metro sales veepee William F. Rodgers declared that "we believe public support of motion pictures and maintenance of attendance levels are in direct relationship with public appreciation and understanding of how the business has developed and how it is being run."

Pritchard Goes FWC

Los Angeles.

August V. Tozzi has been named publicity-promotion director for the Ambassador hotel and manager of its film theatre. He replaces Dick Pritchard, who has resigned effective Oct. 15, after holding post for past eight years. Pritchard is joining the Fox-West Coast theatre circuit in managerial capacity.

Open Quonset Type House in Ill.

St. Louis.

The Sumner, a 300-seat quonset type of house has been opened in Sumner, Ill., by Merlin T. Atkins.

The Warsaw new 500-seater, Warsaw, Ill., will be opened soon by Justus Garard. He owns three other houses in the vicinity.

William Held named district manager of the St. Louis Eagle Lion exchange, covering Omaha and Des Moines.

The Strand, 300-seater, Pocahontas, Ill., reopened after a face-lifting. While the house was closed, J. W. Thompson, owner, operated his drive-in theatre near Highland, Ill.

L. C. Peterson has lighted the Park, Clayton, Ill., recently purchased from W. A. Stead and A. Denny.

The Goldman - Leventhal - Tobin Circuit, St. Louis, will open a new 600-seater, East St. Louis, that will cater solely to Negro trade. A similar house is planned for Kincloch, a Negro community in St. Louis county.

New 1,000-seater, Park-In, Springfield, Mo., has been opened by Theatre Enterprises, with Melvin Begley as head.

Mort Fordan Succeeds Smith, Pitt.

Pittsburgh.

Mort Fordan named manager of WB Centre theatre, replacing Mel Smith, resigned. Fordan piloted downtown Ritz prior to its sale by Warners to Loew's and has since been doing relief chores for the circuit.

Newton F. Williams has been appointed local manager for National Theatre Supply Co. Replaces the late William C. Jervis. Williams had been in charge here for NTS during the serious illness which preceded Jervis' death.

Max Shulgold, who operates indie Crown Film Exchange, will be franchise distributor here for new Mutual Pictures Corp., which is to produce six pictures next year.

Home of Jack Ellstrom, 20th salesman, at Zelionople, burned to the ground last week. Ellstrom lived with his mother and a brother. They lost everything. The Ellstroms had a narrow escape only a short time ago when gas escaped from a mechanical refrigerator.

Jack Tucker, former RKO exploitation man here who was transferred recently to Buffalo, has been assigned to the Oklahoma City territory.

Gasperon-Suits-Lidman Shuffle

Philadelphia.

Charles Gasperon replaced Bob Suits as manager of the Ambassador. Suits is managing the Overbrook, succeeding Al Lidman.

Paramount salesman John Schaeffer resigned.

Edna Carroll reappointed by Governor Duff as a member of the Pennsylvania State Board of Censors.

Aurora theatre reopened, with Abe Sunberg as manager. House is owned by Dave Moliver.

Interstate Adds 4 in Texas

Dallas.

Interstate Theatres Circuit is adding four new houses here, the Circle, Fulton, Garden Oaks and Esquire.

United Theatre Service Corp. has opened booking and buying office here. John L. Franconi is prez of the group. Ed. V. Green, formerly branch manager of Favorite Film Corp. of Texas, is general manager.

The Willma, new 400-seat nabe, is being opened here soon by C. R. Youngblood.

B. Schilling has acquired the Thornton theatre, formerly operated by Charles Joseph, at Thornton, Texas.

The 460-seat Crest theatre will be opened Oct. 1 at Dublin, Texas, by Ted Robbins. Earl W. Pitman will be manager.

The Star, a 350-seat house, has been opened at Turnertown, Texas, by R. M. Shaw and E. E. Gothrie.

The Hollywood, an 850-seat house for the Negroes, has been opened at Port Arthur by Lawrence Fontana.

The 300-seat Melba has been opened at Melvin, Texas, by W. W. Barclay.

Wm. Green Leaves Metro for Hawaii

Chicago.

William H. Green, regional exploitation man here for Metro for the last five years, has left to become producer and public relations director for the first Territorial Fair & Exposition, to be held in Honolulu in November. As yet, no replacement has been announced.

Before joining Metro, Green was publicity director for Music Corp. of America and had handled several centennial celebrations.

Freedman-Arson Buy Albany House

Albany.

Howard W. Freedman and Samuel I. Arson, proprietors of two theatres in Yonkers, N. Y., have leased the Colonial, Albany. They may present foreign pictures. Colonial Enterprises, Inc., has been chartered, with Freedman, Arson and Mrs. Mary M. Flynn (booker for Upstate Theatres, Inc.), as directors.

Weinberg Buys Calif. House

Santa Monica.

Samuel E. Weinberg bought the Aero theatre, local 650-seat film house, from Claude M. Kennell, who had owned the property for 15 years.

Park-In Theatres Sues Cal. Firms

San Francisco.

Action has been brought in the local district court by Park-In Theatres, Inc., of New Jersey, against theatre groups in Hayward and Pittsburgh, Cal. Suit seeks triple damages and claims infringement of patents. Defendants are Motor Theatres, Inc., in Hayward and Enea interests and associates in Pittsburgh. Park-In Theatres claims ownership of ramp design and other facilities used in open-air theatre operation.

John H. Schott to Lafayette, Buff.

Buffalo.

John H. Schott has been appointed assistant house manager of Basil's Lafayette theatre.

Appointment of Charles J. Schack as manager of Shea's Kenmore was announced by Vincent R. McFaul, general manager. Howard Higgins was named assistant manager.

Kelly, Spindler Move, N. Orleans

New Orleans.

R. A. Kelly, broker, and Percy Spindler, state sales representative of Republic, have resigned. Kelly will join Film Classics-Screen Guild in same capacity. Spindler will announce new connection later.

Sid M. Otis, local Paramount salesman, also has resigned to manage the Royal theatre at Gulfport, Miss.

Elsie Brittle, formerly with United Artists, has joined Monogram's office staff as secretary.

A fireproof structure to house the films of the various exchanges here is under construction by the Inspection Service Corp., of New Orleans.

Film Financing

Continued from page 3

the picture. In the past, many producers put themselves down for $50,000 or $75,000, with the result that their interest in the success of a picture was academic except so far as their reputations were involved.

Of course, a slight easing of the banking situation isn't the whole solution for the indies. They've been having equal or greater trouble in lining up secondary financing and completion bonds from the loan agencies which usually make such capital available. Since these outfits get their payoff after the bank, it's even more important to them that budgets be such that there be no dependence on the clouded foreign market.

There's been no indication yet that the second-money men have eased up any on the clamp they put down at the same time as the banks. However, with the latter showing willingness to be a bit freer with their coin, it is expected the junior money agencies will follow suit.

'First British Market'

Attitude of the bankers on the British situation was exemplified this week by Wentworth Johnson, v.p. of Irving Trust. He declared:

"It's immaterial to us, so far as loans are concerned, what happens on the British 75% tax. Despite whatever compromise is made, there's no point counting on dollars we know the British don't have and won't have—unless the U. S. government gives them a large loan. Any film deals, therefore, are being considered on the basis of completely discounting the British market."

Johnson, whose bank now has loans outstanding to Mary Pickford, Buddy Rogers and Ralph Cohn for "Sleep My Love," Boris Morros-William LeBaron for "Carnegie Hall" and Jules Levey for "New Orleans," said the institution is open for further deals. He declared he preferred to make them in cooperation with Los Angeles banks—he's worked with Security-First National in the past—inasmuch as it's more practical geographically.

Alex Ardrey, v.p. of Bankers Trust, pointed out that his organization is not even putting a ceiling on the percentage of a picture's cost it would put up. Some banks are reportedly limiting loans to 60% or even less. Ardrey said he will keep an open mind, with the percentage depending entirely on the setup offered. "Joan," for instance, in which Ingrid Bergman will be starred for RKO release, he said, was being financed up to 75%, while the bank was in another picture for 80%.

Continental Bank & Trust, N. Y., was another institution which expressed itself as open to indie loans of the right type. Guaranty Trust is probably the most cautious of all the New York institutions that formerly were important factors in the indie loan picture. Guaranty is practically out of the business now.

New York banks as a whole are considerably more reticent on the film loans than the two major Coast outfits, Bank of America and Security. Latter, being closer to the industry, are more dependent on it for business and have been considerably more generous, even during the recent crisis.

Despite their great caution on the indie production loans, the banks have no qualms concerning the future of the industry itself. That's exemplified by their anxiousness to get in on loans to the major companies. Six banks, for instance, were in on the recent $25,000,000 loan obtained by 20th-Fox and practically any of the institutions will readily advance coin to the majors for general corporate purposes.

N. Y. Indies Set Improved Legal Representation

Following through on a previous decision to kick up more dust in Albany on matters affecting New York exhibs, Metropolitan Motion Picture Theatres Assn. has upped its budget for the coming year to $47,500. Increase of 80% was voted Monday (29) at the MMPTA's annual meet. Increased coin will cover retainer fee for Judd & Gurfein, hired as attorneys to rep for the theatre group in the state capital.

Action was first decided on when the state legislature passed the controversial bill which permits localities to tack an added 5% on the Federal bite. Exhibs then took a tossing because they then had no full-time legal representative to present their views.

METRO'S 7 MORE BRINGS '47 RELEASES UP TO 31

Despite the fact that last spring's product shortage has in many instances turned into a situation of too many first run releases for the playing time available, Metro has revised upwards its release schedule for the rest of this year. Total of six new pictures and one reissue, announced for release during the next three months by sales veepee William F. Rodgers, brings the company's releases for 1947 to 31, same as last year.

Exhibs last year at this time were screaming for more product, accusing the distributors of withholding new films in order to get longer playing time for those released and to palm off a flock of reissues. Metro at that time had anticipated releasing only 24 films during 1947. Upping of this year's total to 31 points up the way Metro studios have been operating at peak capacity during the last several months, as well as the announced plans for M-G sales officials to step up releases eventually to three or four a month.

Four pix have been scheduled for October release, marking a boost of two over those previously announced. They include "Merton of the Movies," (Red Skelton); "Song of Love" (Hepburn-Robert Walker-Henreid); "Desire Me" (Greer Garson) and "The Women," reissue. Only film slated for November release is "This Time for Keeps," Technicolor musical (Esther Williams-Jimmy Durante).

December will have Mickey Rooney in "Killer McCoy" and "Good News," another Technicolor musical co-starring June Allyson and Peter Lawford. No national release date has yet been set for "Gone With the Wind," although the film has already played about 40 dates, including the Broadway Criterion, on its fourth time around.

New York Theatres

"THE UNSUSPECTED"
In Warner Bros. Picture Starring
Joan Caulfield ● Claude Rains
Audrey Totter ● Constance Bennett
Hurd Hatfield
Introducing: Michael North
Directed by Michael Curtiz
A Michael Curtiz Production
In Person BLUE BARRON
and HIS ORCHESTRA
and JOEY ADAMS
Mark PLANT ● Tony CANZONERI
BROADWAY AT 47TH STREET
WARNER BROS. STRAND

ON THE SCREEN IN COLOR BY TECHNICOLOR
WARNER BROS. present
LIFE WITH FATHER
WILLIAM POWELL · IRENE DUNNE
ELIZABETH TAYLOR
EDMUND GWENN · ZASU PITTS
WARNER THEATRE · BWAY 51st
OPEN 10:30 AM CI 7-5545
LATE MIDNIGHT FILM · CONTINUOUS

RADIO CITY MUSIC HALL
Rockefeller Center
Rita HAYWORTH ● Larry PARKS
"DOWN TO EARTH"
A Columbia Picture ● IN TECHNICOLOR
SPECTACULAR STAGE PRESENTATION

The Foxes of Harrow
Starring REX HARRISON · MAUREEN O'HARA
20th CENTURY-FOX
ON STAGE! In Person! MILTON BERLE and Others!
ROXY 7th Ave. & 50th St.

3rd MONTH ON B'WAY!
DORE SCHARY presents
"Crossfire"
AN RKO RADIO PICTURE
RIVOLI B'WAY & 49th ST

LIZABETH SCOTT
JOHN HODIAK
BURT LANCASTER
IN HAL WALLIS' PRODUCTION
"Desert Fury"
COLOR BY TECHNICOLOR
A Paramount Picture
In Person "ME TENGO" DESI ARNAZ And his Orchestra DULCINA RUDY CARDENAS THE 3 NONCHALANTS Extra MARION HUTTON
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

RKO PALACE B'WAY AND 47 ST.
HENRY FONDA · BARBARA BEL GEDDES
VINCENT PRICE · ANN DVORAK
THE LONG NIGHT
A HAKIM-LITVAK Production
RKO RADIO

CAPITOL B'way & 51st St. · Doors Open 10 A.M.
GREER GARSON
in M-G-M's
"DESIRE ME"
ROBERT MITCHUM
RICHARD HART
In Person
GENE KRUPA
AND HIS ORCH.
THE VAGABONDS
CARDINI
Extra!
ROSE MARIE

LOEW'S STATE B'WAY & 45
ON SCREEN
Thurs., Sept. 2
BETTY HUTTON
'The PERILS of PAULINE'
IN PERSON
Myron Cohen
Special! Beverly TYLER
Extra! Hal LEROY
Plus Others

"Will do your heart good."—Hale, News.
Walt Disney's NEW MUSICAL CARTOON FEATURE
"Fun and Fancy Free"
COLOR BY TECHNICOLOR
BRANDT'S GLOBE B'way & 46th St
Distributed by RKO Radio Pictures

SAMUEL GOLDWYN presents
DANNY KAYE · VIRGINIA MAYO
and the Goldwyn Girls in
The Secret Life of Walter Mitty
in TECHNICOLOR
ASTOR BROADWAY & 45th Street

Now
"the Hollywood"
United's new DC-6 Mainliner
300 flight
OVERNIGHT TO LOS ANGELES!
Lv. 11:30 p.m. ar. 7:46 a.m.
UNITED AIR LINES
Airlines Terminal, 80 E. 42nd St. or
Pennsylvania Hotel or 1 Wall St.
Call Murray Hill 2-7300
or an authorized travel agent

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What was once a stone barn has been deftly turned into a modern Colonial residence with charm and comfort and the requisites for good living in every one of its 11 rooms. There's a guest house, a tenant house, a two-car garage and a barn, and the whole shebang is less than an hour and a half from Broadway via Merritt Parkway. Should really be seen, and you can do so through your own broker (mention Listing 42043) or PREVIEWS, INC., 49 E. 53d. PLaza 8-2630. Ask for Carl T. Chadsey.

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GROSS TIME SALES LOSE FACE

Nets Showing 3% Decrease This Year; $4,773,579 Drop for 1st Seven Months

Estimated gross time sales for the four major networks during the first seven months of 1947 show only ABC in the plus columns, with a 1% increase in billings over the first seven months of 1946. On the other hand, Mutual took a 16% nosedive, with NBC 3% under last year and CBS 4% down. The cumulative seven-month picture for all four webs shows total billings of $109,212,185 for '47, as against $113,985,764 for '46, for an overall decrease of 3%, or $4,773,579.

Mutual took an estimated 20% drop in July billings, with NBC down 4%, whereas ABC was up 7% for the month and CBS up 5%.

NETWORK GROSS TIME SALES

JULY
(Estimated)

	1947	1946	
NBC	$5,064,423	$5,271,736	— 4
ABC	3,470,190	3,245,700	+ 7
CBS	4,284,685	4,075,278	+ 5
MBS	1,463,703	1,821,204	—20
	$14,283,001	$14,413,918	— 1

FIRST SEVEN MONTHS
(Estimated)

	1947	1946	
NBC	$37,616,860	$38,747,417	— 3
ABC	24,316,511	24,192,689	+ 1
CBS	34,296,150	35,667,497	— 4
MBS	12,982,664	15,378,161	—16
	$109,212,185	$113,985,764	— 3

Biow-Morris Tie Making Shop Talk With Lots of Billings in the Balance

The Milton Biow-Philip Morris situation is occasioning considerable comment in the trade. When Cecil & Presbrey agency stepped into the Philip Morris picture about a half year ago and grabbed the billings for the ciggie sponsorship of "Heart's Desire" on Mutual, it cued some wonder. Now that Philip Morris is dropping sponsorship of "Crime Doctor" on CBS, with a resultant loss in billings to Biow, it has served to spotlight anew the agency-client relationship in one of the radio's prize accounts.

It comes at a time, too, when the Philip Morris prexy has personally stepped in on the "Pays to Be Ignorant" heave-ho, letting the option lapse when the current 13-week cycle runs out Oct. 24, in favor of the Dinah Shore-Harry James musical show.

In the face of continued talk, however, on the possibility of Cecil & Presbrey inheriting additional Philip Morris business, such a move would appear to be unlikely at this time. For it's not generally known that the "Johnny" trademarked "Call for Philip Morris" is Biow's own personal property and it's reported, too, that the agency head has considerable stock in the company.

Fadeout of "Crime Doctor" as a Philip Morris-bankrolled show is said to stem from a money situation within the company involving a retrenchment policy.

The Big Ten

Newly appointed director at NBC caused a twitter (and some enraged sputters) recently by his method of interviewing actors. Consensus among the established performers was that the guy had set a new high in directorial aloofness.

"Give me 10 reasons," said the new appointee, tilting back in his chair, "why I should hire you."

JWT In Burn On JM News Axing

J. Walter Thompson, which handles the Johns-Manville accounts, is doing a fast burn over CBS' decision to drop the 8:55-9 p.m. cross-the-board Johns-Manville news program upon expiration of the present contract next June. CBS has turned thumbs down on future pacting of five-minute news shows in a bid to bolster its nighttime program sequencing.

Oddity about JWT's peeve, however, is that one of the agency's top clients, Lever Bros., has long been urging CBS to abandon the 8:55-9 news insert, particularly as it applied to Monday night Columbia programming. For it breaks smack in the middle of the two-hour bracketing of Lever bankrolling (8:30 to 10:30). So JWT execs have decided not to make an issue of its burn and to let it go at that.

That solid Monday night strip for Levers, incidentally, virtually guarantees CBS a life tenure for one of its top spenders and is seen as a factor in the network's decision to yank the Johns-Manville program.

GF Mulls Hour In ABC's Mon. Accent

Now that it's got Wednesday night rolling along in the bigtime, ABC is putting the commercial program accent on Monday.

General Foods, it's been learned, may move two of its shows from other networks into a full hour it has optioned on ABC Monday night. However, it hasn't been indicated which programs will be affected if the time is bought.

Materialization of the GF billings coupled with already-set Elgin-American's Groucho Marx Monday show would give ABC its biggest hypo since it became star-conscious.

Joan Davis' Script Staff

Hollywood, Sept. 30.

Larry Marks and Artie Stander have been pacted as additional writers for the Joan Davis co-op show, which tees off in the Saturday night 9-9:30 CBS slot on Oct. 11. Abe Burrows will be chief scripter.

Ben Gage has been signed to announce the show.

LISTERINE COY ON CBS BURROWS SPONSORSHIP

Deal for sponsorship of the Saturday night Abe Burrows show on CBS is still in the negotiating stage, with Listerine holding off on a final decision. However, network expects to know one way or the other by the end of the week.

Listerine, via Lambert & Feesley agency, last sponsored "Grand Central Station" on CBS, but bowed out of network programming a few seasons back.

Burrows' 15-minute show is heard in the 10:30-10:45 period. If deal doesn't jell, CBS is mulling expansion of the Burrows' stanza to a half-hour and slotting it in the Wednesday night time vacated by Ford.

FOOTNOTES TELL REAL WEB STORY

Rapid pace with which the broadcasting industry—particularly the networks—is embracing new concepts has brought about a situation where a mere recital of gross time sales no longer reflects the true picture of a web's commercial status. A couple years ago—even a year back—VARIETY's four-network billings chart (on this page) gave a pretty accurate appraisal of the networks' status. Today the chart only tells part of the story; still an accurate gauge on gross time sales, but requiring a variety of footnotes to illustrate how these gross time sales listings do not fully mirror the sources of revenue for the network companies or how, through these supplementary activities, the networks are in the position to utilize saleable time slots for prestige programming.

For example, a footnote on co-op programming, which would have a particularly vital bearing on Mutual billings, would of necessity require major spotlighting. For the co-op revenues, steadily mounting and now representing a large source of industry income that must be reckoned with, won't be truly reflected in a four-network chart listing of gross time sales. Let Mutual grab off a couple more co-ops that are paying off like Kate Smith and it could well tell a far different story—for Mutual—than that presented in the 16% drop in gross time sales on national accounts for the first seven months of 1947. To a lesser degree it would have a similar bearing on CBS, which is co-oping Joan Davis, and ABC, with its Abbott & Costello.

Another footnote would be required to call attention to "outside" sources of revenue among the networks which do not show up on the billings' chart. CBS, for example, today realizes a sizcable chunk of coin from its Radio Sales operation. Nor does the chart call attention to supplementary commercial programming on o & o stations, deals which are purposely channelled into these stations and deliberately shunted off the network to pave the way for coast-to-coast public service programming.

Linnea Nelson in 20th Anni as JWT Timebuyer

Linnea Nelson, time buyer for J. Walter Thompson, last Friday (26) marked her 20th year with the agency and was appropriately gifted and toasted by her associates.

Miss Nelson, regarded as one of the few women in agency circles with a diversified background in radio know-how, started in 1927 as secretary to Howard Meigham, then with JWT and now a CBS veepee.

Burial Services Held for BAC, But Only a Single Advertiser Shows Up

They got around to burying the Broadcasters Advisory Council last week, with a funeral oration that went something to the effect that, now that the NAB has adopted its own code and the broadcasters have decided to regulate themselves, there's no further need for the sponsor-agency-network setup.

However, there were a lot of things that were left unsaid, notably the fact that in recent weeks nobody had any enthusiasm left for the BAC, which was formulated a few months back with the avowed intention of elevating commercial standards on the air.

A lot of things apparently had happened since the formative stages. Practically everybody wanted to get off the hook. For one thing, those advertisers who were the most articulate and came out strongest for the BAC had cooled to the whole idea. It appeared that each one had something of his own he wanted to protect. There was talk, for example, that Lever Bros. didn't like the idea of sitting down with Procter & Gamble, and vice versa, that General Foods might go for this but not for that, so that it soon became inevitable that the whole thing was doomed to failure.

By the time they got around to last Thursday's (25) luncheon at the Waldorf-Astoria, N. Y., where the final dissolution was officially announced, only one of the original advertisers who helped create the BAC took the trouble to show up.

However, the broadcasters are not unmindful of the positive role the BAC actually did play in providing the NAB with the necessary spurt to get the code ball rolling. To that extent they agree that all the money and energy expended was well worth the while. For they recall that it was not until the advertiser-agency-network representatives stepped into the picture and announced that they would draft their own set of standards that the NAB buckled down seriously to the task of whipping an industry code into final shape.

BMB Still on the 4-Web Hot Seat; Standoffish Nets Pass Up Discount

Mutual is definitely not returning to the BMB fold "right now," prexy Ed Kobak told top brass of the other three major networks Monday (29). He said that while Mutual believes in BMB in principle and wants to see a central agency of its type, the web feels its own recently completed "listenability" study more useful for its own purposes at present.

Web nabobs got together at the NBC board room in N. Y. to see an easeling of the Mutual engineering survey. Opinions of it were "varied," according to one participant. An NBC exec felt it was too conservative in claims.

As for sentiment on BMB, "only NBC seems ready to sign," said an exec who was there.

Looked yesterday (Tues.) as though the four national networks and the big regional webs, who chipped in more than $200,000 for the Broadcast Measurement Bureau's 1946 listener survey, were going to pass up the 10% discount offered them to stay in the BMB fold by renewing the subscriptions today (Wed.). BMB, which extended its discount deadline from Sept. 15 to Oct. 1, definitely will not extend it again, a bureau exec said.

Up to yesterday afternoon, only regional web which had come through with a renewal under BMB's new monthly fee plan was the New England Network, piloted by WTIC's (Hartford) Paul Morency. Nine other regionals which subscribed to the initial BMB project, as well as the major webs, had not been heard from.

Presumably—since the new rates are estimatod to amount in two years to approximately what subscribers paid in a lump sum for the first study—the unsigned webs are thus foregoing a total of approximately $20,000 in discounts.

The portent of this holdoffishness,

(Continued on page 30)

Hit the Deck!

There were a lot of red faces around CBS and Young & Rubicam agency on the General Foods' "Second Mrs. Burton" show, last week, when a coast-to-coast audience caught some off-the-cuff remarks that didn't belong in the script.

As Dick Liebert, organist on the daytime serial, started playing a solo game of cards at the musical fadeoff, a new engineer in the control room spotted Hugh James, the announcer, walking to the mike. Engineer thought James was set to do a hitch-hike, so he threw down the switch.

Actually what James said (and got over the air) was: "All cards dealt on this program are through the courtesy of Dick Liebert."

Dinah-James For 'Ignorant'; Heidt Into Berle's Spot

Probably the subject of more on-again-off-again speculation than any other show on the networks, with each 13-week renewal period bringing a flock of rumors and denials, "It Pays to be Ignorant" rings down the curtain Oct. 24, with Philip Morris set to grab off a musical topped by Dinah Shore and Harry James. It will also feature Art Lund as a regular, with a rotating guestar policy for the top novelty combo of the week.

It's a package whipped together by the CBS program dept. and to tie in with the "Call For Philip Morris" trademark will be tabbed "Call for Music." Show will originate from the Coast with Larry Berns inked in as producer. Talent-production cost has been set at $9,000 a week. Miss Shore gets top billing. Exact date of Miss Shore's bow on the show is conjectural, since she's an expectant mother. Child is due early in December.

Show has taken the fancy of Philip Morris execs because it's geared to a youthful market, and in view of its component parts, CBS and the client feel they've got the right formula to pit against Lucky Strike's "Hit Parade."

It's set for the Friday night 10

(Continued on page 32)

WOR Pulls Plug On Putnam Plugs

George Carson Putnam and WOR, N. Y., came to a sudden parting of the ways last week. Termination of the relationship finds Putnam leaving behind a trail of 11 programs, most of them commercial. Actually his contract winds up Oct. 16, but he's already off the air.

Nobody's doing much talking as to the reason for the sudden splitup, but it's reported that WOR, for one thing, wasn't happy over Putnam's repeated references to his appearance on shows on networks other than Mutual, and that a deliberate adlib muffing of his lines to work in a plug for himself on "We the People" brought matters to a head between him and Dave Driscoll, WOR's news and special events chief.

Lyle Van has taken over the WOR news slots.

NBC Wants a Replate On 'Front Page Farrell'

NBC almost forgot about "Front Page Farrell" in the fuss and flurry over the ban on crime stuff before 9:30 p.m. "Farrell," aired cross-the-board at 5:45 p.m., is generally categoried as a newspaper reporter story—but, like "Big Story" and some others of this type, it often involves solution of murder.

NBC had let it be widely known when the 9:30 rule was announced that the net had only one crime airer slotted ahead of 9:30, that being "Ellery Queen," which already was slated for a bowout.

Faced with probable squawks over "Farrell's" fare, in view of the new rule, NBC programmers have notified Duane Jones, agency for Whitehall Pharmacal, which sponsors the strip, that henceforth Farrell would have to front-page other things than murder and mayhem.

Battle Lines Being Drawn For Industry's No. 1 Issue: Petrillo

Networks See AFM Prexy Playing 'Divide and Conquer' Game in Bid to Split Industry; FMA Session Today (Wed.) May Be Tipoff

At all four networks they've calendared the Petrillo situation as the hottest industry issue between now and Feb. 1, when the American Federation of Musicians' contract expires.

Last week the AFM prexy came through with his official edict on AM-FM programming duplication. Petrillo simply told the networks "no"; it was the formal turndown that was expected.

And now that the networks have tasted blood, it's a foregone conclusion that they're not going to take it lying down. Strategy meetings have already gotten under way.

As the networks see it, Petrillo has started to play a "divide and conquer" game, in a bid to split the industry. For one thing he wants to get the FM boys to one side and make a separate deal with them. That's the motive seen behind the closed meeting today (Wednesday) in New York between the AFM prexy and the FM Association's Music Committee, which was arranged by Rep. Carroll Kearns (R., Pa.), chairman of a House Labor Subcommittee probing Petrillo's activities. Kearns intends to put Petrillo on the stand again before the House Labor Committee but he has deferred the hearings indefinitely in the hopes that the music chief will still work out a satisfactory agreement with AM-FM'ers on duplication of live music shows.

FMA Music Committee will meet with Petrillo at his offices. Present will be Petrillo, counsel Joseph Padway; Kearns, FMA prexy Everett Dillard; Marion Clair, WGNB, Chicago; Morris Novik, radio consultant; Raymond Kohn, WFMZ, Allentown, Pa.; Edward Lamb, of Edward Lamb Enterprises, and FMA executive director Bill Bailey.

Meanwhile, formation of an industry-wide music committee to negotiate with Petrillo is moving forward. The networks, which have already had several meetings with Petrillo in Chicago but as of the moment have none scheduled for the immediate future, are expected to take their cue from developments at today's FMA-AFM sessions.

One thing appears certain: they're not going to let Petrillo ride roughshod over them. There's too much at stake and they realize only a united industry front can defeat the music czar.

P&G Changes Mind On 'Crime Doctor'

For a while deal looked hot for Procter & Gamble to take over sponsorship of "Crime Doctor," the CBS Sunday night show which Philip Morris is giving up, but this week P&G notified the web that the whole thing's cold; that it didn't fit into P&G's programming plans.

Fact that "Crime" is slotted opposite the heavy-pulling Fred Allen show on NBC, which was one of the factors in Philip Morris' unhappiness over the association, is also believed to have entered into the nix.

Original plan of P&G was to make it a three-way split-agency deal for plugging of different products in the east, midwest and the Coast. Benton & Bowles wanted the show for its Tide product, now getting a hitchhike on agency's other P&G programming.

ABC Drops Phil Silvers

ABC network has decided to call it quits on the Phil Silvers show, with notice of cancellation coming through Monday (29). After three more broadcasts it'll fade.

Silvers show was put in as a summer filler during the 13 weeks that Bing Crosby was off the Wednesday 10-10:30 slot and has now been moved into Monday night, but this week's show was cancelled because of Silver's illness.

Web reportedly has been miffed over Silvers' legit activities, feeling he's only showing casual interest in his radio show.

Eleanor Roosevelt To Moderate ABC 'Workshop' Series on UN Problems

ABC's "World Security Workshop" stands to make a real bid for headlines when it tees off its fall season Sunday (5) at 12:30-1 p.m. Dramatic format has been discarded for the time being in favor of a roundtable on world problems over which Mrs. Eleanor Roosevelt will preside as moderator.

Each week, probably for the duration of the current United Nations general assembly session, stanza will feature two UN delegates in addition to Mrs. Roosevelt and two members of the UN Women's Observers organization, a group representing various U. S. women's groups.

Participants in the first panel haven't been announced, but the topic, hot out of the headlines, has. It's "Freedom of Information and the Warmongering Charges."

Reformatting of "Workshop" stems from a feeling on the part of Robert Saudek, ABC director of public affairs, that if this public service item is to be of public service in dealing with the subject of world security, it must wade straight into the big issue of the day, namely: U. S. vs. Russia. And Saudek saw no better way to do this than to put UN delegates and observers themselves on the ether to thrash over the problems.

Mrs. Roosevelt will select the UN delegates for each week's panel. It's understood she hopes to line up Andrei Y. Vishinsky, Soviet deputy foreign minister, and a delegate from Yugoslavia for the teeoff session.

Meet Zane Grey: Villain

Vic Perrin, Hollywood radio actor, did a quick in-and-out last week as star of Mutual's new Zane Grey Show. Network execs in N. Y. confirmed that Perrin, who portrayed Tex Thorne in the preem of the series Tuesday (23), had been yanked because they felt he "sounded more like a villain than a hero."

Last night (Tues.) Jim Bannon took over the role.

Busy KLZ Maestro
LESTER WEELANS
Denver's busiest music director is nearing his thirteenth year with KLZ; has more live-talent musical shows under his wing on KLZ than does any other Denver station.
KLZ, DENVER

'Thin Man's' $7,000 Tag May Cause Y&R Switch At Close of Season

With "The Thin Man" completing its contract with General Foods at the end of the current season, the Young & Rubicam agency is already considering possible replacements on the Sanka account. Understood a leading candidate for the assignment is a Danny Thomas comedy series, being peddled by the William Morris office.

One of the principal factors in the situation is understood to be Himan Brown's price for the "Thin Man" package. Show costs $7,000 net, not including announcer and commercials, for the current season. That's considered high for a whodunit without star leads, but the show's rating history is impressive, despite its various shifts of time spot in recent seasons.

It's understood the terms of a renewal contract have been reached by Brown and Y & R, in case General Foods wants to retain the series next season, but the price isn't known. However, unless the figure is higher than currently there's some likelihood that GF may decide to string along with the series, as the company's advertising and sales execs are well satisfied with its performance.

Network Premieres

OCT. 1-12

Wed., Oct. 1

"Vox Pop," interviews, with Parks Johnson, Warren Hull, sponsored by American Express (Mathes); ABC, from tour; Wed., 8:30-p p.m., EST.

"Duffy's Tavern," comedy, with Ed Gardner, sponsored by Bristol-Myers for Ipana and Sal Hepatica (Young & Rubicam); NBC, from H'wood; Wed., 9-9:30 p.m., EST.

Abbott & Costello, comedy, sponsored cooperatively; ABC, from H'wood; Wed., 9-9:30 p.m., EST.

Jack Paar, comedy, sponsored by American Tobacco for Lucky Strike (Foote, Cone & Belding); ABC, from H'wood; Wed., 9:30-10 p.m., EST.

Bing Crosby, variety, sponsored by Philco (Hutchins); ABC, from H'wood; Wed., 10-10:30 p.m., EST.

Jimmy Durante, comedy, sponsored by Rexall (Ayer); NBC, from H'wook; Wed., 10:30-11 p.m., EST.

Thurs., Oct. 2

"Aldrich Family," comedy, Ezra Stone, sponsored by General Foods cereals (Y&R); NBC, from N. Y.; Thur.; 8-8:30 p.m., EST.

Al Jolson, variety, sponsored by Kraft cheese (Thompson); NBC, from H'wood; Thur., 9-9:30 p.m., EST.

Bob Hawk, quiz, sponsored by Reynolds for Camel cigaret; (Esty); NBC, from N. Y.; Thur., 10-10:30 p.m., EST.

Fri., Oct. 3

Spike Jones orch, music, with Dorothy Shay, sponsored by Coca-Cola (D'Arcy); CBS, from tour; Fri., 10:30-11 p.m., EST.

Sat., Oct. 4

"First Nighter," drama, with Barbara Luddy, sponsored by Campana (Wallace-Ferry-Hanley); CBS, from H'wood; Sat. 8-8:30 p.m., EST.

Kay Kyser orch, music-quiz, sponsored by Colgate-Palmolive-Peet (Bates); NBC, from H'wood; Sat., 10-10:30 p.m., EST.

Sun., Oct. 5

Samuel B. Pettengill, comment, sponsored by America's Future, Inc. (Andrew Gahagan); ABC, from N. Y.; Sun., 1-1:15 p.m., EST.

"Ford Theatre," drama, with Howard Lindsay, sponsored by Ford (K&E); NBC, from N. Y.; Sun., 5-6 p.m., EST.

Jack Benny, comedy, sponsored by American Tobacco for Lucky Strike (F, C&B); NBC, from H'wood; Sun., 7-7:30 p.m., EST.

Phil Harris-Alice Faye, comedy, sponsored by Fitch shampoo (Ramsey); NBC, from H'wood; Sun., 7:30-8 p.m., EST.

Fred Allen, comedy, sponsored by Standard Brands for Tenderleaf tea and Royal dessert (Thompson); NBC, from N. Y.; Sun., 8:30-9 p.m., EST.

"Meet Me at Parky's," comedy, with Harry Einstein, sponsored cooperatively; Mutual, from H'wood; Sun., 9:30-10 p.m., EST.

Tues., Oct. 7

"Fibber McGee & Molly," comedy, with Jim and Marion Jordan, sponsored by Johnson's wax (Needham, Louis & Brorby); NBC, from H'wood; Tues., 9:30-10 p.m., EST.

Sat., Oct. 11

Joan Davis, comedy, sponsored cooperatively; CBS, from H'wood; Sat., 9-9:30 p.m., EST.

Time Marches Where?

Radio trade was asking "how come?" last week when Time magazine brushed off the NAB convention in Atlantic City without a single reference to it.

Actually, the mag had assigned its Washington radio staffer to the meet, with gal attending all sessions, including the debate on the controversial code. Time's silent treatment was considered all the more surprising in view of unprecedented coverage given to convention by dailies, etc., because of the widely-discussed industry code.

State Dept. Aids UN Program In Going Broadside

Broadcasts of the sessions of the United Nations Assembly and Security Council at Lake Success, N. Y., will be carried on a transcontinental basis, beginning this week. Expanded coverage of the series, titled "The United Nations Today," was made possible by the State Department permitting use of its so-called "air line" to the Coast.

The line is regularly used to carry "Voice of America" broadcasts to shortwave stations in California for transmission to the Pacific area and the Orient, but will now also take the 15-minute daily UN programs to Philadelphia, Cleveland, Chicago, Kansas City, Denver, Salt Lake City and San Francisco.

Already, WCAU, Philadelphia, has scheduled the transcription series at 12:15-12:30 midnight; WGAR, Cleveland, and WJJD, Chicago, have agreed to air it at a time to be set and KALL, Salt Lake, has tentatively arranged to carry it locally and feed it to the Inter-Mountain Network. It's also expected that the Don Lee Network may carry it on the Coast, through a pickup from KFRC, San Francisco. Already, KSAN is airing it in the latter and feeds it to KFWB, Hollywood.

Meanwhile, the Yankee network has also arranged to broadcast the series at 11:15-11:30 p.m., via the regular line of WRUL, shortwave station in Boston. It is carried locally in New York by WMCA, WQXR and WWRL.

Programs, composed of excerpts from the UN sessions, are produced in recorded form by the UN radio division.

Jack Kapp's 2-Hr. Cuffo Freedom Train Air Show Based on Decca Disks

Decca prez Jack Kapp has authorized use of a two-hour length show of important record albums—normally restricted from the air—to aid the Freedom Train project. Not only that, but Kapp waived all fees on use of the material and in addition laid out $6,000 to pay for transcription costs. Some of the shorter records had to be transcribed again into a continuity and others redisked for radio use. The program, titled "Salute to the Freedom Train," is being made available free to any station in the U. S. for use a week before and after arrival of the train in that city.

Records include Bing Crosby and a dramatic cast in "The Man Without a Country" coupled with Crosby's reading of "Star Spangled Banner" (30 minutes); Orson Welles doing speeches by great American leaders; Norman Corwin's production of "Lonesome Train," by Millard Lampell and Earl Robinson (30 minutes); "Patrick Henry and the Frigate's Keel," by Hy Zaret and Lou Singer, with Clifton Fadiman narrating, Conrad Thibault as soloist, and a Lynn Murray chorus. Kapp also hired George Hicks to do special narration on the program.

WJJD'S GRID FEED

Chicago, Sept. 30.

The complete sked of the Chicago Cardinals' pro grid games will be fed via WJJD, Chi station of Marshall Field Enterprises, to a network of two stations in downstate Illinois, five in Iowa, and one each in Georgia, Tennessee and Nebraska. Outlets are WWXL, WHOW, KWDM, KSIB, KWPC, KAYX WKLX, WATL, WKDA, and KOWH.

New Child Law Throws Wrench In N.Y. Airers

Radio producers in New York are in arms over a new state law which went into effect Sept. 1 prohibiting employment of children under 16 in radio or television shows without written consent of the child's parent or guardian and approval from the mayor's office, if the broadcast is to originate in N. Y.

New statute, just to make things good and difficult, requires that application for consent be submitted to the Society for the Prevention of Cruelty to Children at least 48 hours prior to the broadcast. The SPCC "considers" the application, then forwards it to the mayor's office, where final consents are prepared.

This means the producer of a show must go through the rigmarole of having a parent fill out a detailed application, make a trip uptown to the SPCC's office on 105th street to enter it, then follow up with a trip downtown to the mayor's office to pick up the consent.

It means, producers say, so much inconvenience that children's roles are being written out of scripts where possible.

The law, which the SPCC sponsored, caught the industry practically flatfooted. While employment of moppets in legit and films has long been subject to state regulation, similar overseeing of juveniles in radio and tele is something new. It's not, according to the producers, a matter of the industry being opposed to the requirement of parental consent, but rather the fact that administration of the new law was set up to require consent every time a child appeared on an airer.

AFRA has gone to bat on that score already. Exec secretary George Heller said several meetings have been held with SPCC officials, who agreed as a result to permit one consent to apply for a series, such as 13 weeks.

Heller indicated, however, that the feeling is that the law could be further modified to make consents effective for specified periods, such as six months. That, however, may require action by the next state legislature to amend the present law.

Co-op Revamping On Petrillo Ukase

Long-awaited decision from James C. Petrillo, AFM prexy, as to whether or not he'll permit music on network co-op programming finally came through last week. It was a definite nix and was thrown into the laps of Music Corp. of America, which was pitching up the music plea on behalf of the Abbott & Costello co-op show which teed off last night (Tues.) on ABC.

As result, ABC was forced to insert its "stand by" format of a harmonica-vocalist assist for the A&C comedy duo.

Petrillo decision will also drastically alter the formats of the Joan Davis co-op show on CBS and Parkyakarkas on Mutual. Both had planned full-blown musical productions.

Further, it stymies proposed plans to adapt musical shows for co-op presentation.

Kansas Star Stubs Toe Changing Air Listings Without Listener Okay

Kansas City, Sept. 30.

System of listing radio programs in the Kansas City Star can't be changed without listeners' okays, according to an experiment tried here last week. For years the Star has listed programs by grouping them according to time of broadcast.

On suggestions from several corners Bob Hoyland, radio editor, changed to a setup listing entire day's schedule by individual stations. No more had the new listings appeared than the department was bombasted with letters and phone calls demanding the time-honored listings.

Beefs came in during Hoyland's vacation, but Bill Vaughn, Starbeam columnist pinch-hitting on radio, set listings back in the old format after only 10 days tryout on new system.

STATION REPS GO THEIR OWN WAY

Webs Coy to AP 'Associate' Status; Figure Extra Costs Don't Compensate

The Associated Press is dangling high-priced "associate" memberships before three of the four major networks—but the webs want no part of such a deal. They're paying plenty for the wire service right now, they feel, and if it comes to a showdown AP is in for a fight. Upshot may very well be that one or more of the nets will tell AP they can get along nicely without its news.

CBS is reported of a mind to give the AP news tickers a heave-ho rather than kick through with more money for the questionable advantages of a non-voting AP membership. CBS news chiefs, for obvious reasons, decline openly to affirm this attitude, but one of them went so far as to grant, under questioning, that he felt the web's news setup would not be seriously crippled by loss of AP service.

All four major nets have United Press and International News Service wires. Only skein without AP service is Mutual, which dropped its agreement with the news agency last year. (Mutual's big stockholder stations—WOR, N.Y., WGN, Chi., etc—still have AP, but cannot feed its dispatches over the web.) News execs in other nets confess they have not noticed any decided deteoriation of Mutual newscasts since the web gave up AP.

ABC, CBS and NBC, which are paying in the vicinity of $125,000 yearly for AP service under "blanket arrangement" deals, were tossed the AP associate membership proposal about three weeks ago. The move followed announcement by AP several months ago of a new radio department and plans to offer non-voting memberships to radio stations as well as networks.

At that time AP let it be known that its New Deal, in addition to the membership angle, involved "readjustment" of rates. It was soon apparent to broadcasters that the readjustments were mostly upward, and more than one station retorted with a vigorous "nothing doing." Reasoning was that, besides costing them more coin, the membership would bind stations to AP by-laws without giving broadcasters any voice in the news agency's actions—including future alterations in rates.

As of last week, ABC affirmed that it's turning thumbs down on the AP proposal, while CBS and NBC reported no decision had been made. But it was obvious that the latter webs expected to give the AP deal a pocket-veto treatment, if not an actual turndown.

Groucho Eases Baker for Elgin

Hollywood, Sept. 30.

John Guedel Productions closed their third deal in three weeks when the Groucho Marx audience participation show, "You Bet Your Life," was bought by Elgin-American (compacts, cigaret lighters) for Oct. 27 takeoff on ABC. Show hits the east at 8 p.m. and repeats for the Coast at 9 p.m. Elgin's prexy, Al Gellman, and Marvin Mann of Weiss & Geller agency of Chicago had been reported on the verge of a deal with Phil Baker but Guedel moved in on the picture and carried off the spoils.

Guedel produces the quizzer and Bernie Smith will be head writer. Other recent sales by Guedel were "House Party" to General Electric, and the Randolph Scott adventure series, "Frontier Town," to a transcription outfit.

JOE KELLY'S OPEN-ENDERS

Chicago, Sept. 30.

Joe Kelly, the Quiz Kids' mentor, is transcribing a series of 15-minute, open end shows for Green Associates, Chicago. Kelly will be heard in his Jolly Joe role, telling stories for kids.

Titled "You Know What? That's What," the series will be available in November.

So Passes La Trivia

Hollywood, Sept. 30.

When New York's Mayor LaGuardia passed on, a well known radio character, which hizzoner inspired, also left his immortality to carry on. Blustery Mayor La Trivia, the handiwork of "Fibber and Molly's" Don Quinn for the talents of Gale Gordon, was a takeoff on "The Little Flower" and out of respect to the late public figure it was decided to inter him with the past.

Quinn is now working on a new character so that Gordon, whom Quinn calls "a writer's actor," won't be lost to the cast.

ABC Purchase Of WLS in Chi Looks Set Before Jan. 1

ABC and Burridge Butler, owner WLS in Chicago, have practically reached a meeting of the minds on the network's acquisition of the Prairie Farm station and ABC execs admitted this week that a deal may be consummated before the end of the year. The negotiations have been on and off over the past couple of years. Butler, it's reported, is now being influenced in his disposition toward a sale by the thought that the money therefrom could be used to pay the inheritance taxes of his estate.

WLS, the ABC affiliate in Chi, currently shares the same wavelength with WENR, the ABC-owned station, with the web today only enjoying half-station ownership in the midwest key spot.

Meanwhile, reports of continued unrest at WLS mounted during the past week, but Glenn Snyder, manager of the station, denied there was more than coincidence in the exit of four staffers, following a Sept. 1 reshuffle in the program department.

Reshuffle came about when John Baker returned from the Dept. of Agriculture's radio section. He was named program manager, replacing Harold Safford, who was upped to the newly-created job of commercial manager. Two announcers since have resigned, along with news chief Julian Bentley and assistant program manager Herb Howard.

Snyder attributed the resignations mainly to self betterment, but added that the station was overstaffed. Julian Bentley is skedded to newscast on WBBM, and Herb Howard has joined WNAX as program manager. Meanwhile several other WLS staffers are job shopping.

WDSU Puts 'No Sale' Sign Up in Change Of Heart as Deal Collapses

Washington, Sept. 30.

Skedded sale of powerful WDSU and WDSU-FM, New Orleans from the team of H. G. Wall, E. A. Stephens and Fred Weber to the International City Broadcasting Corp. for $581,250 fell through last week, when the parties called on FCC to dismiss their sales bid. Bid had been entered last April. FCC tabbed it for hearing in July, and their sales contract expired and was not renewed in August.

WDSU promptly announced this week that the station is no longer for sale; that the present owners are expecting to activate FM operations and are constructing tele studios.

Commission hearing notice wanted to get full info on arrangements between buyer William Spiegelberg and radio broker Smith Davis, under which Davis would lend him $375,000 of the sales ticket, but exercise no control whatever over WDSU management.

FCC had also expressed interest

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FORM OWN GROUP EXCLUDING WEBS

For the first time in the history of radio the station representative business drew a sharp line between itself and the national networks when it met last Friday (26) and organized its own association. This bundling of the reps into a trade group, which on previous attempts over the years failed dismally, also presages perhaps a sharp veering in the business thinking of the rep toward the programming interests of the station he represents.

The National Assn. of Radio Station Representatives, which title was adopted at last Friday's get-together of 17 rep organizations in N. Y., is embarking on the first intra-group study of not only how best to promote the story of spot broadcasting, but how better to cement the relations between the station and its rep. While the thing that really spurred the NARSR into existence was the inroads Radio Sales, CBS subsid, was making into the rep field, the independent reps assembled last Friday reflected a temperament that was more constructive than defensive.

At a meeting Monday (29), the new association elected Paul H. Raymer chairman, H. Preston Peters vice-chairman, Joseph Weed, secretary, and Lewis Avery, treasurer.

Eugene Katz, who was designated as spokesman for the body, said yesterday (Tues.) that a resolution adopted at Monday's session was in the hands of attorneys for legal checking and would be disclosed today (Wed.), but Katz declined to reveal any part of the resolution's contents. He also said a by-laws committee had been appointed but that he was not authorized to disclose who was on it.

Disposition of the group to confine itself to indie reps became evident before Friday's meeting when the requests of Jack Van Volkenburg, head of Radio Sales, and Jack McConnell, manager of NBC's Local Sales, to attend the organization confab were turned down.

Columbia's attempt to minimize concern aroused among indie reps through Radio Sales' recent addition of WRVA, Richmond, and KSL, Salt Lake City, to its list by issuing an

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Out, Damned 'Spot'

Talk has been mounting within the station rep field about finding a synonym for "spot broadcasting." Advocates of the switch in terms contend that the word "spot" has become strongly associated with spot announcements and that it would be beneficial to those dealing in other than network business to refer to it as "selective" radio or broadcasting.

The term "selective," these reps further point out, describes more concisely, if not more graphically, than the word "spot," the difference between network and other forms of advertising.

St. L. Churches Cash In On KMOX's 'Bible Quiz'; Station Nixes Bankrollers

St. Louis, Sept. 30.

Local houses of worship are recipients of cash awards via a new quizzer inaugurated by KMOX, local CBS outlet. The program tagged "Bible Quiz" is aired every Sunday between 8:30 and 9 a.m. and six students of youth organizations are invited to participate. They are scored on their answers to biblical questions of their own demonination. Contestants on each program are of the same faith, but from different churches. The student giving the best answers cops a check made payable to his church.

KMOX has nixed several offers from local time buyers to bankroll the new program and will maintain it as a public service gesture.

Copy Limitations Chief Gripe as NAB Hears from Members on Proposed Code

Washington, Sept. 30.

Approximately 50 letters on the new NAB code have reached NAB in the past 10 days, bulk of them plugging the idea of a code generally but most of them opposed to the rigid limitations on commercial copy in the present code draft. The indies appear to be headlining demands for more leeway in fitting plugs into shopping guides, musical clocks disk jockey and other types of participating shows which are their particular aces-in-the-hole.

At the same time, opinion among local indies here appears to favor softening of the three-minute limit on quarter-hour shows and/or relaxation of the code requirement that no more than one-minute and two-minutes of plug can be heard in five and 10-minute broadcasts. In other words, the indies still are not satisfied that NAB can work out any arbitrary rules on commercials that won't put them at a competitive disadvantage with the bigger stations and web affiliates in bidding for advertiser dollars.

Meanwhile, NAB program director Harold Fair says if complaints all follow this general pattern, he anticipates no trouble in rewriting these few sections of the Code.

These are the other developments:

1. Broadcasters are being told to write their district directors on code protests. A special screening committee of NAB directors, including Harold Fellows, WEEI, Boston; Willard Egolf, WBCC, Bethesda; and John Meagher, KYSM, Mankato, Minn., will report to the NAB board of directors at a meeting tentatively skedded for Nov. 15. NAB has asked

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Seein's Believin'

Washington, Sept. 20.

The FCC bench—outside of Chairman Charles R. Denny, Jr., whose views were aired at Atlantic City—isn't saying anything about the NAB Code for the record, but generally their attitude stacks up as "Okay, it's a good idea alright, but let's see how it works out in practice."

Two FCC'ers on the bench have some doubts about the code language governing political and controversial broadcasts and most of the Commission want to know what there is about this Code that makes it more likely the industry will observe it more than any of the past, nearly defunct standards of practice.

Paley Back To Take Over CBS Program Reins

William S. Paley returned last Wednesday (24) from his seven-week European honeymoon trip. And on the basis of his blueprinted activities as board chairman of CBS, that "honeymoon's over" tagline goes two ways.

Despite recurrent reports that Paley intends taking it easy and will gradually turn over complete network operations to Frank Stanton & Co., Paley actually has moved back into mastermind the web's programming setup, as he did before his second matrimonial venture. Reports have also cropped up that Paley intends bringing John Hay Whitney into the network organization. But this, too, appears to have been discredited.

If there are any other organizational changes on tap, they're being kept under wraps. Meanwhile, Stanton, network prexy, who took over the programming helm from Paley while latter was in Europe, plans to check out for a belated month's vacation.

Paley's return was marked by an inner-sanctum celebration of the 20th anniversary of the network (actually it was on Sept. 18, 1927, that CBS was officially launched). As a memento of the occasion, Paley was presented with a large silver cigaret box inscribed by the 17 officers of the company.

Musicians Walk at WOWO As Station Turns Down Hillbilly Contract Bid

Fort Wayne, Sept. 30.

Musicians at WOWO, Fort Wayne, walked off their jobs last Friday (26), following expiration of a midnight deadline over a renewal contract with Local 58, AFM. Walkout affected six staff musicians and 10 hillbilly musicians. Robert G. Duffield, WOWO general manager, said the union had set up a new wage rate of $50 a week for each hillbilly musician, for six hours on the air and 12 hours of rehearsal if needed.

Duffield said the hillbillies have not been under union contract before and the union has been trying to negotiate for them without being their official bargaining agent. The union also asked for a $10 a week raise for the other musicians.

WDRC Renewal Waits

Hartford, Sept. 30.

Contract renewal, negotiated more than a month ago by local station WDRC and AFRA, is still being held in abeyance. Meanwhile, the station is continuing to operate under terms of the old agreement.

According to local announcers, approval of the renewal pact is being held up by the AFRA national office in New York, because it doesn't call for union shop.

Cott App't Accents Indies' Code Gripes

Appointment of Ted Cott, program director of WNEW, N. Y., to the program executive committee of the NAB is looked on in the trade as NAB prez Justin Miller's awareness of growing indie criticism to the recent events in Atlantic City. Announcement of the appointment has brought to Cott letters from several indies throughout the country, who have singled him out, unsolicited, as their spokesman, while airing assorted beefs to him and seeking his advice.

There is sharp feeling among indies around the country against NAB for the manner in which it handled the proposed code at A.C. There was no indie rep on the drafting committee, and the indies resented it. The fact that 56% of the indies throughout the country aren't NAB members and don't have to observe a code, thereby penalizing the other 44%, who might lose business to their competitors if they do observe it, has the indie members worried. Some have already stated that unless NAB did something about understanding indie problems, they would resign.

Indies feel they've been put in an unfair competitive position with the nets in selling programs as against spots. They also feel that service announcements (time and weather) should not be construed as spot announcements—for purposes of following the double-spotting rule—when they don't exceed 10 seconds.

In Cott's own case, he minds the fact that stress was laid on his opposition to the commercial restriction on programming, when his chief objection was to the fact that the proposed code imposed maximum commercial limitations but set no minimum standards for public service broadcasting.

Keston in N. Y. for Huddles

Paul Keston, part-time administrative consultant for CBS, checked in from Mexico City last week for executive huddles at the network headquarters in New York.

Keston has permanent homes in Arizona and the Mexican capital.

CHRISTOPHER WELLS

With Myron McCormick, Charlotte Lawrenee, Peter Van Steeden orch, Wendell Holmes, Jane Lauren, Peter Sapell, Joe De Santis
Writer: Robert Shaw
Producer-Director: Edward A. Byron
30 Mins.; Sun., 10 p.m.
DE SOTO-PLYMOUTH DEALERS
CBS, from New York
(B.B.D. & O.)

Ed Byron, whose "Mr. District Attorney" on NBC is one of radio's prize Hooper packages, launched his new one, "Christopher Welles," on CBS Sunday night (28), under the sponsorship banner of the DeSoto-Plymouth dealers. It's in the 10 o'clock spot long occupied by "Take It Or Leave It," which this season moves over to the same time segment on NBC as opposition to "Wells." But on the basis of Byron's premiere presentation, it doesn't look like he's going to give "Take It" much opposition.

Byron labels "Wells" as a dramatic adventure series. He's signed up Myron McCormick for the lead role of the Winchellesque columnist and has Robert Shaw doubling from his "D. A." scripting job for this new one, too. The result on the tee-off was an unseasoned dish of hash. It was neither new nor exciting, and not even well done.

For his opening episode, Byron had such an unbelievable situation that even a better scripting job couldn't have made it entertaining. All the old cliches and pat quips were yanked out and strung together. It wasn't only a case of the dialog being pedestrian, but the whole formula of scene sequencing, type casting—even unto the time-worn sophisticated Girl Friday who by now has worn perilously thin—being wrung dry and flat.

It was as though Byron had pieced together his show by borrowing from the catalog of adventure files; the sophisticated wonder man, the Sydney Greenstreetish villain, the siren lead-on out of his "D. A." files, etc. The sad truth is they've had their day; it's time they were given their rest and marked "not for circulation."

McCormick unfortunately did little to help the script shortcomings, while Byron's direction lacked the usual care applied to his "D. A."

Commercials, extolling the "friendly courteous DeSoto-Plymouth dealer," were reduced to a commendable minimum. *Rose.*

SECOND HONEYMOON

With Bert Parks, Mort Lawrence
Producer: Charles King
Writer-Director: Bob Jennings
30 Mins.; Mon.-thru-Fri., 10:30 a.m.
L. BAMBERGER & CO.
WAAT, Newark

A pleasant variation of the "Queen For a Day" formula, this audience participation show has for its lofty aim "to teach your husband how to be romantic again." Bert Parks, of the "Break the Bank" show, keeps proceedings moving along at a smooth, interesting pace as m.c. Show has enough prizes, special gifts and other comeons besides the payoff prize of a "second honeymoon" to arouse plenty of audience-participation interest and sell the sponsor's product. It represents a big-league package for this enterprising New Jersey indie.

Show tees off with query "Who's the pillar of American society?" with audience bellowing back, "The housewife." Then the question: "And what are we going to give her?" And the assembled guests in Bamberger's department store auditorium roar, to no one's particular surprise: "A second honeymoon!"

After this, Parks goes into action and proceeds to pace the show well, with humor and taste. Some seven women, previously picked from the audience, tell why they'd like a second honeymoon. Reasons range from "I want a real home and not continue to live as a gypsy" to "I was married in the depression, never had money enough for the first one" and "I don't remember the first honeymoon because I was only 14." Awards for each guest being quizzed include jewelry, perfume, coffee urns and record albums. Even the woman picked from cards filled out on entering the place gets a prize and she names some person at home deserving some gift. That person won a set of aluminum ware at show caught.

Parks as usual is quick on the uptake. When one housewife explained that she could not remember her first honeymoon, he calmly bridged the gap by asking politely why and eliciting the fact that she was only 14 years old.

Winner, chosen by a jury of three women and two men, is awarded a three-day second honeymoon trip, and also gets a new wardrobe including dress, hat, gloves, etc. Parks neglected to identify the winner other than by name and also failed to repeat her reason for wanting the second honeymoon. This is an angle that could be brushed up on, since the listener obviously needs more identification than when heard earlier.

Charles King rates a deep bow as producer of show with Bob Jennings obviously doing yeoman work as scripter-director. Payoff for both is that this program listens well in the home, not just merely going over with the femmes in the store's auditorium. Mort Lawrence works well in handling introducing chores. *Wear.*

EDDIE CANTOR SHOW

With Arnold Stang, Harry Von Zell, Edgar (Cookie) Fairchild, Cece Blake, Bert Gordon
Writers: Jay Sommers, Jesse Goldstein, Harold Goldman
Producer: Vic Knight
30 Mins.; Thurs., 10:30 p.m., EST
PABST
NBC, from Hollywood
(Warwick & Legler)

Any accurate appraisal of Eddie Cantor today must of necessity take into consideration his extra curricular channeling of a lot of his showmanship energies into humanitarian-goodwill-public service avenues. That too frequently Cantor as an entertainer suffers in the process perhaps is less important to the comedian than it is to his listening audience. That he's a force in corraling public opinion for various humanitarian efforts can't be denied. But that Cantor as a top comedian of a highbudgeted entertainment package comes out a second best only accents the time-worn conclusion that one must be subordinated to the other.

When it comes to working on people's sentiments, Cantor's the master. For one thing he's completely sold on the cause he's pitching up. And it's never a case of Cantor being harnessed for a one-shot, for it's a fervor that carries on throughout the year. On his initial broadcast of the new season Thursday (25), the comedian took up the cause of the underpaid school teacher; decrying an existing deplorable state that allows for a continuous wholesale exodus of teaching talent because of poor working conditions.

It was a plea deserving of kudos, and to achieve a measure of showmanship Cantor brought on his fourth grade school teacher, now retired after 45 years of teaching, for the inevitable flashbacks. But when a $20,000 a week talent-production budget is involved, those moments come pretty high, and when too many of them, as in this case, are diverted off the strictly-show-business path, it raises the question whether such overemphasis on the humanitarian aspects, as against the exploitation of his comic talents, may not tend to weaken rather than strengthen his appeal.

The new Cantor show differs little from that of last year in format, scripting and overall tone, except that the comedian, in his continued quest for spotlighting of fresh talent, has come up with a new songstress, Cece Blake, and a new comedy stooge, Arnold Stang, who has been wooed over from the Milton Berle show. If Stang failed to come up to expectations (he was one of the major assets on the Berle program) it could be blamed more on the lack of a good writing assist, which, for that matter, seemed to handicap the major part of the premier program. In Miss Blake, Cantor has found a potentially promising singer.

As is not unusual, most of the show's major yoks came out of Bert Gordon's Mad Russian routine. Harry Von Zell continues to project himself prominently into the proceedings and, like Bill Goodwin, knows how to achieve maximum comedy returns from an integrated commercial. Cookie Fairchild is more or less relegated to background music oblivion. *Rose.*

7 FRONT STREET

With Joe Helgessen, Eileen Palmer, Jean Tatum, Lawson Zerbe, Mort Lawrence, Don Douglas, Lon Clark; Ralph Paul, announcer.
Producer-Writer: Don Becker
Director: Emmett Paul
30 Mins.; Thurs., 8 p.m.
Sustaining
MBS, from New York

"7 Front Street" neither seeks to pioneer a trail nor stray from the assembly line, and, if anything, Don Becker's latest little dramatic bundle does bear the imprint of the Mutual assembly line. The requisites are not hard to discern: a simple and modest frame or springboard, production shorn of fancy frills and furbelows and a covey of competent actors.

Becker's is primarily a storytelling mission. For his springboard he's combined a background and a pair ~~of characters that add little color~~ or distinction to the narrative. And being the craftsman that he is, Becker makes sure that neither the background nor the sideline characters get in the way of his story.

Others in the Mutual fold have staked out the train, the doctor's office, the nightclub, the librarian's retreat and whatnot as the settings for their tales. Becker repairs to a bar and grill on the waterfront. Teamed up for punting along the program's story are the woman that runs the joint and a novelist in quest of material, both of whom are pretty blurred in conception and each of whom denotes little strain on the imagination.

Becker's kickoff story (24) revolved around the piano player in the place. The guy played but one thing, "Moonlight Sonata," and it is from that eccentricity that the tale stems. Cliches stud the chacterizations, the situations and the plot. The script even resorts to that hoary stratagem of the quarrel between a man and women, the wrestling for a gun, the explosion of a bullet, the fall of a body, the sudden ringing of the telephone, a sustained pause and then the survivor's voice answering.

Becker is doing the show on a freelance basis. He's looking around for some one to take over the weekly writing chores. It's doubtful whether even that will shore up the tenuous and amorphous framework of "7 Front Street."

Emmett Paul does handsomely by his directorial assignment. *Odec.*

CHUCK FOSTER

Atlanta, Georgia, home of world premieres (Gone With the Wind, Song of the South, etc.) holds another premiere tonight, October 1, when Chuck Foster makes his Atlanta debut (Hotel Ansley).

Lang-Worth's 500 station affiliates say Chuck's music will be as popular in Atlanta as spareribs and "hush-puppies."

LANG-WORTH, INC., NEW YORK

WAR BABIES

With Alexander Scourby, narrator; Uta Hagen, Joe Julian, Elspeth Eric, Norman Rose, Peg Hillas, Joan Shea, Paula Victor, David Anderson, Jimmy Sommer, Joan Lazer, Judith Lockser; Robert Emerick, announcer; John Gart, music
Writer: Arnold Perl
Director: Mitchell Grayson
Producer: Elsie Dick
30 Mins.; Sun. (28), 9 p.m.
Sustaining
MBS, from New York

Put this down as a milestone for Mutual. For this airer—first in a series of three—went well beyond previous Mutual documentaries, both in quality of production and, more important, in what it said.

It took a problem—that of the 3,000,000-odd warborn children starting to school this fall for the first time—and tackled it honestly, forcefully and constructively. The case was stated so simply and humanly that it must have hit close-to-home in many a household. It must have securely planted the thought it sought to drive home: that now's the time to help "the six-year-olds with Purple Hearts" by giving teachers cooperation and understanding (and, incidentally, a little better pay) in the job of rehabilitating those tots emotionally "wounded" by war's dislocations.

Stanza plunged into its theme in the opening seconds. Outside a classroom as the first day of school was about to begin, two teachers discussed "the crisis babies" starting school. "The condemned teacher ate a hearty meal," said one of the instructors. In her class, the teacher found herself confronted with a tough case—an irritable, shy, unresponsive tike who clearly showed the strains of his dad's wartime absence from home, his mother's strained nerves, poor handling by relatives and "baby sitters."

Flashbacks told the kid's case history. They were a shade maudlin, perhaps, but believable. Interspersed were flashes of the teacher's patient efforts to find the key to the child's trouble, and glimpses of the teacher's after-class shoptalks with physical ed instructor. The scenes were human, deftly scripted at the same time to make every line count.

In the windup, the two teachers punched out a surprising plea for really progressive education, fitted to the peculiar needs of today's children and requiring the understanding support of both parents and the higher bracketed educators who run the schools. Clincher was a statement by U. S. Commissioner of Education John W. Studebaker in support of these arguments.

Uta Hagen as the teacher turned in a standout performance, notable for its sincere tone. In a generally ~~good cast, exceptional support was~~ registered by Joe Julian as the physical ed teacher and David Anderson as the problem child. Mitchell Grayson's direction had polish and expert timing. John Gart's music was modulated and well chosen.

Big feather really belongs in the bonnet of Elsie Dick, Mutual's director of educational programs for a documentary that drove home a worthwhile message with outspoken clarity. *Doan.*

SUPERMAN

With Clayton Collyer, Joan Alexander, Jack Kelk, Jackson Beck; Dan McCullough, announcer; John Gart, organist
Writer: Ben Peters Freeman
Producer: Allen Ducovny
Director: Mitchell Grayson
15 Mins.; Mon.-Fri., 5:15 p.m. ET
KELLOGG
Mutual, from New York
(Kenyon & Eckhardt)

One of the oldest, and probably the best known, juvenile thriller, "Superman," returned Monday (29) to Mutual for its ninth season as a strip serial. With its slam-bang opening trademark, the faster-than-a-bullet, more-powerful-than-a-locomotive spiel and the rattatat sound effects, it's practically the model for all kid cliff-hangers. As such, it's understandably popular and, in consequence, a potent sales medium for a children's product, in this case Kellogg's Pep wheat cereal.

Small matter if adults laugh at it, not always indulgently. The moppets almost literally clutch their radio sets to hang on every word and sound effect, and that's what pays off in ratings and sponsorship. And, if some of the sober child psychologists and educators may think the show's excitements peril young nervous systems, other equally eminent authorities in the same line will argue the contrary. Anyway, in the case of "Superman," the show's various awards for work in the field of human relations are likely to immunize it against drastic censorship.

As heard Monday on its seasonal return, the program revealed its accustomed writing, production and performance skill. It bounded into the middle of a violent situation, with Superman wanted by the FBI for suspected action jeopardizing national security. The characters were properly one-dimensional and instantly recognizable, the action was swift, and dialog was obvious, and there were the required number of impossible-to-miss comedy lines.

The production accentuated the pace and made maximum capital of sound effects. The performances were thoroughly professional, from Clayton Collyer's brisk, virile, authoritative title portrayal to Joan Alexander's dashing gal reporter, Jack Kelk's quavering comedy office boy and some pompous FBI and Army brass. *Hobe.*

CAPTAIN MIDNIGHT

With Ed Prentiss, Angelyn Orr, Jack Bivens, Sherman Marks, Boris Appion, Sharon Grainger; Tom Moore, announcer
Producer - director - writer: Kirby Hawkes
15 Mins.; Mon. thru Fri., 5:30 p.m.
WANDER CO.
MBS, from Chicago
(Hill Blackett & Co.)

This is undoubtedly one of the worst cases on the air of exploitation of kid listeners by a commercial sponsor. The stanza should be called "Capt. Ovaltine." For a solid four minutes at the outset of this quarter-hour, the eager tikes at the living-room loudspeaker are harangued at fevered pitch to send in a boxtop and 15c. for a "Captain Midnight Shakeup Mug" in which to mix their Ovaltine. This shaker, it turns out, is "Secret Squadron equipment" and the sponsor modestly acclaims it "an amazing offer . . . the biggest bargain ever heard on the air!"

The 10 minutes of "adventure" which finally gets under way at 5:34—one minute is saved at the close of the day's episode for another plug for the shakers—is certainly no bargain. On the caught sequence (29), the villainess of the piece, a "cold, calculating" gal named either Jury Shark or Fury Shark, has escaped the clutches of the law, personified by Capt. Midnight and his Secret Squadron, and is flying from Washington to Chicago to try to get her hands on a Big Discovery held by some professor which would make Fury's or Jury's old man the most powerful guy on earth. Capt. M. and his boys meantime break into a house just vacated by the femme fugitive and are uncovering what looks like hot evidence against her when incendiary time bombs set the joint on fire. But that's all for today, kids, and now about your Ovaltine mugs, etc.

It's a little difficult to see how the moppets can follow these goings-on with much interest and understand~~ing. The scripting, acting and over~~all production haven't much to commend them. It must be said, however, that since a generation which began listening to this show at age 11 is now old enough to vote, the thing evidently doesn't sour the Ovaltine in too many young stomachs. American kids must be a hardy lot. *Doan.*

EXPLORING THE UNKNOWN

With Ralph Bellamy, Virginia Robinson, Mercer McLoud, Gregory Morton, Frank Behrens, Jane Webster, Leo M. Cherne, Dr. George Wheatley
Producer - director - writer: Sherman H. Dreyer
30 Mins.; Sunday, 7:30 p.m.
Sustaining
ABC, from New York

"Exploring the Unknown," long-time network feature which had its genesis in Chicago, continues as a punchy blend of dramatics and science, making a valued contribution to general enlightenment in vari-

(Continued on page 30)

INFORMATION, PLEASE

With Franklin P. Adams, John Kieran, Clifton Fadiman, m.c.; Fred Allen, Robert Montgomery, guests; Jay Jackson, announcer
Producer, director: Dan Golenpaul
30 Mins.; Fri., 9:30 p.m.
CO-OP
MBS, from New York

With its debut as a co-oper on Mutual last Friday (26) "Information, Please" completed the network circuit. In its span of nine years on the air the adult quizzer had been moved about the other three webs by five national advertisers. As Clifton Fadiman put it, in his bow-on of the Mutual series, "everything is now different." "Information" must now depend on lots of sponsors to pay its way. MBS says it won't know for a few days how many of its affiliates have induced local advertisers to put the coin on the barrelhead for Fadiman and has troupe. Nevertheless, the Chesapeake & Ohio Railroad's sponsoring of the show in New York, Chicago, Cleveland and Washington makes a tidy little nucleus.

The unlimbering of "Information" on Mutual turned out one of those uncommon instances of best foot forward. Dan Golenpaul obviously made sure that it would be most approximately so by enlisting Fred Allen as guest. Everybody seemed quick on the up-pick. The quips, gags and general banter came off with consistent ease and spark, and the event was crowded with enough laughs to furbish adequately four or five regular installments of the show. Allen got an extra special opportunity for himself when one of the queries dealt with gag versions. The sequel was a succession of howls from the studio audience. F. P. Adams also fared big with his ultra-witticism, and Robert Montgomery showed up as no slouch himself at dishing 'em off the funnybone.

Fadiman carried out the "everything is different" theme to mirthful effect in the introduction of the expert panel. With a sly dig at the behaviourism of audience participation shows, Fadiman asked each his name and what he did. Allen's answer to the latter half of the questionnaire was: "I'm a character analyst for a weighing machine company."

If the stations on the C & O's portion of the circuit had any qualms about the controversial nature of the railroad's commercial copy, the initial palaver should certainly have assuaged them, at least for the time being. This particular commercial, which is read out of New York, merely repeats the already publicized contention of Prexy Robert O. Young that the Pullman Co. if it wanted to could route transcontinental trains through Chicago without any stopovers or delays. Only the commercial was obviously careful to omit the word "Pullman" and just use the word "sleepers." *Odec.*

SHERLOCK HOLMES

With John Stanley, Alfred Shirley, Mary Kimber, Horace Braham, William Podmore, Maurice Franklin; Cy Harrice, announcer
Writer: Edith Meiser
Producer-Director: Basil Loughrane
30 Mins.; Sun., 7 p.m.
TRIMONT CLOTHING
MBS, from New York
(Weintraub)

That incomparable gumshoe, Sherlock Holmes, is back at his old haunt on Mutual after a summer layoff with everything in its precise place. Even the fact that Basil Rathbone and Nigel Bruce have disappeared from the scene has been covered up by a perfect crime. or rather, by a pair of perfect mimes, John Stanley and Alfred Shirley, who play Holmes and Dr. Watson in styles and voices undistinguishable from their predecessors. And if it's easy for one actor to sound like another, it's still easier for writers to grind out carbons of a basic script that sets the atmosphere for each crime and detective show on the air.

This program, like others of its genre, has its listening points. It has pace and some wit. Beyond that there's the excitement of seeing the criminal being drawn into a ~~tightening noose of circumstance~~ despite the fact that the logical leaps taken by Holmes remain forever outside the dialer's ken. But if this script were stripped of its incidental local color, if Holmes' veddy proper English were replaced by some American underworld jargon and if Scotland Yard were turned into the Los Angeles police department, the identical plot elements and structure could bee used by the Philip Marlowe series.

On the preem (28), Holmes put his deductive powers to work on a case of a murdered dowager. As usual, just as all the facts point to a clear case of suicide, Holmes, to the amazement of Dr. Watson and nobody else, pulls an intuitive rabbit out of his fore-and-aft cap to pin the rap on the long-trusted family doctor. Stanley registers without disappointment, consistently playing his part as if A. Conan Doyle had tailored his stories for Rathbone. Rest of the cast likewise performed competently with all production details clicking neatly. *Herm.*

ON STAGE, AMERICA
With Paul Whiteman & Orch, Doug Browning, John Slagle, George Fenneman
Producer: Roland Martini
Director: Joe Graham
Writer: Ira Marion
30 Mins.; Mon., 8 p.m.
NATIONAL GUARD
ABC, from New York

Paul Whiteman, whose talent discoveries have contributed a sizable section to the show business Who's Who, has come up with a program that offers the presentation of new talent on a dignified scale as well as a handy showcase for attention of talent buyers.

"On Stage America" is no amateur program in the Major Bowes tradition. Whiteman, with usually an unerring eye for talent, has the task of lining up a talented set of professionals who are yet to make headway on a national scale, for an audition before important buyers with the public listening in. Employers, such as Billy Rose, Richard Rodgers and recording company execs, are directed to listen to the performers prior to the program, and if unable to do so, recordings of portions of the show are sent them.

Show is worked out on a national scale with initial show having plug-ins with Detroit, Hollywood and N. Y. stations. From Detroit, Gloria Barker, who gave out with a jivey "Patty-Cake Man," directed her efforts at Billy Rose and Frank Kendall tenored "Ivy" for the special attention of Richard Rodgers. Rodgers being occupied with "Allegro" and unable to listen, was being sent this portion of the show on a disk.

Hollywood tie-in had the Herdsmen, a musical and vocal trio with a humorous hillbilly style, seeking auditions before recording execs. Frank Walker, Harry Meyerson of M-G-M disks and Harry Fromkes of Signature, tuned in. The Bobby True trio's rendition of "Big Bad Butterfly" was directed to nitery managers and recording officials. From New York, Bob Dillard, who appeared in legit, sang and trumpeted for disk officials. Entire session made pleasant listening for tuners-in and was worthwhile for the bookers.

As a matter of fact, before the program was over, calls came in for services of the Herdsmen from a Coast nitery, and Walker asked Dillard to talk business with him. It's a good deal all around.

Joan Edwards, one of Whiteman's earlier discoveries, made a guest appearance for good effect. Miss Edwards is one of the long list of Whiteman proteges which includes Johnny Mercer, Gloria Page, Mildred Bailey and numerous others.

Pops' handling of the session is in a superior vein. His verbiage displays a great deal of enthusiasm for the performers which radiates both to the listener and the talent buyer he's trying to attract. Another factor that's evident on the program is the careful screening of candidates for the session. All of them bear Pops' personal stamp of approval, which is sufficient to carry weight in all directions.

The show will continue to be looped around various cities, although the origination point may be shifted periodically. For instance, Richmond is planning an elimination contest for the show, and at a later date one show will emanate from there. However there will always be N. Y. and Hollywood talent represented.

Show is under sponsorship of the National Guard, which is keeping its recruiting commercials down to a minimum. *Jose.*

UNITED NATIONS GENERAL ASSEMBLY
With Gordon Frazer, commentator
Director: Leonard Blair
30 Mins.; Sat., 1 p.m.
Sustaining
ABC., from New York

This half-hour session, presenting highlights of the current debates in the United Nations Assembly which were transcribed directly by wire recorder from the proceedings itself, is one of those dream news shows. It's informational and, at the same time, has that sock dramatic impact of living history in the making. Format of the show is simply designed to cover each week's top events and closely follows pattern of a similar show which the New York indie, WMCA, also edited from recordings of UN meets.

With enough excitement provided by the "great debate" between the U. S. and U. S. S. R. to fill a dozen programs of this size, the only difficulty facing the editor of this show is what to leave out On the program's kickoff stanza, timed for the UN Assembly's second week of deliberations, echoes of the previous week's blasts at each other by Vyshinsky and Marshall dominated. Hearing the actual voices of the delegates from Yugoslavia, Saudi Arabia, Britain, Russia and the U. S. fighting it out with no verbal holds barred conveys the actual story in a way which newspaper reportage cannot ever approach. It isn't anybody's fault that this type of show gets better as the international situation grows worse.

Gordon Frazer's handling of the narration between the delegates' speeches is commendable for its incisiveness and especially, its impartiality. *Herm.*

Spots That Ignite

Smart bit of public service programming has been concocted by WNEW, N. Y. indie, in its mint-new Fire Prevention spots, which have been prepared to coincide with next week's national Fire Prevention Week. Spots are a series of five announcements, of 20, 30 or 45 seconds' length, done in light (no pun intended) chuckling style, with smart lyrics set to simple, familiar melodies that are singable and easily remembered. Words make sense, especially for impressionable kids, for whom they're intended.

But anyone will want to hymn "I'll be comin' 'round to see you, Careless Joe," to the well-known hillbilly "mountain" tune, especially when it ends with "and I'll start a pretty blaze, then you won't be very careless any mo, Careless Joe." Or chant "I'm the Fire Extinguisher on the Wall" to "The Campbells Are Coming" tune, backgrounded by bagpipes. Or sing "Oh, There Was a Man With a Long White Beard" to "Oh, Susanna." Or swing "I can start a blaze, In 16 different ways" in smart rhythm style. Or rumba with "I'm Manuela the Match"—"remember if you strike me, there's going to be a little fire."

Smart production by Ted Cott, to lyrics by Jeff Seldon and Bob Stewart, and Roy Ross' arrangements for a three-piece music group, gives spots a hep appeal. WNEW is playing them 21 times a week next week, and continuing them thereafter. The Fire Protection Institute is picking them up, to distribute nationwide to any station gratis. Smart public service this, for spots with quite a spark. *Bron.*

ZANE GREY SHOW
With Vic Perrin, Alvina Temple, Earle Ross, others; Bill Forman, narrator; Harry Zimmerman orch
Writer-Director: Paul Franklin
Producer: Stephen Slesinger
30 Mins.; Tues., 9:30 p.m.
Sustaining
MBS, from Hollywood

Latest upshot of Mutual's new accent on adventure stuff ("Scarlet Queen," etc.), this one reduces the late Zane Grey's popular westerns to practically Lone Ranger fare, with Tex Thorne (Vic Perrin), a drifting Texas cowboy, cast in the typical western-story hero's role. Where he rides—on a nag called Topaz, in this case—injustice comes to a bang-bang, biff-biff end in less than 30 minutes.

In the teeoff sequence last week (23), for instance, Tex jogged into a frontier town called Purple Sage to find that the local villain had done the heroine's pater out of his life and his dry-goods store. With the help of a local Scotsman, Tex outsmarted the villain—to the tune of neighing of horses, clanking of spurs, hoofbeats, biffs, grunts and pistol-shots—and packed him off to the sheriff for hanging. Heroine Lizz (Alvina Temple) hoped to interest Tex in sticking around, but he reckoned he'd be better off driftin' with the tumbleweed and thereupon galloped away to next week's adventure.

Producers of the stanza expect to make use of all of Grey's voluminous published yarns, plus excerpts from 47 unpublished stories, as material for the series.

Claim certainly can't be made, on the basis of the initialer, that the show contains any of the objectionable elements of crime and mystery airers. It's all-family stuff, all the same western films, and should cash in on the perennial appeal of the latter. Pat formula of westerns being absolutely durable, it remains for this stanza to project as much as possible of the peculiar appeal of Z. G.'s yarns.

Acting in the preem episode, while undistinguished, was without major flaws. Paul Franklin's scripting and direction were capable. Harry Zimmerman's music bridges were oke, too. *Doan.*

BALLAD FOR FIORELLO LAGUARDIA
With Barry Thomson, Virgil Richardson, Somer Alberg, Tom Glazer
Director: Jack Grogan
Writer: Jeff Selden
15 Mins.; Tues. (23), 10 p.m.
Sustaining
WNEW, N. Y.

WNEW, N. Y.'s tribute last Tuesday night to the late N. Y. mayor was brief and plain, and in its simplicity one of the most affecting tributes heard on the air. Program took the form of a ballad composed and sung by Tom Glazer, which emphasized the contradictory characteristics, the vitality, perseverance and crusading ardor of the Little Flower.

Interspersed between ballad snatches and verses were brief statements by others, of the late mayor's achievements, including descriptive phrases (pro and con) by contemporaries and newspapers. Music and lyrics of the ballad were uninvolved and simple, and very moving. *Bron.*

OLD GOLD SHOW
With Frank Morgan, Frances Langford, Don Ameche; Carmen Dragon, conductor; Marvin Miller, announcer; Dinah Shore, guest
Writer-Director: Phil Rapp
Producer: Mann Holiner
30 Mins.; Wed., 9 p.m., EDT
P. LORILLARD CO.
CBS, from Hollywood
(Lennen & Mitchell)

Instead of the Frank Sinatra show, Old Gold is now putting another big-budget variety program up against the NBC competition Wednesday nights. The new series, headed by Frank Morgan, Frances Langford, Don Ameche and a name guest, with Phil Rapp as writer-director and Mann Holiner as producer, is a promising entry, but faces a grim prospect without stronger entries in the preceding and ensuing CBS time segments. It'll take more than one good entry to buck the Dennis Day-"Gildersleeve"-"Duffy"-"D. A." sequence on NBC.

In general outline, the new Old Gold opus is a little like the old Maxwell House series when it had Frank Morgan and Fanny Brice as co-stars. In this case, too, it's a two-part show, with Phil Rapp authoring and Morgan topping the opening portion. However, the closing part now offers Miss Langford and Ameche in their "Bickersons" sketch (heard last season as a spot on a series with Danny Thomas) and there's a guest appearance by a Columbia Recording name. With inevitable minor revisions, this program seems likely to hold any listeners it's able to pull from NBC.

One of the things likely to be jettisoned immediately is the labored running gag tried on the premiere, something or other about the race results from the eighth at Aqueduct. It was never clear to the kilocycle listeners just what this was supposed to mean, though it and a wacky show-intro convulsed the studio audience. Also, the opening continuity, in which announcer Marvin Miller, Ameche, Carmen Dragon and Miss Langford wrangled about billing, or something, can be safely forgotten henceforth.

With the entrance of Morgan, however, the laugh level bounced up to par and, on the strength of the comic's long-standing knack of batting across a tag line and the ingenious comedy scripting of Rapp, the routine paid off solidly. The guest spot followed, in the form of a "preview" of a forthcoming columbia record, in this instance Dinah Shore's pulsating vocal of "That's All I Want To Know," a bullseye.

The Ameche-Langford interlude, detailing the marital travail of John and Blanche Bickerson, then closed the program on a rising comedy note. This spot, something in the nature of a raucous version of the old Cornelia Otis Skinner-Roland Young "William and Mary" series, is a natural and, provided Rapp doesn't let it slip into unattractive characterization or obnoxious brawling, should build a strong following. It may never stand up as a full half-hour on its own, however, as its tone is inclined to seem increasingly strident toward the close.

Old Gold has an elaborate commercial pattern for the show. There is, of course, the reiteration of the current slogan, "If you want a treat instead of a treatment," etc. (which is extremely catchy phrasing, if equally empty logic). Then, there are two major commercial spots, with fireworks displays of adjective generalities, plugged via musical jingles, sound effects, commercial voices and so on. Presumably, that's the way to sell cigarets. *Hobe.*

Follow-up Comment

"Cavalcade of America" did a rare job Monday (29) night over NBC in presenting a script covering a living American — the incomparable Babe Ruth. It was impressively done by a capable cast. It's no simple matter to tell a straightforward story of a living person and still be unbiased and dramatic.

Brice Disque, Jr., who scripted "Big Boy" on this show, deserves most credit for the presentation. With a weight of material, Disque gleaned the vital dramatic highlights of the Bambino's career, and made them into an impressive 30-minute broadcast, presenting them sympathetically and intelligently.

"Big Boy" yarn might well be a model for others trying to dramatize a radio story from human interest material. Brian Donlevy played Babe Ruth with restraint. Because he declined to ham his lines, this tendency to underplay it made it all the more effective.

If the irritation technique is primarily aimed for, with that inane "Volga Boat Song" theme strain which Arrid parodies in its "Use Arrid to be sure, to be sure, to be sure" jingle, the deodorant succeeds admirably. It also succeeds in some of the most effective tuner-outing on anybody's radio.

Murrow, Sun Oil Trio, Thomas Accent Air's New Concept on News

Edward R. Murrow's decision to give up his vice-presidency and administrative berth at CBS to return to the air (a decision at least partially inspired by Campbell Soups' willingness to lay an approximate $125,000 a year on the line for his 15-minute cross-the-board commentary) was generally greeted by cheers from the growing contingent that feels frank, honest appraisal of present-day crises has been getting the radio cold-shoulder.

CBS' own misgivings over losing one of its keenest minds on brain-trusting the web's public affairs programming was partially assuaged by an awareness that the combination of Lowell Thomas at 6:45 and Murrow at 7:45 gave the network perhaps the most enviable news parlay in radio. Coupled with the fact that the whole early evening program sequencing, from Thomas through P & G's half-hour double bill, Campbell's Club 15 and Murrow, adds up to the "neatest trick of the year" as an audience come-on.

Murrow preemed his Campbell program Monday (29) with a fine and concise delivery of the headlines as presented by a seasoned craftsman and in a manner that was to be expected. But the newscast was so devoid of color or analysis as to suggest that Murrow was bending over backward in his effort to be objective.

Having disposed of the headlines, Murrow launched into a carefully worded definition of the function of a news analyst, placing due emphasis on facts and brushing aside any allowance for personal opinions. He did concede, however, that any person was the product of his economic and social background and thereby was unconsciously influenced. He formulated and definitely put on record for any that may have been in doubt the credo that CBS will follow for its news analysts and commentators.

EDWARD R. MURROW
With Ernest Chappel, announcer
15 Mins., Mon.-thru-Fri., 7:45 p.m.
CAMPBELL SOUPS
CBS, from New York
(Ward Wheelock)

In effect this new objective newscasting that has no room for opinions or personalities seems to discard the old-fashioned democracy that allowed for voicing all sides of a question. It protects its listeners very carefully by not giving them the benefit of the highly-trained commentator, for he might take sides.

And then again there's always the question of how objective a sponsor can be. For in a case where a bankroller is splurging heavily for cross-the-board time and cream talent the results gleaned from a commentator who is so straight-laced that he neither voices opinions nor ever has an axe to grind, may be very disappointing. The air, particularly the early evening segment, is abundantly strewn with news programs, and if a high-budgeted stanza—that is, one boasting a Murrow—can give no more than the ticker tape items, regardless of the perfection that he and his staff can achieve, where does the sponsor come off?

By the time 7:45 p.m. rolls around, the evening has already produced a multiplicity of newscasts and the chances of world-shattering events breaking between 6 and 7:45 p.m. are rather slim. Certainly if Murrow is to hold his audience sufficiently so that Ernest Chappel can sell Franco-American spaghetti, it would seem a waste not to utilize Murrow's background and interpretative ability to make the program pull. *Rose.*

THREE-STAR EXTRA
With Ray Henle, Felix Morley, Ned Brooks; Hugh James, announcer
15 Mins.; Mon.-Fri., 6:45 p.m. ET
SUN OIL CO.
NBC, from Washington
(Burnett)

The premiere Monday (29) of this "Three-Star Extra" news series on NBC from Washington, for Sunoco gas and oil, threw into dramatic prominence a basic and vital question about contemporary U. S. radio. That question is simply, can a news or news-comment program, sponsored by a major industrial concern, remain free of editorial influence and bias? As a corollary, is the sponsorship of such broadcasts in the public interest? This "Three-Star Extra" series should provide a kind of test case.

Joseph N. Pew, Jr., president of Sun Oil, appeared on the debut broadcast to promise his "listeners and consumers" that the program would be a "well-edited, factual newspaper of the air," that Ray Henle, Felix Morley and Ned Brooks are "impartial, objective news reporters" and that the news will be "presented fairly and accurately." The unmistakable implication was that Pew's position as Republican boss of Pennsylvania and, as one of the party's chief financial pillars, as well as a power in the National Assn. of Manufacturers, has no bearing on the situation.

But without the slightest reflection on either the ability or integrity of Henle, Morley and Brooks, it seems unlikely that Sun Oil would hire high-priced broadcasters to give merely "factual" news, since in this day of instant communication and highly organized news-gathering one reporter rarely gets a substantial beat on the others. The premium lies not in straight news, which comes off every press ticker in voluminous amounts, but in editorial treatment, commentary, or, as CBS likes to label it, "analysis."

It remains to be seen whether Sun Oil and NBC will get, or even want, "impartial, objective" news on this series. Or, if they do get it, whether, against Lowell Thomas on CBS and amid the plethora of news shows all over the dial during the dinner hour, they'll be satisfied with the rating it's likely to pull.

It remains to be seen whether Henle, Morley and Brooks, with the best of intention, can avoid, at least unconsciously, coloring their broadcasts ever so slightly to meet the convictions of the sponsor. It remains to be seen whether an occasional item, more or less in line with the sentiments of the boss, won't slip into the script, where reports on which he would feel violent objection would be spiked.

On the initial stanza (in addition to a number of items likely to crystalize antipathy to Russia—most of which the Soviets themselves seem to go out of their way to create) there were two pieces that represented editorial treatment. One was of a sort likely to please Pew, the other decidedly not. The first was a quoted statement by a Republican Senator at a White House conference on the food situation. The other were several quotes from last year's "typical American housewife," a resident of Huron, S. D. Otherwise, the material might have been the same as any other news show would be expected to contain. It was all handled and delivered with professional skill (including one par-for-the-course bit of tongue-tangle by Brooks. He and the others were introduced by Pew at the opening, and it was announced that Frank C. Hanighen and Fred Morrison are associate editors for the series. Henle is chief editor. Announcer Hugh James put the stanza on the air and took it off. *Hobe.*

LOWELL THOMAS
W'th Nelson Case, announcer
15 Mins.; Mon. thru Fri., 6:45 p.m.
PROCTER & GAMBLE
CBS, from New York
(Compton)

Lowell Thomas returned Monday (29) to CBS, the network on which he began his radio career 17 years ago, moving over after years in the NBC 6:45 p.m. slot to a similar time on CBS.

It gave Thomas on Monday an opportunity to pay Procter & Gamble, his new sponsor, a graceful tribute, when during his opening explanation of what his new program was to be like, he gave P&G a nod for being on the air as long as he'd been. Returning to CBS, too, he said, was "like a homecoming."

Program was a series of brief capsules of the day's news, with some interpretation and significance, delivered in a matter-of-fact, man-of-the-streetish fashion, unheated and incisive. Thomas briefly touched on President Truman's meeting Monday to discuss the Marshall Plan; the Russian press' anti-Truman stand; the warmongering charges of the Russians against us; ex-Secretary Byrnes turning down Marshal Tito's invite to Yugoslavia; the explosion in Palestine, etc. It was intelligent, adult and objective reporting. *Bron.*

THIS IS YOUR WORLD
With Mr. and Mrs. William Winter
15 Mins.; Mon. through Fri., 4:30 p.m.
Sustaining
WMCA, N. Y.

"This Is Your World" is an interesting documentary-travelog edited from on-the-spot recordings made by Mr. and Mrs. William Winter on their recently concluded tour through the Far East. Cut into 15-minute strips to be run locally over WMCA for 26 weeks on an across-the-board schedule, the series is designed to present a cross-section of those far-off lands known to most Americans only through the James' FitzPatrick film shorts. This series is offering a more intimate closeup of customs and opinions of the man-on-the-street in the Asiatic countries.

Initial session (29) was an overall picture of the series with brief highlights taken from following programs. Despite a slight blur caused by the babel of tongues, show was marked by several engrossing spots such as a Buddhist religious chant, an Indonesian love song and an interview with a Chinese rickshaw hackie. The Winters display a nice grasp for essentials in the selection of recordings which also have an important educational contribution to make. *Herm.*

AFRA's Anti-Artists Committee Group to Organize Tonight (Wed.)

Formation of a new semi-permanent party in the American Federation of Radio Artists, in opposition to the Artists Committee, is to take place tonight (Wed.) in New York. A number of independents of various political shades, except right-and-left-wing, have scheduled the organization meeting, at which a statement of policy will be drafted. About 50 AFRA members are expected to attend.

It's emphasized that the new group is to be a completely open organizaion, with all policies, committee members and officers (if any) elected in open meetings and a matter of public record. Just what the initial policy statement will contain is uncertain, as the text will be worked out at the open session tonight and will have to be acceptable to everyone present.

Thereafter, any candidate for membership in the as-yet-untitled organization will have to sign the statement, the terms and signatures of which will then be publicly announced. It's expected that the policy statement will condemn secret organizations and undercover political activity in the union.

It's also virtually certain to include a communist disclaimer. These two clauses, it's believed, will keep Artists Committee members or communist sympathizers from infiltrating the organization.

It has been proposed that the next step in the formation of the new group will be a large meeting, if possible on a Sunday night at one of the Broadway legit houses, to present the policy statement formally, recruit members and open the anti-Artists Committee campaign for the November election of officers and board members of the New York local. All that is purely tentative, however, depending on the action of tonight's preliminary meeting.

If a large meeting is held, it will probably be open to the public, including, of course, any Artists Committee members who may wish to attend, as well as the public and press. However, probably only those who have signed the statement of policy will be eligible to vote at that or subsequent sessions.

The new organization admittedly stems from the disclosure, at the recent AFRA national convention, of the existence of the Artists Committee as a formal, permanent political party, with closed meetings, non-announced policies and slates of candidates, and written voting and tactical instructions to its members.

When, at the subsequent New York local membership meeting, an anti-Artists Committee resolution was defeated, various independents in the union decided that, as the conservative faction was continuing to function on a permanent basis, the only practical course was to form an organized opposition.

Although no committees, even temporary, have been formed in advance of tonight's meeting, various prominent, independent AFRA members have held preliminary discussions. It's understood the participants have included Nelson Case, Dan Seymour, Nancy Douglas, Ted Osborn, Carl Swenson, Ben Grauer, Lucille Wall, Myron McCormick, Mary Jane Higbe, Guy Sorrel, Helene Dumas and others.

It's considered significant that several of the group have never before been associated with any faction in the union. Also, it's noted that several have said they will not become officers or otherwise act as "leaders" of the organization, but intend to participate in the coming local election campaign. Whether the group will continue after the election and, if so, on what basis, depends on developments.

Meanwhile, Elliott Nugent, who at the recent New York local AFRA membership meeting defended the Artists Committee and expressed the intention of forming a similar faction in Actors Equity, issued a formal statement revising his attitude. Saying that he had subsequently discussed the matter with various liberal friends, he indirectly condemned the "semi-secret" status of the Artists Committee and withdrew his previously announced plan to lead or work with a "Militant Middle" in Equity. He also appealed for "leftists or rightists" to "withdraw and dissolve whatever loose organizations they may now have or may propose to form."

As a more legitimate channel for political activity, Nugent announced plans for the formation of a formal, permanent, public organization, legally incorporated and open to actors, butchers, bakers and candlestick makers. Lawyer for the group will be John Wharton, of Paul, Weiss, Wharton & Garrison.

Pack Switching From WOR Publicity to WNEW

Dick Pack is checking out as publicity director of WOR, N. Y., next Monday (6) and switching over to the Bulova-owned WNEW indie. Publicity post at latter station has been vacant for the better part of a year since Will Yolen exited.

Pack takes with him Bert Briller, also of WOR, but latter doesn't move over until a few weeks hence. Rhea Diamond, who has been asst. publicity director at WNEW during the interval, has resigned.

AFRA Comes Up With New Show; 2 Now on Market

With the apparent fold of the proposed "Show of the Year" radio series, another program involving an American Federation of Radio Artists waiver is being offered for sponsorship. It would provide for gratis guest appearances by stars, but not rebroadcasts of whole programs.

The proposed new series, the title of which is unrevealed, would be owned by AFRA, as would "Show of the Year" if a sale of that transpired. "Show of the Year" was originally offered as an Amus. Enterprises package, but the latter firm, of which Jack Benny is said to hold a major interest, has relinquished the title to AFRA.

Music Corp. of America is peddling both shows, with AFRA slated to receive a large weekly royalty from whichever one is sold. Return to the union from "Show of the Year" would be $2,500, to use for a welfare fund for the membership. Amount of the proposed royalty from the new series isn't known.

Since the tentative deal for Pall Mall sponsorship of "Show of the Year" fell through, AFRA has received propositions for programs with charity angles, involving a waiver of the union's Rule 15 (which forbids stars from taking deals for less than their regular fee). However, it temporarily has tabled all but "Show of the Year" and the new one, and will grab whichever MCA can sell.

BILL CLINE'S QUICKIE AS WCAR MANAGER

Chicago, Sept. 30.

Bill Cline's resignation as manager of WCAR, 1,000 watter in Pontiac, Mich., has been set down as one of the fastest hello and goodbyes on record. Cline, former assistant to Glenn Snyder, manager of WLS, Chicago, took over at WCAR on Sept. 8 and walked out a week later.

Quick exit came about when H. Y. Levinson, WCAR's prexy and chief owner, refused Cline's demands for a contract and a written statement on the scope of his job. Cline previously had been told his duties didn't extend to national sales or correspondence with any national reps.

Mike Jordan, Cline's predecessor, resigned four months ago when his contract expired. At that time he was put on a straight monthly salary and deprived of any commish on time sales.

Chi Looks to the Future

Chicago, Sept. 30.

Chicago chapter of the Radio Writers Guild will launch its third 10-week lecture course for budding scripters Oct. 6, with Lou Scofield analyzing dramatic structure and script markets.

Expressed purpose of the course is to train writers against the day when Chi returns as a prime production center.

'Pig Squeal' Weak

Washington, Sept. 30.

Intimates of former Asst. Secretary of State William Benton are urging him to revive his old subscription or "pig squeal" radio idea, but Benton says only that he hasn't decided whether or not to plug the non-commercial radio company at this time.

However, the commercial broadcasters are not losing any sleep over the nickel-a-day brand of non-commercial radio proposed by Benton to supplement the regular radio diet, since FCC has not held out any frequencies for this service, and is less likely to go for the idea now than it did in 1944, when Benton first plugged it.

At that time FCC engineers complained that Muzak men had made haste too slowly in ironing out the technical difficulties of keeping pig squeal radio only for subscribers. And in a proposed decision in '45, the Commission indicated it would never divvy out the three channels Benton was seeking for a non-commercial subscription service. FCC said even if the service proved feasible, which it hadn't up to that time, no more than one channel would be provided for use by competing companies throughout the country.

Bickel in Lead For Benton Post?

Washington, Sept. 30.

Names of at least two candidates to succeed William Benton as Asst. Secretary of State for Public Affairs are already in the news here. They are former United Press head Carl Bickel and Adlai Stevenson, member of the U. S. delegation to the United Nations.

An unconfirmed rumor said that Benton had submitted the names also of William S. Paley, CBS board chairman; Henry R. Luce, publisher of Time and Life, and Palmer Hoyt, publisher of the Denver Post, as likely candidates. Official sources, while declining to affirm the report, did not specifically deny it.

Benton handed in his resignation to the White House last week with the warning that America must build a strong shortwave program to counteract the propaganda currently being aired over Russian transmitters. He will leave the department effective Oct. 1, but will continue as a consultant to the UNESCO and head the U. S. delegation to the UNESCO conference in Mexico City in November. Until a new Asst. Secretary is named, Benton's deputy, Howland Sergeant, will direct the "Voice of America" program and State's overseas information activities.

Benton will resume his former posts as head of Encylopedia Britannica and Encyclopedia Britannica Films and may also take over his old job as chairman of the board of Muzak Corp.

Benton's handling of overseas information activities came in for a heavy shellacking in the last Congress and it is reported that Secretary of State Marshall won an additional shortwave appropriation with the definite understanding that a new man would head the "Voice of America" setup this year. Bickel's appointment to succeed Benton is being urged by many of the same Congressmen who were gunning for Benton, according to reports here. The former UP exec is retired and living in Sarasota, Fla.

P&G in Trouble Finding 'Mystery' Substitution

Procter & Gamble is still having plenty of trouble trying to find a suitable 15-minute cross-the-board show as replacement for its "Mystery of the Week" on CBS.

P & G is currently kicking around two possibilities, one a 15-minute version of "Beulah" and the other a series tabbed "Road to Gold," dramatizing treasure stories. Bankroller is reported none too enthusiastic about either and may string along with "Mystery" until something more promising comes along.

Boston—Lynn Morrow upped to assistant sales manager of WBZ-WBZA, Boston and Springfield, this week. Formerly sales promotion and publicity manager, Morrow will supervise local sales forces and sales promotions.

From the Production Centres

IN NEW YORK CITY . . .

David White, radio exec producer-director of BBD&O, moves to agency's Hollywood office next week....Jean Dalrymple reported interested in radio freelancer Norman Burnside's new play about international cartels ....Philo Higley, radio writer, also has a play, "The Desert Sands," to be produced by the American Co. after Christmas....Ira Marion, ABC scripter, to teach radio writing at Temple Univ....Rod Erickson checks out of WOR's programming hot-seat this week without a successor to welcome. It's said quite a number of people have turned down offer of the job.... American Home Foods has bought the 7:45-8 a.m. (PST) strip on ABC's Coast hookup starting Jan. 5, but no show has been selected. Agency is Dancer-Fitzgerald-Sample....Edward Arnold got acquainted with ABC's sales crew at a Stork Club luncheon last Friday (26)....Judy Canova, via the Dave Green flackery, made sure radio eds throughout the country were aware of the comedienne's NBC time switch, so she sent them all leather-encased clocks....Phil Weltman, of the William Morris agency radio dept. in New York, is slated to transfer to the Coast Tuesday (7) to take the place of Maurice Morton who resigned that agency last week to be business manager and producer on the Parkyakarkus co-op show. No successor has yet been named for Weltman....Morris and Mrs. Novik go to the Coast this week to observe the American Federation of Labor convention, starting Monday (6) in San Francisco. They'll get in a little vacation by taking the trip in easy stages.

Bud Barry, ABC program veepee, enjoying the H'wood climate so much he extended his stay couple of weeks longer....Mutual producer Walter Lurie on his umpteenth hop to the Coast this year....Tom Filas, Chi musician, who pocketed a $1,000 personal check from Paul Whiteman for his winning composition in Whiteman's ABC "Concerto for Reed Doubles" contest, to guest on P. W.'s stanza next Tuesday (7) when the prize number will be preemed....Orrin Dunlap of RCA, Bill Brooks and Syd Eiges of NBC to address the American Press Institute at Columbia Univ. tomorrow (Thurs.)....Times radio ed Jack Gould's expected to give the Radio Execs club a spanking sendoff at its first fall powwow tomorrow (Thurs.). His topic: "Has Radio the Guts to Be Good?"....Robert Saudek, ABC director of public affairs, skipped to Ohio last Thursday (25) to speak to Greater Cleveland's radio listeners' council....Charlotte Adams, leaving AP to become Look mag's food editor, did her final "Run of the House" airer on WQXR last Friday (26)....Elmo "Bud" Wilson, CBS research chief, takes off Friday (3) for a fortnight's vacation in his ole hometown, Minneapolis....Gerry Bartlett, ex-announcer-producer for CBS shortwave, now freelancing in the radio recording and slide-film fields....ABC prexy Mark Woods elected to the board of Brand Names Foundation.... Jacquelin Waite into the cast of "David Harum." Spencer Bentley and Rene Gekiere new to "Lora Lawton." Stefan Schnabel added to "Backstage Wife." Andy Donnelly into the "Young Widder Brown" cast.... ABC's spot sales dept. appointed national rep of WMAL-TV, the Washington (D.C.) Star's tele station.

Lonnie Starr, of WBAL, Baltimore, and Alun Williams, former WMCA chief announcer, have joined announcing staff of WNEW....Estelle M. Sternberger, James A. Farley and Rep. Emanuel Celler, to do special broadcast Oct. 2 on WLIB in honor of ex-Sec. of State Cordell Hull's 76th birthday....N. Y. State Dept. of Civil Service seeking a radio publicity representative for the Dept. of Commerce as well as an associate. Both jobs pay from $4,620 to $5,720....Mortimer Frankel, associate script editor at CBS, has gone to Jamaica, B.W.I., for three-week vacation....Earle Larimore teaching a once-weekly class in advanced acting at N. Y. Univ

IN HOLLYWOOD . . .

Edgar Bergen is still moving his show around in quest of new audiences. Last Sunday he pitched at Santa Monica after being most of last season at Pasadena....Ward Wheelock and Sherman Gregory of Campbell soup around for a look-in on their 11 Hollywood shows and to make a few product changes....Glenn Wheaton checked off the Tony Martin script payroll and was succeeded by Bill Manhoff and Norman Paul....Dick Fishell's "Famous Celebrities of Hollywood" will be booked in L. A., New York and Chicago by Royal Drugs for a six-a-week strip. Fishell uses tape recorder for interviewing stars in their homes, on studio sets, etc., and then transcribes to waxed disk....Sandra Gould drew an "expression of appreciation" from Radio Writers Guild for crediting the writers who wrote her material on "Duffy's Tavern" in a page ad in Daily VARIETY. Don Quinn and Phil Leslie moved for recognition of the ex-Miss Duffy's gracious gesture....Jean Watson and Gerda Bruhn transferred from J. Walter Thompson staff in New York to Hollywood...."Fibber and Molly" are all for shorter seasons and this one runs out in 35 weeks....John U. Reber, radio head of the Thompson agency, passed his 30th year with the company and has been with no other since his graduation from Amherst ....Bob Forshew, Coast copy director for N. W. Ayer, is laying out only "line copy" for the Jimmy Durante series. Nothing to sell only Rexall.... Jack Sayers kicked off for Princeton, N. J., to get briefed by Dr. George Gallup on the new radio rating service being inaugurated by Audience Research....Dee Engelbach will be producer of the Pulitzer Prize series if Tom McAvity can land a sponsor....NBC is putting together a promotion campaign for its powerhouse Saturday night lineup....Robert Light east to chat with agency men on his suspense program, "Half Hour To Kill," which aired on KFWB's Preview Theatre of the Air....It marked the 20th anni for Amos 'n' Andy when Freeman Gosden and Charles Correll took the ways on another season last Tuesday....Joe Bigelow hustled back to N. Y. after a quickie call on friends and some sub rosa conferences....For the 15 years he has been coming out to the Coast, Don Stauffer has never as much as taken a side trip to Malibu. So on this call he broke the spell and put in three days at Las Vegas, where, if you can get as hot as the weather at the gaming tables your worries are over.

IN CHICAGO . . .

David Wilder, formerly of WSUI, Iowa City, has been named assistant to Bill Fisher, radio director of Swift & Co....John S. Wiggins bowed out as CBS central division research consultant to take over New York post as net's manager of presentations. Chi successor will be chosen by Wiggins....School Broadcast conference meets at Hotel Sheraton Oct. 27, 28, 29....Janice Carter leaves NBC to join Mutual's flack department.... "Red" Grange doing the color and background descriptions on WJJD broadcasts of Illinois Univ. grid games....Radio department of Leo Burnett Co., Inc., damaged by fire of unknown origin....Julian Bentley, former WLS news chief, will newscast via WBBM....Under new Chicago Sun-Times setup, Sun radio ed Ulmer Turner will do his WJJD a.m. newscasts directly from his desk....NBC's "Farm and Home Hour" marks 19th anni Oct. 2....WIND began airing from its partly completed new studios in the Wrigley building Sept. 29. Studios will be formally opened later in the fall....Garry Moore, in town with "Take It or Leave It," met the press at Jacques Restaurant luncheon Sept. 25....Hallicrafters unveiled its new tele set at press party Sept. 29....Cast of ABC's "Breakfast Club" stages a personal appearance in Springfield, Ill., Oct. 4.... WGN's "Your Right To Say It," public service discussion series, returns for its third season Oct. 14....Harry D. Wilson has been upped from client service exec to v.p. of the A. C. Nielsen Co....Northern Illinois Broadcasting has applied to the FCC for permission to operate FM station at Woodstock, Ill....Bert Kavanaugh, who resigned last spring as time buyer for Roche, Williams & Cleary, has resumed his old post with that firm.

Midnight WCFL platter session of Rosemary Wayne, femme disk jockey, has been expanded from one to two a.m. Show is originating at the Steak House....Joe Ainley left for Hollywood to direct "The First Nighter".

COMEDY OF GRIPES & ERRORS

BBC's Gorham Says Tavern Influence, Agency Execs Foul Up U. S. Tele

By JOSEF ISRAELS II

Maurice Gorham, tele boss for the British Broadcasting Corp., planed back to London last week after three weeks of intensive U. S. video inspection in New York and other eastern centers. While here Gorham attended the NBC convention in Atlantic City and sat in on both production and technical aspects of NBC, CBS and DuMont tele operations.

Gorham left with impression that U. S. tele, while far ahead of the limey brand in listenership and certain technical aspects (particularly handling of remote pickups) isn't developing in as healthy a manner program-wise. In Gorham's opinion that's because of two main factors: slanting of programming for the large barroom audiences here and "agency men lousing up the show."

He excepted CBS, which presently keeps direction and production details in network hands exclusively. "I thanked God for the British noncommercial system when I observed some of your productions, prepared with blood and sweat by the writers and directors only to be dissected limb from picture by agency men, who don't know an iconoscope from a scanning camera before going on the air," Gorham said.

22,300 British Sets

The Britisher, who has been overseeing all tele development in the British Isles since 1944, prior to war's end, reports 22,300 licensed video receivers in the London area as of last count. England has only one transmitter at present, in London, but Post Office department is building another plant in Birmingham, hoped to be on the air early in 1948. British set sales have been slowed up by material shortages and Britain's general austerity program. But sets are available now for 30 to 60-day delivery at prices ranging from 60 to 120 pounds ($240 to $480). Viewers must pay the British govt. a pound a year for receiving license as against a similar one pound tax for sound receivers.

BBC to date has been spending far more than the revenue produced by set taxes on experimental and regular operations. The London transmitter, using a 405 line standard, soon to be raised near the U. S. 525-line, is on the air daily with afternoon and evening programs totalling six to eight hours, depending on features offered. Most popular shows are lavishly produced dramas, usually an hour-and-a-half in length, Gorham reports. Titles have covered a wide range from modern farce through ancient classics and all sorts of standard plays, both straight and musical. This eats up 120 to 140 scripts a year and alone represents a major scripting, producing and directing chore.

Plays are also often televised direct from the best London stages. So far producers have been cooperative and audiences haven't objected to necessary extra lighting and occasional regrouping of performers to conform to camera range. Ballet productions are also rated strong with English viewers by Gorham.

Of the studios he inspected in N. Y., Gorham spotted the DuMont plant as best. He said use of available space at DuMont, plus ingenuity of setting up scenes and cameras was of a very superior nature at WABD. NBC's interior facilities Gorham classed as already outgrown. CBS, demonstrated its color system for the English visitor.

Solid British Shows

"We're forced to go slower than you," Gorham summed up. "The dam has burst here on set manufacture and sales and your viewing audience is bound to skyrocket in the next few years. But we feel we're better grounded on programs. You sell sets on special events, boxing, racing, football, etc. But after they get their sets they are disappointed in the every day viewing fare. We give the viewers something more solid and more hours of it and in the long run that should satisfy more people that their money was well spent for a receiver.

Chandler Looks to '48

Already looking forward to televised baseball in 1948, Baseball Commissioner A. B. Chandler will appoint a committee of big league representatives immediately after the World Series ends to study the problem of tele and baseball.

Chandler, it's believed, is not averse to having next year's games televised but wants to make certain it's handled correctly. One of the problems to be studied will be that of forming some kind of a pool arrangement so that ball clubs in cities which won't have tele stations by next year will still get a cut of the money obtained by other teams from tele rights.

Tele May Retain Its No. 1 Channel

Washington, Sept. 30.

Indicating that it is definitely not wedded to the idea of snatching the No. 1 channel away from tele, FCC last week stiff-armed any specific bids for use of the 44-50 or 72-76 megacycle bands until it has decided the tele allocation problem. At the same time, the commission set Oct. 13 as the date of oral argument on the proposal to cut television down to its pre-war total of only 12 channels.

FCC said arguments would be limited to sole question of whether tele should retain the No. 1 channel or whether it would be turned over to non-broadcast services. This would appear to rule out expected testimony from the FM Assn. which had planned to make a bid to recapture the 44-50 mc slot for exclusive use of FM relays. Commission added that radio manufacturers or other services need not apply for specific spots in the 44-50 mc region at the oral argument.

National Assn. of Broadcasters has already protested loss of this band to broadcasting, straddling the FM-television battle by recommending that either one or the other service be assigned the 44-50 mc band. Television Broadcasters Assn. has protested loss of tele's primary channel, asked for three additional slots and joined with RCA and Philco in opposing any sharing of television bands. Commission now has before it three applications for tele stations which would have to be sacrificed if video's channels are shaved from 13 to 12.

At the same time, acting on a request from the TBA, FCC last week pushed back to Dec. 31, 1947, effective date of its rule requiring tele stations to program a minimum of four hours a day or 28 hours a week. TBA asked for the reprieve until more sets are distributed in major markets.

Television Reviews

COLLEGE FOOTBALL
Army-Villanova (NBC)
Columbia-Rutgers (CBS)
WNBT, WCBS-TV, N. Y.

Kickoff of the 1947 college football season on television last Saturday (27) revealed that New York's tele sports crews are once more back in the groove. Coverage by NBC and CBS cameramen of the college games marked considerable improvement over the n.s.g. job done by NBC and DuMont on pro games several weeks ago.

Where the pro games showed the crews concentrating too much on closeups and switching too often from one lens to another, cameramen from both crews Saturday employed a much steadier pace. Closeup shots were eliminated almost entirely, with stress placed on medium and long shots. Viewers were thus afforded a much better overall picture of the games. As it stands now, the medium shot looks best for a straight running play through the

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PLENTY OF BEEFS ON SERIES DEAL

Television rights to the World Series were finally wrapped up last Friday (25) but under circumstances that led to plenty of impolite name-calling among tele and radio officials.

Chief point of dissension lay in claims of Mutual prexy Ed Kobak that Mutual owned exclusive rights to the series and that he had personally handled the signing of Ford and Gillette to co-sponsor the broadcasts at a joint fee of $65,000. Mutual's claims to the glory were promptly denied by execs of CBS, NBC and DuMont, who objected especially to the amount of newspaper space given Kobak's story. Windup was a series of charges and counter-charges that is still in progress.

Clause in Mutual's contract for radio broadcasts of the series also included tele rights, Kobak contended, despite the fact Mutual has no tele operation in New York at this time. Gillette, by the same token, also is entitled to first crack at tele rights. Execs of the other webs agreed with Kobak on the Gillette angle but declared that lawyers of both major leagues had disputed his contention about the tele clause. Kobak, according to an opposition web spokesman, "is only trying to set himself up for next year under that same clause, when Mutual will be on the air with its own television station."

Louis Carroll, attorney for Baseball, Inc., declared yesterday (Tuesday), that "nobody has television rights sewed up for next year." Commissioner A. B. Chandler, he said, has reserved the right to sell the series next season to whichever tele broadcaster he chooses.

Officials of the other webs claim that it was NBC veepee John F. Royal and not Kobak who had succeeded in persuading Chandler to okay the tele broadcasts. Chain of events, according to them, went like this:

Wanted $100,000

Gillette originally offered $25,000 for tele rights, which Chandler promptly nixed. Under pressure of Col. L. S. MacPhail, prexy of the N. Y. Yankee team, who was afraid that tele might cut into the gate receipts, Chandler then put forth his offer of $100,000—but sent the offer to all four webs and not just to Kobak. After Chandler turned down a bid of Rheingold Beer to take the series at that price, the whole works were in abeyance, at least as far as Kobak was concerned.

NBC, however, recognizing what a blow it would be to the industry if the series was not televised, sent Royal to see Chandler in the latter's Cincinnati office last Wednesday (24). Royal carried with him an offer of RCA-Victor to put up $65,000. Under the assumption that Gillette had "moral rights" to the series, however, Royal advised Chandler that RCA would withdraw its bid if Gillette or any other client equalled that amount.

Chandler then forwarded the offer to Gillette, which in turn began negotiations with Kobak. Latter immediately got Ford to put up half of the money but not until late Friday afternoon did he succeed in persuading Gillette to come in for the other half of the dough. And that, according to NBC, CBS and DuMont officials, is the only part Kobak had in the proceedings.

Officials of the four webs, meanwhile, decided by a flip of a coin on the actual pickup schedule. NBC aired the first game yesterday (Tuesday) from Yankee Stadium, with DuMont scheduled to handle today's game. CBS will do the third and fourth games from Ebbets Field. DuMont is to handle the fifth and sixth games, if they're necessary, with NBC coming in again for the seventh. Sportscaster for each web is to do the play-by-play for whatever game his web handles, with Bob Stanton announcing for NBC, Bill Slater for DuMont and Bob Edge for CBS. Bob Jamieson, assistant station manager of WABD (DuMont, N. Y.) was named coordinator of the pool.

Martin Jones May Have Tele Answer; Adapt Painstaking Legit Technique

With television broadcasters angling for ways to keep hold of top-spending advertisers who've been pulling out gradually from the medium, complete divorcement of tele sales techniques from that of radio has been suggested by Martin Jones, Buchanan ad agency's national radio director. Such a step, he believes, would result in an overall improvement in the quality of tele programming.

Jones, one of NBC tele's top producers before the war, is currently readying a series of full-length dramatic shows for video that will be offered for sale on that basis. Sponsors buying time in 13-week segments, he pointed out, are forced to produce a new show every week, same as they do in radio.

Because tele is so much more complicated than radio, however, it's almost impossible for weekly programs to maintain a steady quality. Jones, consequently, plans to do new shows at the rate of one every three or four weeks. Each will then get as much rehearsal time as an average Broadway legiter and the quality of each new show should be at least as good as that of an average out-of-town opening for a legiter.

Jones plans to produce his shows as an independent package venture. They'll have nothing to do with the Buchanan agency unless he succeeds in getting one of the Buchanan clients to bankroll them. Shows, when lined up, will probably be offered to one of the New York broadcasters for the latter to sell to sponsors. He plans to steer clear of comedies on the assumption that the present average small-screen tele sets cannot sufficiently depict the

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Video Vodka

Cocktail parties thrown by ad agencies for various radio shows have become w.k. trade events. Now, however, comes the first agency television party, to be tossed by Kaplan & Bruck at their N. Y. offices each afternoon for the duration of the World Series. Guests are to view the Series broadcasts over a receiver especially installed for the occasion.

Strange part about it is that Kaplan & Bruck have no tele billings to date. Series of Series parties is to celebrate the agency's recent admission to the American Assn. of Advertising Agencies.

Cincy Smitten By Video Bug

Cincinnati, Sept. 30.

Television bug has finally hit Cincy. It's as hot as the radio bug was in the early days of crystal sets.

Only Crosley's experimental station W8XCT is doing video here so far. Operations by that unit were speeded up last week when a schedule of Thursday night programs was extended to include Cincy Reds' games for three days and wrestling bouts on two nights.

Commercial tele sets already installed hereabouts number in the mere hundreds. Most of them are in bars and clubs. Distributors prefer such outlets over private homes for ballyhoo purpose.

Oddly, while the vast majority of citizens who are in the bucks and have simon-pure records are still to see television locally for the first time, prisoners in the muni workhouse are having telecasts as a regular diet. That's because Tony Sauer, superintendent, had a set built there by Richard Lobeck, a lieutenant of guards, who is an ex-Navy technician. And the burghers on the outside of the penal institution, who have the tele-set-buying urge, are unable to place an order for immediate delivery.

In the meantime television is making an imprint at the workhouse. Sauer says it requires fewer guards and less supervision than for any other entertainment provided there.

'Author' Back on WNBT When NBC Nixes 'Press' As 'Too Controversial'

Televised version of "Meet the Press," Mutual radio show featuring Martha Rountree, has been turned down by NBC toppers for reportedly being "too controversial." Show was submitted to NBC by Young and Rubicam for the General Foods' Thursday night 8-8:30 spot.

As a result, tele version of "Author Meets the Critics," which has been shunted from one time slot to another on WNBT, returns to its original Thursday night position tomorrow (Thurs.) for a one-shot performance. Book to be discussed is Robert C. Ruark's "Grenadine Etching." Ruark himself will appear on the show, with Harper's associate editor Merle Miller defending the book and writer Russell Maloney opposing it. John K. M. McCaffery is moderator.

"Author" will be replaced Oct. 9 by "Quiz of the Seven Arts," new idea in question-and-answer shows devised by Jo Ranson, publicity chief of WHN, N. Y. indie radio outlet, and Dick Pack, WNEW, N. Y. new publicity chief. Questions are to be confined to show business, with sportscaster Bill Slater serving as emcee. Scheduled for four weeks, the show will plug Jello.

"Author," packaged by Martin Stone, began its tele career several months ago under G-F sponsorship.

Tossup If Telecast Of World Series Much Improvement Over Radio

Radio and television broadcasts of the first game of the World Series yesterday (Tuesday) proved that it's still a tossup as to which medium offers better coverage. Tele, through the very fact it can offer pictures of the action, would probably emerge on the top side of the ledger, but it still lacks much of the intimacy furnished by good radio sportscasters.

NBC tele crew, handling the opening game, did a fine job, exceeding its best game-handling during regular season. Because of the average small tele screen, though, and the limited scope of the camera lens, viewers still received the impression of the field being cut off directly behind the pitcher's box. Unless a ball was hit to the outfield, the most comprehensive view furnished was one including the pitcher, batter, catcher and umpire.

Mel Allen and Red Barber, doubling on the radio play-by-play over the entire Mutual web, offered a much more colorful commentary than did telecaster Bob Stanton, bringing the game right into the audience living room. Forced to furnish word pictures of the action, they sounded more enthusiastic, with their rapid-fire, verbose commentary contrasting strangely with Stanton's more leisurely-paced an-

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Illinois Bell Co. Lays Cable for Full Chi Web

Chicago, Sept. 30.

Illinois Bell Telephone Co. last week began installing a string insulated cable of 12 video and 186 audio circuits that will link its central terminal with tele stations and main pickup points in Chicago.

The first section of the cable will link Bell's central terminal with NBC studios in the Merchandise Mart. Extensions are planned to other video stations, Soldiers Field, Wrigley Field, Chicago Stadium, Comiskey Park, Chicago Coliseum, and Dyche Stadium in Evanston, Ill.

NBC expects to begin tele operations here early next year.

Clear Channels Want FCC on Record On FM Before Final Hearing Round

Washington, Sept. 30.

In a strategic move to bolster their bid for power up to 750 kilowatts well in advance of the final round of clear-channel hearings Oct. 20, the 16 bigtime stations in the Clear Channel Broadcasting Service last week called on the FCC to state publicly whether or not it will consider the progress of FM in deciding the fate of the clears.

If Commission is not going to rule on clear-channel service independently of FM, then the CCBS demanded that FCC turn over to it all info in its possession on performance of present FM stations and sets. CCBS apparently believes both FCC's own info and data which it has been collecting will bulwark its claim that high-powered AM stations will be needed to cover the rural areas long after FM graduates to long pants.

The CCBS petition asked for confidential data collected by FCC engineers on the "sensitively, selectivity, efficiency of built-in antennas and overall performance of FM broadcast receivers and FM tuners... according to price ranges." The request was made on the assumption the FCC's decision on the future of clear channel broadcasting will weigh "the extent to which the area and population of the U. S. may be expected to receive satisfactory broadcasting service from FM stations in the future."

As a result, FCC will go on record with its FM findings or decide the clear-channel issue, independently of FM. Clear channel men say the FCC's own findings show that less than 3% of the half-million postwar FM sets include highest-fidelity features possible with FM and, despite this fact, over 90% of these same sets cost well over $100. Expense of the sets and inferior performance will both be used by the clears to strengthen their arguments that if FCC waits for FM to come to the common man, the radio-poor rural areas will never get a decent choice of radio signals.

FMA On Alert

FM Assn. execs, who have made no appearance thus far in the clear-channel sessions, are now on the alert for any anti-FM moves by the clears. Clears want FM issue cleared, pointing out that when then FCC Chairman Paul Porter opened the hearings he said FM would not be an issue. That was over two years ago, however, and situation has altered considerably in that time. Strong offensive by clears may have been taken in response to reports that FCC is toying with idea of breaking down some of the exclusive channels.

Final round of hearings Oct. 20 will hear most testimony from the clears, though both NBC, CBS and ABC reps will testify independently. FCC is reported to have abandoned its own tentative engineering plan for future clear-channel operation. Hearing will open before Commissioner Rosel Hyde, with the CCBS making a strong pitch to have as many other Commissioners there as possible.

D.C. COURT NIXES WBAL (HEARST) DELAY PLEA

Washington, Sept. 30.

The U. S. Court of Appeals for the District of Columbia turned down last Friday (26) petition of William R. Hearst station WBAL to delay an FCC hearing on the station's license renewal until the Commission probes allegedly "false and discriminatory" statements made against WBAL in the Blue Book.

As a result, WBAL attorneys Dempsey & Koplovitz said they will seek a 60-day postponement of the renewal license hearing, now skedded for Oct. 6. Commission today (30) agreed to delay the hearing to early November, but no later.

Former Merry-Go-Round team of columnists Drew Pearson and Robert Allen, who are competing for the right to take over the WBAL channel for a new station of their own, are opposing the Hearst bid for postponement.

AFRA Changes Mind, Okays 'School' for FM

Detroit, Sept. 30.

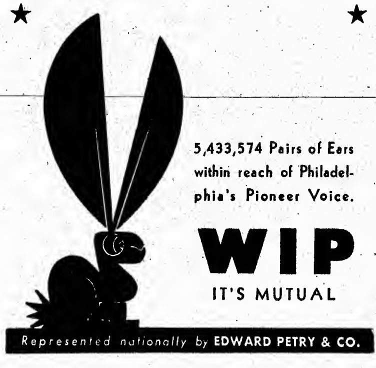
"American School of the Air," CBS educational sustainer, is to be rebroadcast locally over WDTR, the FM station of the Detroit Board of Education. Repeat will be via transcription.

Permission for the rebroadcast was first refused by AFRA, but was subsequently given because WDTR is purely educational, non-commercial and uses no outside talent of any kind.

Farr's Whodunit O.O.

Mutual's heavy string of whodunits can be expected to come in for some expert scrutiny as result of the appointment last week of Finis Farr to succeed Bud Fishel as the web's script editor. Farr, who will be directly responsible for the quality of MBS scripts, had a part in making "Mr. District Attorney" the rating puller it is. He was chief script writer on it for two years.

For the past six years Farr has been with Time, Inc., where he wrote and edited March of Time and some 63 radio programs in connection with Time's Cleveland Forum on Public Affairs.



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5,433,574 Pairs of Ears within reach of Philadelphia's Pioneer Voice.
WIP
IT'S MUTUAL
Represented nationally by EDWARD PETRY & CO.

COL. WILDER'S WSYR IN 25TH ANNI HOOPLA

Syracuse, Sept. 30.

Col. Harry C. Wilder's WSYR went to town celebrating its silver jubilee here Sept. 19, with a banquet at the Hotel Syracuse brightlighted by civic and business poobahs, broadcasting bigwigs and representatives from the entertainment, sports and other fields.

Speakers' table roster included William S. Hedges and Harry C. Kopf, NBC veepees; Harry Hershfield of "Can You Top This?" Phyllis Brooks and Ann Carter of the films; Easton C. Woolley, NBC director of station relations; authors Samuel Hopkins Adams and Hervey Allen; Charles E. Wilson, prexy of General Electric, and others.

Wilder wrapped up the story of WSYR's 25-year rise in a readable, illustrated booklet, pointing with pride to the fact that "a million and a quarter people in Central New York know WSYR as a friend." Booklet details how WSYR was "born" as "one-lunged" WMAC (present call letters were assigned in 1928) in a second-floor living room of a home in rural Cazenovia, N. Y.

Tracing the station's growth and achievements, the brochure boasts of WSYR as first giving ether time to Rev. Norman Vincent Peale, now heard on NBC; singer Gordon McRae's dad, the late Bill McRae, also a singer, and Chester Babcock (now Jimmy Van Heusen), songwriter.

Voice of Freedom In N.Y. Rally Laments Lack Of Vital Air Discussion

The deprivation that has struck radio dumb on the great crises of our time—when discussion is most needed—was singled out by Raymond Walsh last Thursday (25) at a Voice of Freedom rally at New York's Town Hall as radio's chief shame today. The great reduction in the examination of public issues on the air, he said, was a peril. There is no one to discuss vital questions of the day, he claimed, now that most liberal commentators have been dropped.

Meeting, called to protest the sack of such commentators spread itself to an indictment of radio in general. There was blunt reference several times during the evening to "the frenzied drive towards war sponsored by the national networks," made by Johannes Steel, David Timmons and others, with Steel maintaining that the drive against free expansion on the air was part of a deliberate scheme to propagandize the U. S. public into war.

Steel, one of the commentators dropped, said of those remaining that there wasn't a single broadcaster on the air today who can speak freely. He also maintained that several indie N. Y. stations had refused to sell time to sponsors who wanted to put some of the ousted commentators, including himself, back on the air.

Steel named WMCA, WINS and WLIB, N. Y. indies, in his indictment while Walsh accused NBC of blacklisting such speakers as W. L. Shirer, John Vandercook and Robert St. John from any of their programs.

On the other hand, William S. Gailmore (another commentator casualty), asked the audience to encourage liberal programs by praising them to the nets, and asked them to write in whenever they liked such programs as the CBS documentaries, or such commentators as CBS' Howard Smith or WMCA's Walsh.

Saul Carson, radio editor of the New Republic, paid a tribute to FCC Commissioner Clifford Durr and warned the audience to watch three dates and events next year—the opening of the 81st Congress, when Justin Miller's bill to restrict government regulation of radio may come up; the discussion of revocation of the Mayflower rule before the FCC, and above all, the danger that Durr might not be reappointed next June.

Nelson Into Hammond's NBC Ad-Promotion Job

NBC organizational shuffle which moved Charles P. Hammond up from director of advertising and promotion to assistant to Frank Mullen, exec veepee, resulted this week in two more step-ups for staffers.

James H. Nelson, formerly assistant ad-promotion director, moved into Hammond's job. Nelson's former position went to Roy C. Porteous, who has been audience promotion manager of the ad-promotion department.

Inside Stuff—Radio

Walter Winchell's ability to project himself as radio's hottest potato in terms of making himself a Page 1 news personality has again been forcibly demonstrated in l'affaire Vishinsky. It's a far cry from the strictly gossip-accented WW to his last Sunday's (28) Jergen's broadcast on ABC, when he devoted the entire stanza to taking on Vishinsky single handed. It was a case of no holds barred and Winchell let go with lots of ammunition, in answer to the Soviet emissary's blast at last week's UN press conference.

Network, incidentally, reports many requests were received following Sunday's broadcast for copies of Winchell's slugfest. WMCA, N. Y., will do a transcribed repeat of the broadcast tomorrow (Thursday).

In connection with the start of Lowell Thomas' sponsorship by Procter & Gamble, the Compton agency pulled a welcome switch by holding a "no-press party" Monday (29). Instead of spending approximately $1,000 for a free-loading binge for radio critics and editors, the trade press and the usual assortment of wringers, the agency donated the coin to charity, apportioning the donations to various causes selected by those on the "guest" list.

Case of Mutual seeing handwriting-on-the-wall of critics, parents' groups and others has resulted in the network's erasing of plans to drop two widely kudosed kid stanzas, "Adventure Parade" and "Melody Theatre." Web had received thousands of letters commending the shows, but had marked them for bowouts for budgetary reasons. When word leaked out, however, so many radio columnists, P.-T.A.'s and others howled in protest that the net's execs not only changed their minds, but decided to give the brace of moppet airers a definite push as an answer to criticism leveled at kid shows and crime fare. Affiliates are being urged to give "a lot of thought" to carrying the shows, both of which, Mutual feels, have commercial possibilities.

"Adventure Parade" is returning to its 4:45 p.m. cross-the-board slot next Monday (6). "Melody Theatre," which gets the Sunday 3 p.m. period starting Oct. 12, is being reformatted and polished up by producer Bob Maxwell to give it the same quality as his "House of Mystery, "Superman" and other productions. Revamped stanza will be primarily dramatic.

Bret Morrison, however, has been forced to withdraw as star of "Melody Theatre." Ruthrauff & Ryan agency won't let him do the stint because it comes so close ahead of his "Shadow" sequence Sundays at 5.

If the old saw "Where there's smoke, there's fire!" holds true here, all signs point to early departure of FCC Chairman Charles R. Denny, Jr. from the government. The rumor has revived with new vigor that Denny will not settle back into the FCC routine after he takes a month's vacation following the close of the International Telecommunications Conference in Atlantic City early next month. Gossip is that Denny definitely will not be at FCC after Jan. 1.

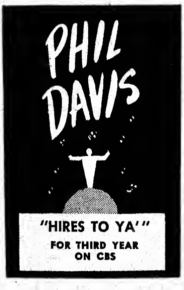
The FCC Chairman is still parrying questions with a consistent "I have no present plans to leave FCC." He is variously reported as going to a top level job with NBC (which would leave him in management post with prexy Niles Trammell still directing policy matters) or taking over the No. 1 slot in some international radio or comunications setup.

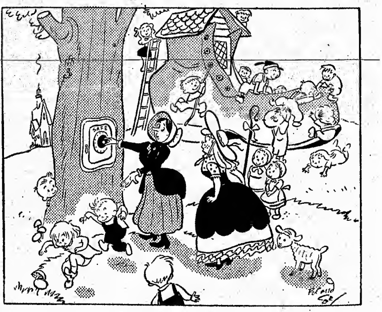
Jackson Beck, an independent member of the American Federation of Radio Artists, was one of the speakers-from-the-floor at New York local membership meeting Sept. 18 at the Capitol hotel, N. Y. Without naming the individuals to whom he referred, he declared that two of the officers elected at the union's recent national convention had refused picket duty last fall, during AFRA's preparations for a strike against the networks. Since Beck was a member of the strike committee in New York, it was assumed that he was referring to members of the New York local. All those elected at the convention were backed by the Artists Committee and the ones from New York are all acknowledged members of that faction.

MEMORIAL SERIES AS WJZ'S LaG. SEQUEL

The late Mayor LaGuardia's local radio series on WJZ, New York, sponsored by June Dairy, will be carried through its final 13 weeks by name guest commentators. It will be in the nature of a memorial, with the guests discussing the issues and, in general, taking the same editorial position LaGuardia would presumably have covered.

Speakers definitely set include Newbold Morris, Adolph A. Berle, Jr., Fanny Hurst, Frank Kingdon, Sen. Claude Pepper, Sen. Wayne Morse; and those invited but whose answers haven't been received include Henry A. Wallace, John Gunther, Russell Davenport and Frances Perkins. Morris Novik, LaGuardia's radio representative, is arranging the series, which is being cut from 25 to 15 minutes.





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CHAMPION OF AMERICAN
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NAB Members Due for Dues Squeeze In Assn.'s Plan to Expand Activities

Washington, Sept. 30.

NAB prexy Justin Miller's strong hint at the Atlantic City convention that NAB would have to put the squeeze on its membership for more dough was followed up here last Friday (26) by flat announcement that the association has definite expansion plans in mind in the following fields: FM, television, music licensing, employer-employee relations, shortwave broadcasting, code, legislative activities and public opinion research on radio.

NAB vice-prez A. D. "Jess" Willard said on Friday that the finance committee will make definite recommendation for a hike in dues at its meeting here in November. A flat 10% boost in all dues-paying categories will be asked. Committee is headed by Clair R. McCollough, WGAL, Lancaster, Pa.

CHERNIAVSKY'S N. Y. POST

Chicago, Sept. 30.

Josef Cherniavsky will head the New York office opened this week by Tele-Radio Creations, Inc., of Chicago.

The firm's packages include "It Really Happened," an open-end transcribed series with Jim Ameche, and three live shows—"My Lucky Break," "The Hurdy Gurdy Man" and "Pioneers of Progress."

Announcers!

HERE IS YOUR OPPORTUNITY OF A LIFETIME!

STATION WARC ROCHESTER NEEDS HIGH CALIBRE ANNOUNCERS!

ROCHESTER third largest market in the nation's first state.

ROCHESTER largest city in the country without an ABC affiliate!

HERE IS YOUR CHANCE TO GET IN ON THE GROUND FLOOR OF A TOP-NOTCH OPERATION!

If your standards are high enough to meet our standards, we're interested.

If you have what it takes and you're interested in DOING A JOB, write today giving your experience, background and everything you need to convince us you're our man.

A transcription of your ability may be the key to your future!

WARC ROCHESTER, N. Y.
950 KC BASIC ABC

FRED ESSEX • *Program Manager*

Heatter's Amateur Hour

Gabriel Heatter may soon turn up in the role of a latter-day Major Bowes. He's slated to handle the emcee chores in a new "amateur hour" show being prepped for airing over WOR, N. Y.—and conceivably over the Mutual network, if the stanza clicks.

Heatter, who was the original emcee of "We, the People," is reported enthusiastic over the projected program. Airer has been labelled "The Magic Curtain" and may get its initial air tryout before October's out. Idea, as it's now blueprinted, will be to feature "unfound talent," particularly young pros.

Bob Reed, who has a song and patter quarter-hour cross-the-board on WOR, may have a hand in producing the Heatter talent showcaser. Reed for years was assistant producer of the Major Bowes show.

Martin—Jones

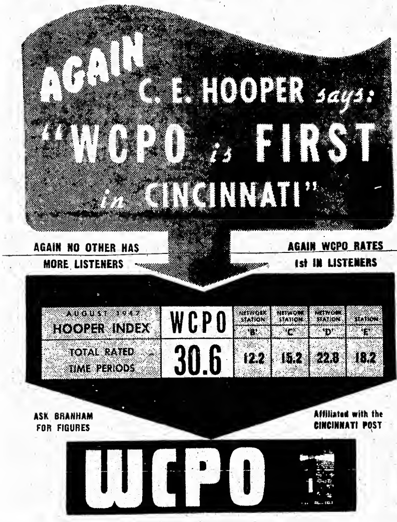
Continued from page 27

subtle facial expressions necessary to sock comedy shows across.

Majority of plays chosen, Jones said, will be those that scored hits on Broadway several years ago. There's also a great number of shows that failed to click on Broadway for various reasons but which would serve well for video, he declared. He predicted that, with the tele audience increasing steadily, a good dramatic show staged with the proper amount of care and rehearsal for tele could eventually offer considerable competition to Broadway legit houses.

Jones' interest in tele dates back to the time when he produced shows for NBC under Alfred H. Morton, then head of the web's tele department and now prexy of the National Concert and Artists Corp. During his four years with NBC before the war, Jones declared more than $1,000,000 was spent on dramatic shows, several of which featured Broadway stars. One of them, "Suspect," was reviewed by Burns Mantle, then drama critic of the N.Y. Daily News, who declared the show was "well acted by its experienced cast (including Florence Reed and Flora Robson) and missed little, if anything, that the original drama revealed."

Jones also produced and angeled shows on Broadway before the war. His most noted production efforts were "Mulatto" and the original version of "White Cargo."



AGAIN C. E. HOOPER says: "WCPO is FIRST in CINCINNATI"

AGAIN NO OTHER HAS MORE LISTENERS

AGAIN WCPO RATES 1st IN LISTENERS

AUGUST 1947 HOOPER INDEX	WCPO	NETWORK STATION 'B'	NETWORK STATION 'C'	NETWORK STATION 'D'	STATION 'E'
TOTAL RATED TIME PERIODS	30.6	12.2	15.2	22.8	18.2

ASK BRANHAM FOR FIGURES

Affiliated with the CINCINNATI POST

WCPO

BMB

Continued from page 21

in the view of many trade observers, bodes ill for BMB's continuance. Whereas 711 stations came in on BMB's original study, their combined divvy amounting to $1,089,000 of the bureau's $1,302,000 kitty for the first two years' operations, only a little more than 300 stations had inked renewal pacts up to a few days ago. There might be a minor rush of latecomers to get under the discount deadline wire, but it appeared that BMB couldn't count on very many more station signers unless new bait was offered.

The bait of unspecified "interim" studies and a 1949 nationwide survey employing pretty much the same techniques as the 1946 measurement, with no promise either of a speedup in producing findings, obviously hasn't been sufficiently tempting to the networks.

For It in Principle

It's a case, in most instances, of network brass being avowedly 100% for BMB in principle, but not at all satisfied with what it proposes to practice. It is felt, too, that while BMB conceivable could struggle along from a financial standpoint on the support of stations alone, the agency would be severely handicapped from an industry acceptance standpoint without network backing. And four-network backing, at that.

Aside from the discount comeon, which lapses today, however, there's nothing to compel the major webs toward an early decision regarding their BMB intentions. They can prolong the agony indefinitely while they maneuver for BMB assurances that suit them.

Mutual, for one, is making no bones of its attitude that BMB should incorporate Mutual's engineering "listenability" technique into the bureau's regular functions. Mutual execs claim BMB could inexpensively and quickly take over this measurement system, either reporting its findings in parallel columns with other BMB listening figures, or possibly even coordinating the "listenability" figures with others.

Pretty much as an implied condition of renewal, Mutual has induced BMB to have another look at the net's engineering study. BMB's technical committee will do so, perhaps next week. But there are so many if's and but's betwixt this second looksee and actual adoption of the Mutual formula that only the slightest prospect is seen for its acceptance.

If the other webs follow suit with similar implied or open conditions, BMB may very well find itself in the unenviable position of having to attempt to please everyone—and pleasing no one.

Radio Reviews

Continued from page 24

ous subjects including medicine, physics and related matters. Session reduces to lay language some complicated subject matter and does it interestingly and in a manner certain to hold most audiences.

The careful production and liberal use of important talent as lures, add considerably to the show. Sunday series teed off (28) with Ralph Bellamy in the role of a high-powered executive who finds himself going to pieces because of hyper-tension. Listeners are given an insight into causes and cures, and it has a genuinely suspenseful moment in the description of a sympathectomy, a delicate operation in which the involuntary nervous system is severed from those parts of the body where danger of a vessel rupture is imminent.

However, preem show discussed a subject, high-blood pressure, which is too familiar to too many people. Other than the description of the operation, most facts were known to the customers. Another impairment is the fact that the operation's description came in the middle of the show, and everything after that was anti-climactic.

But with selection of less familiar subjects, show should continue on the same high level as it has in former years.

Ralph Bellamy gave a creditable performance with staunch support from the rest of a generally capable cast. Charles Irving narrated nicely. Afterpiece with Leo M. Cherne, of the Research Institute of America, discussing blood pressure with a medical man, seemed unnecessary in light of the fact that everything they discussed had been touched upon in the story. *Jose.*

Minneapolis—John McDougall, WLOL announcer and disk jock, has left station to freelance in New York area.

'All America Football Party' To Preem on WNEW Oct. 12

"All America Football Party," with Gene Ward, N. Y. Daily News sportswriter, as emcee, will bow on WNEW, N. Y. Sunday, Oct. 12, 7:35-8 p. m. Airer is one of first attempts by the younger All America Football Assn. to break hold of older league in radio. Top players of each game that Sunday will appear on the program, which will also feature a quarterback blackboard problem for listeners, with prizes.

Deal is a tieup between WNEW and the Yankee football club of the association. Also unusual is fact that station will get spot announcements all during game at the Yankee Stadium advising audiences to listen in on the forthcoming program.

Tele vs. Radio

Continued from page 27

nouncing. Otherwise, the two commentaries were the same. Both gave the usual weather notes, player statistics and baseball anecdota that lend color to the game.

NBC used its usual two cameras on the game. Main camera was stationed directly above and behind home plate for the pitcher-batter combination, with the second several feet to the left for closeup shots of the players and long shots if a ball was hit to the outfield. NBC's tele producer maintained a split-second timing on his camera cutting. At one point in the early innings, he cut from home plate to second base just in time to catch Dodger first baseman Jackie Robinson complete a sliding steal into the bag. Cameras also furnished a good close-up on the next play of Robinson trapped between second and third. Again, because of the lens' narrow limitations, though, the viewers couldn't see Pete Reiser scampering from first to second on the play.

Seasonally low sun threw a heavy shadow across half the playing field well before game time, which helped cut down tele's vision. Because of the shadows, it was impossible to follow the ball in flight from pitcher to catcher. Any shot of the right half of the field, in fact, was n.s.g.

Combination of radio and tele coverage offered one interesting contrast. Stanton had Joe Cronin at his mike before game time to plug Gillette blades, with the factual cameras showing them reading the commercial directly from a script. Cronin showed up at the radio mike at the end of the first inning and read exactly the same script. Since he couldn't be seen this time, the plug was much more effective.

Live Gillette plugs on tele, done at mikeside, were okay for the most part but didn't compare to the filmed commercials prepared by Ford, cosponsor on the tele coverage. *Stal.*

DAWSON QUITS CBS TO LEND-LEASE SCRIPTS

Ronald Dawson turned in his resignation Monday (29) as an assistant director at CBS. It was Dawson who only recently came up with the "Lend-Lease Library" of radio scripts for one-shot performances on stations throughout the country that lack their own scripters.

Dawson now has 100 stations buying the service, with price of scripts ranging from $10 upwards. He and his "stable" of 20 scripters split the jackpot. Some of radio's best known writers are presently siphoning their already-performed scripts into Dawson's library.

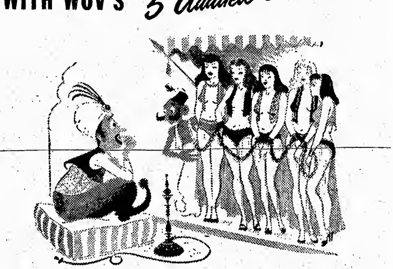
SSC&B Snags Silver Dust To Join Lever Bros. List

Sullivan, Stauffer, Colwell & Bayles, Inc., joins the list of Lever Bros. agencies with the acquisition of the Silver Dust account. The assignment came from John R. Gilman, v. p., in charge of LB advertising. Bob Colwell, SSC&B partner, came in regular contact with Gilman in connection with the Lux account when the former was with J. Walter Thompson.

Silver Dust, once handled by BBD&C, has been on the shelf since the war. Amount of the appropriation and how it will be used is yet to be determined.

Ernest Anderson presents
FRED ROBBINS'
ONE-NITE STAND
A Midnight Variety Concert
starring
NELLIE LUTCHER
JOE BUSHKIN
& his band
extra added attraction
RED BUTTONS
Eleven-Thirty Saturday Night
OCT 4th
At TOWN HALL
All Seats Reserved

TAKE THE GUESS OUT OF BUYING WITH WOV'S 5 *Audited Audiences*



We want you to be a WOV sponsor with the knowledge of 5 AUDITED AUDIENCES, each a definitely different group of purchasers; each the result of a penetrating revealing listener survey. Get the facts on these 5 AUDITED AUDIENCES today and ..."TAKE THE GUESS OUT OF BUYING."

Ralph N. Weil, General Manager
John E. Pearson Co., National Representative

WOV NEW YORK

WTEL Called on Carpet By FCC in First Such Move Since '46 Hearings

Washington, Sept. 30.

In first move of its kind since the FCC in Sept. 1946, tabbed a half-dozen licenses for hearing on program counts, the Commission on Friday (26) called for hearing on the license renewal of 250-watter, part-time station WTEL, Philadelphia.

Basis of the action, according to FCC lawyers, was heavy larding of spots, over-commercialization and absence of local and live talent shows in the station's program format. If WTEL follows pattern of other stations similarly called on the mat, it will merely shave off some of its spots and hypo its public service programming in order to win a license renewal. Action is first of its kind since the first batch of stations were similarly singled out for program inquiries following publication of the Blue Book.

FCC softened the blow for WTEL, however, by giving the station more hours on the air without even waiting for the indie to apply for them. The bonanza for WTEL developed when WHAT, which shares time with it on the 1,340 kc channel, filed and got from FCC permission to stay on the air longer hours, operating only 30 kc removed from city-owned WCAM, Camdem, N. J. on the 1,310 kc wavelength. WHAT asked for the additional ether time following announcement of FCC's new policy permitting simultaneous operation of two stations only 30 kc apart in the same town, providing their 25 millevolt contours do not overlap.

BARRY GRAY, WOR CALLING IT QUITS

Barry Gray and WOR (N. Y.), after four turbulent years and many headaches, have come to a parting of the way. Showdown resulting in the breach, effective Oct. 24, came last Friday (26) when the prexy of the new National Assn. of Disk Jockeys and the brass of the Mutual key station decided they were mutually unhappy together.

Gray says it's a case of WOR failing to come through on programming promises made to him when he promised, in turn, to keep his gab pure and inoffensive following his run-in with columnist Lee Mortimer last year. Station said he'd get extensive daytime billing, the former all-night gabber claims; instead he has only a two-hour Saturday afternoon stint (first half-hour of which is on the Mutual web), plus his Mutual "Scout About Town" stanza Friday nights.

Bustup developed when WOR proposed to axe Gray's Saturday chore for duration of the football season, and trim his pay accordingly, with a promise of giving him four hours instead of his present two as soon as the grid season was over. Gray protested that his exclusive contract with WOR was cutting him out of a lot of opportunities and he didn't like the deal. Station replied it would be glad to give him 30 days' notice and Gray said that was fine.

Over the weekend Gray said he got an offer from a network, one from an indie outlet, and one from the Coast. He also said he had an offer to tour with a theatre unit. But he said he hadn't decided yet what he'll do.

Malotte Signs Again In South After Pitt Blast

Pittsburgh, Sept. 30.

Apparently attack he made on Pittsburgh in a letter to the editor of the Birmingham News didn't hurt Stanleigh Malotte, ex-WWSW disk jockey, back home. He's just been re-hired for his old theatre organist job in southern city which he held for 11 years before coming north to try his wings as .. platter-spinner.

Malotte's six-column-long tirade against the Smoky City, in which he called the place "an aesthetic abortion, a municipal hovel and a very loud stink," kicked up all kinds of repercussions locally. Letters of protest poured in on local sheets from friends of Pittsburgh and WWSW, in self-defense, fired Malotte immediately.

San Antonio—Mary Jayne Spcars, KTSA, San Antonio, was elected secretary of the local chapter of Assn. of Women Broadcasters, NAB, filling unexpired term of Natalie Zogheis.

96 STUDENTS SET FOR 4-YEAR DENVER COURSE

Denver, Sept. 30.

At the opening of its new four-year plan to give all phases of small market radio operation as a major course leading to a degree, the Univ. of Denver reports a kickoff enrollment of 96 students.

Original enrollment spans all four years, with upper class radio majors entering the course from the Speech, Theatre, and Business Administration Schools to concentrate on radio management. Thirty-two of the overall radio registrants are transfers from other colleges.

A preview of DU's specialist training in this field was staged last summer in a five-week professional clinic. Big timers Arthur Stringer, Neville Miller, Judith Waller, and Rex Howell of KFXS, Grand Junction, spent part of their vacation in Denver as the guests of the university, and held one week sessions each. To start lining up a similar summer clinic for next year, the college's co-ordinator of radio, R. Russell Porter, visited New York for a week in September, and then attended the NAB convention in Atlantic City.

Milwaukee—Jerry Bartell, of the Univ. of Wisconsin station WHA, has been named president and exec director of the new Milwaukee indie, WEXT. The university granted him leave of absence.

Radio Discusses Radio

Houston, Sept. 30.

What is believed to be the first move of its kind on the part of a radio station management took place last Sunday (28), when Jack Harris, general manager of KPRC, Houston, took a 15-minute period for a "Report to the Listeners," on the results of the NBC and NAB conventions.

Harris outlined for his audience the meaning of the new NAB Code from the point of view of the listeners, discussed the decision of NBC affiliates on crime-mystery-horror shows, and took a "look-ahead" at the possibilities for television in his area. FM progress and promises, as observed at the convention, also were outlined. Harris represented KPRC at both Atlantic City meets.

Mary Gaynor's New Post

Albany, N. Y., Sept. 30.

Mary Elizabeth Gaynor, director of women's programs at WTRY, Troy, for the past three years, and broadcaster of a daily "Party Line" program, is leaving to become radio director of the new Fris & Woodard advertising agency in Albany.

Starts new job Oct. 6.

Akron—Coleman Scott, prominent in Akron radio circles for the last 14 years, has resigned from WAKR, where he held almost all the key positions, to become program director and assistant manager of WVET, Rochester, N. Y.

Miller Is Reassuring to FCC's Durr On Schools' Non-Commercial Stations

Washington, Sept. 30.

NAB prexy Justin Miller made it clear to FCC Commissioner Clifford J. Durr last week that the NAB is not opposed to the establishment of educational, non-commercial broadcast stations by state universities and public school systems.

Durr wrote Miller following the NAB official's speech at Atlantic City in which he deplored the trend "toward state systems of radio broadcasting" and expressed fear that if present trends continue, "broadcasting will become an operation similar to that of the public schools." Durr wanted to get NAB's position on school-operated radio stations clearly on the record.

Miller wrote Durr: "I believe there is a very real place for radio broadcasting in our educational system at all levels. As time goes by I shall hope to have increasing opportunity to work with state universities, colleges and public school systems, to this end."

Cleveland—WHK announces resumption of its juvenile show "Charming Children" with Mrs. Marjoric L. Harm as director Fridays 10 a.m.

Legion Appoints Reed To Nat'l Radio Post

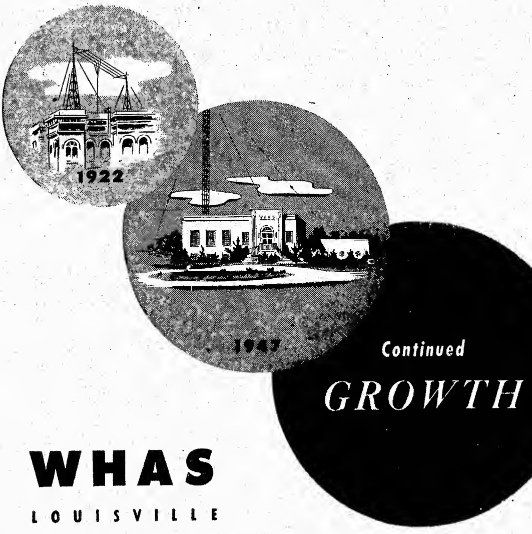
Indianapolis, Sept. 30.

Appointment of Dick Reed, WIRE news editor, as national radio branch chief of the American Legion, was announced here this week by Raymond H. Field, national public relations director for the Legion.

Reed's duties will include direction of the Legion's radio series, "Decision Now," broadcast weekly by more than 1,000 stations. He succeeds Robert Shinn of Warsaw, Ind., who resigned.

Reed served as a staff sergeant with the Armed Forces Radio Service in the Pacific during the war.

Yankton—Herb Howard has rejoined the staff of WNAX, Yankton, as program director, replacing G. P. Loffler. In 1943 he accepted the position of production director at WLS in Chicago where he has been directing the WLS Barn Dance and other musical and dramatic shows for the past five years.



WHAS
LOUISVILLE

Now entering our second 25 years of service to Kentuckiana

A PIONEER TODAY AS IT WAS YESTERDAY

From those 500-watt days in 1922 . . . down through a quarter century to the 50,000-watt 1A clear channel present . . . WHAS has become inseparably a part of the market it serves. The objectives, the sympathies, the labors of WHAS have been—and always will be—for the best interests of its millions of listeners. Just as 25 years ago we pioneered with the first licensed standard station in Kentuckiana, so did WHAS pioneer with the first FM station, WCJT. Continued growth through this same service to our listeners is our pledge to the future.

50,000 WATTS, 1A CLEAR CHANNEL—CBS AFFILIATE

Represented Nationally by Edward Petry and Co., Inc.

Bigger Radio Ad Budgets Evidenced By Perk-Up in Midwest Spot Buying

Chicago, Sept. 30.

An apparent increase in radio ad budgets for spot time purchases was evidenced here last week as time buyers and reps continued to clear schedules for the fall and winter seasons. Though much buying during the past month was for new accounts, most deals completed last week were augmented skeds for old clients.

Wm. Hart Adler agency set an increased list for quarter-hour transcribed show, "Smilin' Ed McConnell," to plug Aladdin Lamps starting next month and going through December. Sked lists about 40 stations scattered mostly in western half of the midwest. Agency is also distributing series of 39 five-minute platters free to dealers for airing on local stations.

New fall line upset by George Hartman agency for Hartz Mountain bird seed and Yummies, dog candy, will kick off its 15-minute transcribed show on about 60 major markets, coast to coast, early next month. Program, "Canary Pet Show," follows format developed and heard over WOR, N. Y., for the last 10 or 12 years, featuring live canary chirping. Sked extends through fall, winter and spring.

Henri, Hurst & McDonald spread the Lassie show for Red Heart dog food to 161 stations last week and is still working on another four markets. Agency has renewed the Alex Dreier newscast of 15 minutes on 18 stations for Skelly Oil for another 52 weeks starting next month. Also reset are a 15-minute news show on WDZ in Tuscola, Ill., and "Shopping With the Mrs." on WBBM in Chicago for Millnot, with expansion to another market expected within few weeks.

Ballard & Ballard also increased its budget for Obelisk Flour, feed and Oven Ready Biscuits through Henri & McDonald. Sked calls for 15 minutes of "Cullem Johnson" on Tobacco net of eight stations, five days per week; 15 minutes of "Joe Emmerson Hymn Time" in five markets; plus "Renfrew Valley Folk" on 20 stations in south and southeast with quarter hour on Thursdays and Fridays and half hour on Saturdays and Sundays.

Quaker Oats through Sherman-Marquette will plug Full of Pep feeds on an expanded list of 46 markets with half-hour transcription "Man on the Farm."

In spot announcement field, Sherman-Marquette completed the sked for Dr. Caldwell on 150 stations in 130 markets; Young & Rubicam is testing five-week campaign of station breaks and announcements for Grennan Cakes in Houston, and Putnam Dyes with H. M. Gross agency is considering testing spot announcements in Des Moines and Indianapolis. Atlas Prager, beer, via Olian, is entering new markets in Texas, and McCann-Erickson is picking minute spot outlets in Georgia for Pillsbury Flour.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"

KING'S 'ROUNDTABLE' TO EASE ACCIDENTS

Seattle, Sept. 30.

KING, local indie, is now conducting a "Traffic Round-Table" program as part of an eight-week campaign to combat traffic accidents and appeal to civic pride in maintaining Seattle's present good safety record.

Series, set to run until Nov. 2, is built around the half-hour program broadcast Sundays at 2 p.m. with stanza presided over by Traffic Judge Roy DeGrief, and including a member of the Seattle Bar Assn., a police officer and some citizen who drives a great deal every day.

Oldfield Back in Khaki As PID Radio-Tele Head

Washington, Sept. 30.

Maj. Barney Oldfield, ex-Variety mugg and ex-Warner Bros. publicist, reported back in khaki to the Public Information Division of the newly christened Dept. of the Army here, and has been tagged as chief of the radio and television section. Capt. L. G. Schmitz, until recently in the post, is leaving the army.

Oldfield had five and a half years in uniform previously, was one of the army's first parachutists, and served in public relations with Generals Devers, Bradley and Simpson, and Field Marshal Montgomery in their European commands. He organized the Press Club of Berlin, and his last task before civilian life was the ballyhoo of the 82nd Airborne Division's Victory March in New York. In the interim between uniforms, he was at Warners Coast studios for 18 months, handling the 20th anniversary of talking pictures campaign among others.

PID job reassociates Oldfield with Maj. Gen. F. L. Parks, chief of PID. They were together in Berlin.

Soaps Vs. Disks

Salt Lake City, Sept. 30.

At a meeting of the Intermountain Radio Council, held last week, council members, consisting mainly of educators and professionals, had representatives of local stations on the pan during a discussion titled "Soap Operas vs. Disk Jockeys."

Chief defense for the soaps followed the line of "the public wants them." Disk jockeys were championed by stations not carrying the strip shows, on the basis of the universal appeal of music.

Station Reps

Continued from page 23

explanatory statement on the day of NARSR's organization meeting, was greeted with much skepticism by some of the competitive reps. The CBS statement declared that Radio Sales would limit itself to a representation of 15 stations, or four more than it already had, for the remainder of 1947, but the doubting reps retorted that they had heard that story before, and that they had yet to know of a business operation that set a ceiling on its money-making and stuck to it.

In one respect the course that the talk within the rep association has been taking seems to suggest that the philosophy that Radio Sales is harping on in its solicitation of stations, is taking root. Radio Sales' presentations to station underscores the success it claims it has had in selling locally-devised programs to national advertisers and not being content with just getting a spot announcement contract.

One proposal being advanced to the rep association is that the members prevail upon their stations to set aside a block of evening time, say, a half hour, which would be made available exclusively to national advertisers with program, and not merely time, intentions. This plan, if adopted, would, obviously, meet stiff opposition from the networks. The more puckishly inclined reps regard such an idea as having the double effect of discouraging the network spots sales division from seeking membership in the association and of stymieing any further expansion on the part of Radio Sales.

The term "trend" has also come up in the huddling of station reps, but there the word has been linked with another, namely, "monopolistic." Some of the reps have voiced the warning that unless the networks were checked in their expansion of spot representation operations—it being anticipated that NBC and ABC will pick up the lead from CBS—the stations will find themselves tied more firmly to the network chariot.

'Monopolistic' Angle

The "monopolistic" angle on this score had been previously pointed out by a complaint filed by counsel for Paul H. Raymer, head of the Paul H. Raymer Co., with the FCC. Raymer's petitioning of the FCC was prompted by his loss of WRVA to Radio Sales. Columbia's statement of station rep policy was in part motivated by this protest.

Firms represented at the meeting were Avery-Knodel, Inc., John Blair & Co., Bolling Co., Branham Co., Burn-Smith Co., Forjoe & Co., Free & Peters, Headley-Read Co., George Hollingberry Co., Katz Agency, Joseph Hershey McGillvra, John E. Pearson Co., Edward Petry & Co., Radio Advertising Co., Paul H. Raymer Co., Weed & Co., and Adam J. Young, Jr., Inc.

Ivor Sharp Tells Why

Salt Lake City, Sept. 30.

Basic reason for KSL's dropping of Petry in favor of CBS Radio Sales as the station's national reps "is a hope and belief that KSL shall be able through Radio Sales to develop and sell more locally originated programs to sponsors of national products," says Ivor Sharp, general manager of the Salt Lake station.

"Some persons have expressed to us their concern about a network entering into the spot radio business," Sharp told Variety, "but we do not share their alarm. Nor do we believe the competitive situation in spot radio sales will be endangered by the small number of stations CBS will represent."

WDSU

Continued from page 23

in knowing whether an agreement in the sales contract which would have forbidden Wall or Stephens from engaging in the broadcasting business within 300 miles of New Orleans was "in the public interest." FCC further wanted to know whether any of the parties engaged in this sale had bought and sold other station properties to the point of "trafficking in frequencies" or if okay of the WDSU sale would "give approval to speculative trading in interests in broadcast licensees."

Apparently all of these innuendos were enough to discourage the buyers from going through hearing to get the station.

FMA's Code Poll

FM Assn. prexy Everett Dillard intends to poll his board of directors on their attitude to NAB's proposed new industry code, it was learned here today. Move by FM'ers follows NAB prexy Justin Miller's statement that the code is intended to cover operations of all member stations, including FM and tele outlets.

Feeling among some FM'ers appears to be like that of the independent and smaller AM operators, who say they cannot meet the competition under the commercial limitations. One Independent FM operator said he believes it is too early in the game to put FM in an "economic straitjacket." If FMA board reacts unfavorably to the code, protest may be forwarded to NAB.

Code

Continued from page 23

members to speed up their letters to meet this deadline.

2. Locally, some of the independent stations (WGAY, Silver Spring, Md., WARL, Arlington, etc.) are preparing code letters and giving some thought to idea of incorporating their collective protests in a single document. They think the commercial limitations are too rigid.

3. Leading the indies' reaction here is Ben Strouse, WWDC general manager, who has already protested the code's commercial sections in a letter to NAB prexy Justin Miller. Strouse wants a three-and-a-half minute ceiling on quarter-hour shows, with no limit fixed on plugs in five and 10-minute programs. He urges more "leeway" on plugs in want-ad and women's participation programs and that "a service announcement such as a time signal or weather forecast, the commercial part of which does not exceed 15 seconds, should be permitted adjacent to an ordinary spot or station break, and that other double-spotting be eliminated."

Strouse concluded: "We at WWDC do not believe in subscribing to any document unless we honestly feel that we can live up to it."

WFIL Is Looking Into Mystery of Weather

Philadelphia, Sept. 30.

Something is being done about the weather at WFIL with the station engaging a weather expert and planning to set up its own meteorology laboratory, where the expert will do his research.

Weather expert signed is Francis K. Davis, Jr., who served three and a half years in the Army as an Air Force weather officer. His three daily broadcasts started Monday (29), in five minute stanzas. Format includes not only forecasts, both daily and long-range, but historical and human interest data on that perpetual conversation piece, the weather.

Cleveland — WTAM's Frank Fredericks takes over on a disk show 30-minutes five days a week at 9:30 a.m. and starts the patter reading a poem daily by Lucy Lapp, WTAM switchboard operator.

KSL Switches To Radio Sales Jan. 1

KSL, Salt Lake City 50-kilowatter, formally joins the representation list of Radio Sales, CBS subsid, Jan. 1. The station has been with the Edward Petry Co. for the past 16 years and was part of the station list that launched him into the business of exclusive representation.

On receipt of the signed contract from KSL Friday (26) CBS issued a statement explaining what Radio Sales' policy would be toward the enlistment of more stations. The list has been limited to 15 stations for the current year, which is four above what Radio Sales already represents. It is understood that three of the four stations have already committed themselves orally to Radio Sales.

The CBS statement further explains how the network arrived at the specific limitation of 15. The number, it says, was based on the calculation that 15 is the most that an organization can handle if the representation is to entail personal visits of the rep organization's executives and salesmen to the stations and to assure the latters' sales concentration on the stations' local programs to national spot advertisers.

According to CBS' figures, the 10 leading indie reps have a total of 376 stations, which gives each an average of 37 stations.

Dinah—James

Continued from page 21

o'clock slot being vacated by "Ignorant."

Meanwhile deal has been set for Horace Heidt's orchestra to take over the Philip Morris slot on NBC Tuesday nights in which it now sponsors Milton Berle.

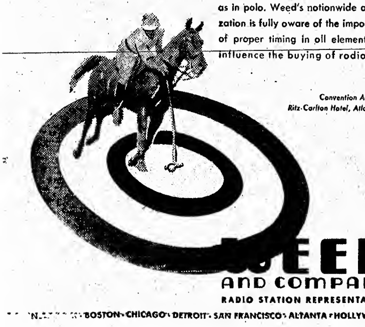
Heidt had been dickering for weeks for the Morris show, through Music Corp. of America, with which he recently signed a new contract after several years of being out of business due to a squabble with that agency. His new contract, incidentally, is supposed to have been predicated on MCA's obtaining a radio spot for him.

Heidt, who made an audition record for the Morris account several weeks ago in Hollywood, had to wait until last week for a decision on its acceptance or rejection, due to the fact that Milton Biow, head of the Biow Agency, which handled the Morris work, was abroad.

LAUGHING-STOCK
Crisp, Fresh
GAG MATERIAL
For MC's, Radio, Stage, Nite Clubs, Disc Jocks
Written by Professional Gagmen
SERIES 1 AND 2 AVAILABLE
ONLY $1 PER SERIES
SAM PERRY
'LAUGHING-STOCK'
1650 B'way, New York 19

ON TARGET

Good timing is as essential in selling as in polo. Weed's nationwide organization is fully aware of the importance of proper timing in all elements that influence the buying of radio time.



Convention Address —
Ritz-Carlton Hotel, Atlantic City

WEED
AND COMPANY
RADIO STATION REPRESENTATIVES
N... BOSTON · CHICAGO · DETROIT · SAN FRANCISCO · ALTANTA · HOLLYWOOD

Showmanship
— in Programming
— in Merchandising
— in Promotion
That's what keeps listeners tuned in
—and keeps KDYL advertisers happy!

National Representative
JOHN BLAIR & CO.

KDYL
NBC

Television Reviews

Continued from page 27

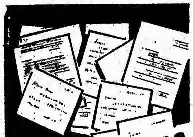
line, with longer views better for passing or kicking plays. Closeups, if used at all, should be confined to personality shots when time is called.

As for the commentators, NBC's Bob Stanton still shapes up as the best in the current tele scene. Apparently one of the few who studies his lineup before game time, Stanton in most instances came up with the name of the player participating in a play several seconds before the loudspeaker system on the field had it. In addition, he confined his remarks to pointing up pertinent points in the game instead of echoing radio announcers with too wordy a description of the proceedings.

Bob Edge, who handled the play-by-play for CBS, wasn't up to par. Numerous pauses in his commentary indicated he wasn't too sure of the players' identification. He still has a tendency, moreover, to overdo sportswriters' cliches. They may add color to an announcer's description but can also become irksome when used as prolifically as Edge uses them. He also forgot to watch the clock at period ends. Viewers wouldn't have known the first quarter had ended if the cameras hadn't cut over to the time clock at the last second.

NBC games this year are sponsored by American Tobacco through N. W. Ayer. Game opened with a neat closeup of Stanton lighting a Lucky. Plugs thereafter were confined to flash slides during intermissions and a large clock built around a blowup pack of Luckies between quarters. CBS hasn't inked a sponsor yet for the games but has signed a N. Y. car dealer Trader Horn for a 15-minute pre-game commercial. With the ebullient Horn himself carrying the commercial via interviews with celebs at the field, it wasn't too hard to take. Horn's gags, however, are extremely corny and his sales pitch marked a throwback to the worst radio commercials.

Shal.



TESTIMONIALS

We Got 'Em!

LENNEN & MITCHELL, Inc.

"I regard The Texas Rangers as one of radio's outstanding acts."

"The Texas Rangers" transcriptions of western tunes are tops in quality of content. The price is reasonable — scaled to the size of the station and market. Available, too, *at cost* is an attractive song book for give-away or self-liquidating offer.

Write or Wire for Complete Details

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION
Geo. E. Holley, Mgr. Syndicated Features

PICKWICK HOTEL, KANSAS CITY 6, MO.

Radio script writer. Immediate opening, national organization with headquarters in midwestern city. Permanent staff position. Writing assignments in national network field, established nation-wide transcribed dramatic shows, local and regional broadcasts; also promotional and public relations activities. Advancement open to individual capacity. Position held for World War II veteran. Housing opportunities are limited. Submit scripts, background resume with first reply. Address Box 116, Variety, 154 West 46th St., New York 19, N. Y.

PARADE OF SPORTS
With Gene Autry's world's championship rodeo; John Faulk, Gil Fates, commentators
Director: Bob Bendick
Approx. 157 Min.; Thurs. (25), 8:30 p.m.
FORD MOTOR CO.
WCBS-TV, N. Y.
(J. Walter Thompson)

This was the curtain-raiser on Ford's second season as bankroller of the N. Y. CBS tele station's "Parade of Sports," which in its first semester covered 61 sporting events including Madison Square Garden pro boxing, ice hockey, track meets, etc., and football and baseball games.

Autry's rodeo made for a diverting, action-filled, if rather prolonged, preem. Picking up the ridin', ropin', bronc-bustin' roundup at the Garden from its evening's start, CBS' tele cameramen trained their Image-orthicons on a procession of spectacular acts and contests, ranging from a giant square-dance by cowhands and cowgirls on horseback to the standard competitions of rodeodom.

Autry, as the star performer, was spotlighted in an act with his trick mount, Champion No. 2. When he came on for some song numbers, however, televiewers were cut out of the act, thanks to the Petrillo ban (although "incidental" music of the Garden band was aired throughout), and the station ran in about 15 minutes of musical film. Aside from this annoyance, it was a good evening's entertainment.

A major factor in the stanza's entertainment value was WCBS-TV's smart injection again of running commentary by John Faulk, who did the same stint last year. A drawling Texan who has ridden in rodeos himself, Faulk brought authentic flavor to his explanatory chore and handled it in completely easy, offhand fashion. Gil Fates, who handled some of the Ford commercials—others were on film from the studios—was on hand the rest of the time to toss in comments, ask Faulk questions about events transpiring, etc. Pair made an effective combo.

Flaws in camera work and commentaries were minor. Occasionally camera switches crossed up Faulk's comments. He repeated explanations and comments a good deal. Couple of times the camera was closeup on Autry, astride his mount, when the point of interest was the horse's footwork. On the whole, however, it was a well handled stanza.

Doan.

THIS TIME NEXT YEAR
With Frank Thomas, Leona Powers, Mary Alice Moore, Kendall Clark, Vaughn Taylor, Percy Helton, John Becker, Frank Wilson
Producer-Director-Writer: Fred Coe
Remote Director: Garry Simpson
75 Mins.; Sunday (28), 8:35 p.m.
BORDEN'S
WNBT—NBC, N. Y.
(Kenyon & Eckhardt)

Borden's closed down its television bankrolling activities Sunday (28) night with one of the most intricate and entertaining comedy-dramas yet staged in the NBC studios. "This Time Next Year," with a cast of featured Broadway actors, represents another feather in the cap of NBC staff producer Fred Coe, who also wrote and directed this one. With judicious trimming of the first act, which went inexorably slow on tele, "Time" might serve well as a Broadway vehicle.

Tale, a fantasy, revolved about an aristocratic southern politician whose 50-year dream was to build a monument to the Confederacy that would outshine Grant's Tomb. Advised by an angel during a premature death that the fates had ruled against the monument, he struck a compromise by forcing a promise from the angel—a Confederate officer—that he would help him "do away" with the Grant edifice one year from the date of his death. Scene then shifted to an actual remote pickup from Grant's Tomb, where the viewers, on the assigned date, were to be let in on what happened.

Coe's opening of the show via a supposed studio interview with the Southerner's granddaughter who told the tale via flashback, was a masterful touch. This, coupled with the pickups from Grant's Tomb, led viewers to believe the story might actually have been true. Uniformly fine work of the cast under Coe's direction furthered the illusion until at least halfway through the show.

As with previous Borden dramatic shows, the plugs were kept unobtrusive as possible so as not to destroy the story vein. Unique use of an entirely silent commercial to bridge the acts was good and might be picked up by other tele sponsors, since the pictures carried just as much weight, if not more, without words.

Stal.

WBEN-TV Preps Preem Tele

Buffalo, Sept. 30.

WBEN-TV will go on the air early this winter via the station's new television antenna just completed atop Hotel Statler. Station's transmitter will be installed in the Statler where WBEN-FM and the Buffalo Evening News' standard-broadcasting station, WBEN, are located.

Transmitter power for WBEN-TV will be 5000 watts (video) and 2500 watts (audio).

ATS Video Oscars for '47 Get Nod From Industry In Contrast to '46 Snafu

Video Oscars handed out by the American Television Society last Thursday (25) night met with much more approval throughout the tele industry than the Oscars awarded by ATS in 1946. Chief reason for what were considered wiser choices this year was that the awards committee comprised persons actually working in tele, whereas last year's committee was composed of three representatives of the newspaper wire services.

Awards went to the Electric Assn. of Chicago for "outstanding community effort to promote television;" to the Dramatists Guild "in recognition of the year's outstanding contribution to television programming;" to J. R. Poppele, Television Broadcasters Assn. prexy, for "his efforts in solving" various tele problems, and to George Shupert, former ATS prexy and homeoffice rep of Paramount's tele stations, for his "unselfish efforts in behalf of television" and the ATS.

Only point of difference in the awards lay in that handed the Dramatists Guild. Majority of industry reps believed the DG's tele efforts were confined to the single show produced last year over NBC, "Mr. Mergenthwirker's Lobblies." ATS officials pointed out, however, that the guild had formed a noteworthy precedent by approving and actively encouraging its members to make available to tele not only their past plays but also all new material.

Poppele, according to the award citation, submitted a graduated programming schedule to the FCC as a compromise to the Commission's ruling of 28 hours a week minimum operation. He also advised the adoption of a self-imposed code of industry ethics; succeeded in having rescinded a proposed 20% tax on tele receivers in public places, and spearheaded the TBA committee in overcoming objections to apartment house tele antenna installations.

Tele Followup

Tex McCrary and Jinx Falkenburg's "Swift Home Service Club" show last Friday (NBC) inaugurated a new public service for televiewers—a lost and found department for N. Y. city dogs. After Tex and Jinx interviewed a staffer of the Society for the Prevention of Cruelty to Animals on procedures followed by the SPCA in returning lost pooches to their owners, a group of dogs picked up on city streets during the previous 24 hours were paraded before the cameras for owner identification.

Idea, conceived by Broadway flacks Fred Coll and Zac Freedman, is a good one. Fact that several dog-owners phoned the SPCA during the show proves it will serve the public well. Similar stunts was tried with a single dog once by the old Standard Brands-Sponsored "Face to Face" on NBC tele but was forsaken when the show went off the air.

Tex and Jinx show, otherwise, has improved considerably since first aired some six months ago. Only daytime studio show now broadcast by a N. Y. outlet, it should be a welcome break in the chores of city housewives.

Jersey B'casters Meet

Newark, Sept. 30.

Flock of New Jersey broadcasters will get together for lunch tomorrow (Wed.) at the Downtown Club here to hash over a proposal to revive the long-dormant N. J. State Broadcasters' Assn.

Talk of the move started at the NAB convention in Atlantic City, chief motivator being Jim Howe of WCTC, New Brunswick. It's felt there are a lot of new licensees who'd be interested. FM and television ops also are being welcomed.

Austin — David R. Mackey has joined the staff of the Univ. of Texas Radio House, as production manager and instructor in drama.

Sponsors Coming Out of Woods to Pact Football Airings; U. S. Army Signs Up

Fort Worth, Sept. 30.

The U. S. Fourth Army will sponsor Southwestern Football Preview over WBAP each week preceding the broadcast of the Southwest Conference football game. The program format includes interviews with name football personalities, behind the dressing room features, latest sport news from Southwest pigskin areas and a 15-piece band. The show will run during the fall months. Frank Mills is m.c. for the airings.

Programs will also be aired over stations of the Texas Quality Network, WOAI, San Antonio, and KPRC, Houston. Breakin will be made by local announcers for local outstanding games, lineups and news. These will be handled by Jerry Lee for WOAI; Pat Flaherty for KPRC, and Hall Baake for WBAP.

Big Six in Spotlight

Kansas City, Sept. 30.

Sponsors are now flocking to underwrite football broadcasts of Big Six finally. Holland Furnace Co., has signed with KCKN, Capper 250-watter, to carry a Big Six game weekly, with Larry Ray, station's regular sportscaster, at the mike. Jack Anthony, of the announcing staff, goes along on each location to spiel color and commercials. Series teed off with the Ohio State-Missouri tussle last week.

KCMO has signed the Crown Drug Co. to air its reports on Big Six games. Walt Lochman, sports director, does the mike work. This is third straight year Crown has paid the freight on the KCMO airings. This series likewise teed off with the Ohio State-Missouri game.

KMBC and WDAF still are angling sponsors for their Big Six broadcasts. KMBC began its broadcasts with the Nebraska-Indiana fracas, with Sam Molen doing the talking.

St. Louis Finds Sponsors

St. Louis, Sept. 30.

Local stations have found bankrollers for football broadcasts with local and national games skedded for airing. The Shell Petroleum Corp. will sponsor games broadcast by KSD while the Hyde Park Breweries will do likewise for KSD-TV. These stations will pickup the Big 10 contests as well as some of the Missouri Valley Conference.

WEW and WEW-FM, the St. Louis Univ. station, will cover all of the school's gridiron clashes, with the St. Louis Trailer Sales as bankroller. The Standard Oil Co. of Indiana has inked a pact with KMOX, local CBS outlet, to sponsor games that will be played from coast-to-coast.

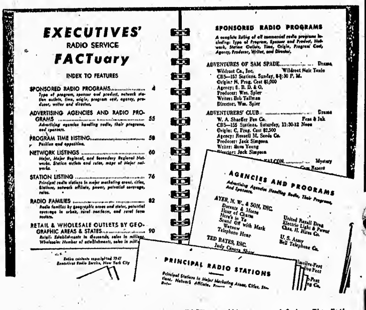
ABC's gridiron program carried by KXOK will be sponsored by the Paul Schulte Motors, while the station's local football program is bankrolled by the West End Motor Service.

NOW! Just Off The PRESS

EXECUTIVES' Radio Service FACTuary

THE BOOK WITH ALL THE IMPORTANT
FACTS and FIGURES
on RADIO and TELEVISION

Condensed { In a Handy Easy-To-Find-What-You-Want Form
{ In a Convenient Easy-to-Carry POCKET-SIZE



EXECUTIVES' RADIO SERVICE FACTuary

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Executives Radio Service, New York City

SPONSORED RADIO PROGRAMS

A complete listing of all commercial radio programs including: Type of Program, Sponsor and Product, Network, Station Outlets, Time, Origin, Program Cost, Agency, Producer, Writer, and Director.

ADVENTURES OF SAM SPADE .... Drama
Wildroot Co., Inc. Wildroot Hair Tonic
CBS—157 Stations, Sunday, 8-8:30 P. M.
Origin: H. Prog. Cost $5,000
Agency: B. B. D. & O.
Producer: Wm. Spier
Writer: Bob Tallman
Director: Wm. Spier

ADVENTURERS' CLUB .... Drama
W. A. Sheaffer Pen Co. Pens & Ink
CBS—155 Stations, Saturday, 11:30-12 Noon
Origin: C. Prog. Cost $2,500
Agency: Russell M. Seeds Co.
Producer: Jack Simpson
Writer: Russ Young
Director: Jack Simpson

AGENCIES AND PROGRAMS

Advertising Agencies Handling Radio, Their Programs, And Sponsors.

AYER, N. W., & SON, INC.
Durante & Moore — United Rexall Drug
Hour of Charm — Electric Light & Power
Here's to Ya — Chas. H. Hires Co.
Sound Off with Mark Warnow — U. S. Army
Telephone Hour — Bell Telephone Co.

TED BATES, INC.
Judy Canova Show

PRINCIPAL RADIO STATIONS

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COMPANY ....
ADDRESS ....
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Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK OF SEPT. 21

Pos. This week	Pos. Last week	Artist	Label	Song	Pub.		N.Y.	Chicago		Los Angeles		Cleveland		Minneapolis			Atlanta			Pitt	Detroit		Charlotte	Denv'r	Seattle	K. C.	Philadelphia		S. F.	St. Louis		TOTAL POINTS
							Paul Brenner—WAAT	Ernie Simon—WJJD	Bill Evans—WGN	Bill Anson—KFWB	Gene Norman—KFWB	Howie Lund—WIMO	Brooke Taylor—WJW	Leigh Kammen—WLOL	Jim Baysen—WTCN	Bill Wigginton—WCCO	Zenas Sears—WATL	Ernie Harwell—WBGE	Ken Wilson—WGST	Art Pallan—WWSW	Russ Mulholland—WXYZ	Toby David—WJR	Kurt Webster—WBT	Ray Perkins—KFEL	Bill Griffiths—KOL	Bob Kennedy—WHB	Joe Grady—WPEN	Stuart Wayne—KYW	Jack Gregson—KSFO	Rush Hughes—KXOK	Gil Newsome—KWK	
1	1	Francis Craig	Bullet	Near You	Supreme	ASCAP	2		1		2	1	9	1	3		1	1	1	1	1	1	1	1			1	1		5	1	174
2	3	Harmonicats	Vita-C	Peg o' My Heart	Robbins	ASCAP	9	8	5	1					4	7		6	4		3	8		7					1			69
3	7	Frankie Laine	Mercury	That's My Desire	Mills	ASCAP		6	3	8				7	2		4	8	5				6	4	5							63
4	5	Perry Como	Victor	When You Were Sweet 16	Shapiro-B	ASCAP			10	5							3		5			6	2	5				3			4	55
5	17	Dinah Shore	Columbia	I Wish I Didn't Love You So	Paramount	ASCAP		7				4										2	8	3	3		2					48
6	2	Tex Williams	Capitol	Smoke, Smoke, Smoke	American	ASCAP		4					8			3					9	7	9	2	10	7			2			45
7	4	Vic Damone	Mercury	I Have But One Heart	Barton	ASCAP	1	3				6							9		2						7		8			41
8A	9	Nellie Lutcher	Capitol	He's Real Gone Guy	Criterion	ASCAP		5						2								3								4	2	39
8B	34	Margaret Whiting	Capitol	You Do	BVC	ASCAP	3				8	3		9					2								6		7			39
9	11	Perry Como	Victor	I Wonder Who's Kissing Her Now	Marks	BMI			4			5		6	5			7			8			10		9			9			36
10	10	Frank Sinatra	Columbia	Ain't Cha Even Comin' Back	Sinatra	ASCAP		1																					6	1	3	38
11	..	Andrews Sisters	Decca	Near You	Supreme	ASCAP									1						5					2					5	31
12	22	Jack Owens	Tower	How Soon	Supreme	ASCAP		2						4					8								3	8				30
13A	8	Betty Hutton	Capitol	I Wish I Didn't Love You So	Paramount	ASCAP								10			8	3										7	3			24
13B	15	Freddy Martin	Victor	Lady From 29 Palms	Martin	ASCAP				3							10									3			4			24
13C	21	King Cole Trio	Capitol	I Miss You So	Leeds	ASCAP																	4		1		5		10			24
14A	..	Red Ingle	Capitol	Them Darn Fool Things	Bourne	ASCAP						2	6									5										20
14B	..	Johnny Mercer	Capitol	Sugar Blues	Williams	ASCAP					7		10							3										3		20
15	..	Frankie Laine	Mercury	Black and Blue	Mills	ASCAP				2	4																					17
16A	23	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	ASCAP															4					1						17
16B	..	Jo Stafford	Capitol	Feudin-Fightin	Chappell	ASCAP																4		6		6						16
17A	24	Tommy Dorsey	Victor	Kate	Berlin	ASCAP						7	3					9														14
17B	6	Dorothy Shay	Columbia	Feudin-Fightin	Chappell	ASCAP			9						6					10									5			14
17C	..	Dinah Shore	Columbia	All My Love	Harms	ASCAP				7			1																			14
18A	27	Johnny Long	Signature	Paradise	Feist	ASCAP							5							9	6											13
18B	18	Tony Pastor	Columbia	Lady From 29 Palms	Martin	ASCAP								5	7										8							13
18C	35	Louis Prima	Victor	Civilization	Morris	ASCAP	4	10			6																					13
18D	..	Freddie Stewart	Capitol	Sincerely Yours	Leeds	ASCAP				10							9	5	7													13
19	..	Johnny Richards	United A	Stop Your Knockin							1																					10
20A	16	Ray Block-Alan Dale	Signature	Kate	Berlin	ASCAP											2															9
20B	..	Perry Como	Victor	When Fellow Needs a Girl	Williamson	ASCAP							2																			9
20C	..	Vic Damone	Mercury	You Do	BVC	ASCAP															4						9					9
20D	..	Johnny Johnston	M-G-M	Aintcha Ever Comin' Back	Sinatra	ASCAP																				2						9
20E	..	Artie Wayne	Majestic	That's What a Heart's For	Kent-Wells	ASCAP					10	9								5												9
21A	48	Bing Crosby	Decca	Whiffenpoof Song	Miller	ASCAP			6							8																8
21B	..	Nellie Lutcher	Capitol	Hurry On Down	Criterion	ASCAP					3																					8
22A	46	Andrews Sisters	Decca	On the Avenue	Leeds	ASCAP							4																			7
22B	..	Bing Crosby	Decca	Tallahassee	Famous	ASCAP																				4						7
22C	..	Frankie Laine	Mercury	Kiss Me Again	Witmark	ASCAP												4														7
22D	..	Andy Russell	Capitol	All My Love	Harms	ASCAP																					4					7
23A	..	Eddy Howard	Majestic	Apple Blossom Time	Shapiro-B	ASCAP																				5						6
23B	..	Eddy Howard	Majestic	Kate	Berlin	ASCAP	8							8																		6
24A	..	Sammy Kaye	Victor	Echo Said No	Triangle	ASCAP											6															5
24B	..	Tony Martin	Victor	As Years Go By	Miller	ASCAP										6																5
24C	..	Claude Thornhill	Columbia	You're Not So Easy to Forget	Feist	ASCAP														6												5
25A	..	Bob Eberle	Decca	Body and Soul	Harms	ASCAP	7																									4
25B	..	Vic Lombardo	Majestic	Zu-Bi	Republic	BMI														7												4
26A	..	Frankie Carle	Columbia	And Mimi	Shapiro-B	ASCAP														8												3
26B	..	Starlighters	Mercury	Kate	Berlin	ASCAP					9								10													2
27	..	Frances Langford	Mercury	Please Don't Play No. 6	Worth	ASCAP				9																						2

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A LOT OF EYEWASH

Last year VARIETY agreed to assist in a theoretical move to curb artificial songplugging methods, the payola, "drives," the spuriously concocted "sheet," etc., by publishing "the most played songs" of the week in alphabetical order. Theory of this was to bypass the chronological breakdown of No. 1, 2, 3, etc., since it was argued that a "drive," under influence of the payola and other methods, could get almost anything "on the sheet," but if the top 30, for instance, were only alphabetically indicated, it would help eradicate an ancient Tin Pan Alley evil.

However, this philosophy has proved fallacious and VARIETY intends to resume publishing information of the top plugged songs in numerical sequence, unless there is strong evidence anew to the contrary.

The fact is that the "drive" persists; so does the payola, in one form or another. And as for the idea of not showing this or that disk company, ad agency, sponsor, recording artist, and what-have-you, which song is No. 1 in performances on the sheet, that's so much eyewash. The 1-2-3, etc., breakdown, theoretically for intra-office use, is widely swapped by publishers with outside contacts, to the degree that VARIETY abstaining from publishing said information is not only kidding the music men, but tending rather to insult the intelligence of almost all of their contacts. So, instead, of it being a pseudo-hush-hush exchange of information around Hollywood & Vine, in Hollywood, or Lindy's in New York, it may as well be made privy to all.

Abel.

N. Y. Local 802 Asks for Meeting With Cap, Par, Strand, N. Y., on Standbys

Standby situation in New York, which went out several weeks back when the Taft-Hartley law took effect, may be revived in the near future. New York local 802 of the American Federation of Musicians, which has signed contracts with the major vaude houses in N. Y., including the Capitol, Paramount and Strand, which employ name travelling orchestras in conjunction with vaude and films, is seeking a meeting with representatives of the house. It is 802's contention that the current contract, which doesn't expire until next Labor Day, should be honored as to its standby clauses regardless of the T-H act and its effect on such things.

It's probable that a meeting between 802 officials and theatre men and attorneys will be arranged some time this week. What the former will want from the theatres is not clear even to the union men, it's asserted. They want a meeting to discuss the situation.

Shuberts Sue To Stop RCA Albums Of Their Musical

Radio Corp. of America (RCA Victor) was slapped with a $100,000 damage suit brought Friday (19) in N. Y. federal court by April Productions and the Select Operating Co. (Shuberts), charging unlawful use of the title, "Blossom Time," in a record album distributed by RCA under that designation. An injunction is sought restraining further sale of the album.

Plaintiffs, owners of the operetta, "Blossom Time," also claim the defendant employed misleading advertising to promote the album and along with illegal use of the title are faced with unfair competition. In 1946, the complaint states, RCA conceived the idea of selling record albums containing songs from musical productions. It issued one on the "Red Mill," then began negotiations with a Shubert representative for reproductions of "Blossom Time" and "The Student Prince" in album form, but the deal was never finalized.

It's further charged that in the May 23, 1947, issue of Life Magazine an RCA advertisement stated that "Al Goodman, conductor of 'Blossom Time,' now brings you 10 songs from the operetta." But, the Shuberts allege, these songs were not from the actual stage production. They also charge that, as a result of the RCA album sales, prospective customers of the operetta would be discouraged from attending performances.

Errol Garner, local jazz pianist who came back home in August for a month at the Mercur Music Bar, Pitt, and then stayed four more weeks apparently has decided to stick around for a while longer. He signed a new two-month pact with downtown spot, extending through end of November.

Chi Femme Symph Assn. Goes Into Bankruptcy

Chicago, Sept. 30.

The Woman's Symphony Orchestral Assn. of Chicago tossed in the bankruptcy sponge last week, listing assets of $5,736 and debts, mainly wages, of $19,676.

Assn., founded 20 years ago, sponsored several concerts annually. Its income was derived from public subscription and admission charges.

British Decca Into Competition in U.S. With Ex-Affiliate

Decca, Ltd., British recording company which for years was in the financial background of the U. S. Decca company, apparently is going into competition in this country with its former affiliate. English Decca outfit is behind the new London Gramophone Co., which recently opened offices in New York and will soon begin distribution here of disks cut by British star performers under a London label.

Tootie Camarata, former musical director for U. S. Decca, is deeply involved in the new setup. He conducted music for many of the 22 sides to be ready for release about Nov. 15, two of which were made by the Kingsley Symphony Orchestra under his direction. Other disks in the initial shipment are by Ambrose's Orchestra, Gracie Fields, Ann Shelton, Vera Lynn, et al. They are all 10-inch and will sell here for 85c. They are being pressed in England by Decca, Ltd., expressly for distribution in this country. Incidentally, the disks are claimed to be exceptional technically, in that they provide reproduction up to 14,000 cycles, which isn't too far from double the reproductive accuracy of the average U. S. pop disk (not classical, however, such as RCA-Victor's Red Seal, Columbia's Masterworks and Decca's more expensive platters).

At one time, Decca, Ltd., and the U. S. Decca firm operated by Jack Kapp were so closely entwined that E. R. (Ted) Lewis, of the British outfit, was chairman of the Kapp firm's director board. He pulled out and relations were severed some time ago.

JAMES TO COME EAST AGAIN AFTER XMAS

Harry James will come into the eastern territory again for one-nighters and possibly location work soon after the first of the year. This will mean he will have made four junkets east within 12 months as against the one comparatively brief hop a year ago.

James goes into the Palladium Ballroom, Hollywood, next Tuesday (7), following Jimmy Dorsey, for six weeks. He then comes east for a run at the Clicks Club, Philadelphia, opening Nov. 23. Thereafter he works only four or five one-nighters on the way home for the holidays. After that he comes east again.

King Opens Concert Tour In Mpls. to Hot B.O. Take

Chicago, Sept. 30.

Wayne King opened his concert revue in Milwaukee and jammed more than 6,000 mustomers into the Milwaukee Auditorium at a $3.60 top. Take was estimated at over $10,000. King carries Perry Franks and Janyce, dance team; King Choir, four boys and four girls, plus his vocalists Nancy Evans and Ken Stevens.

Concert tour will hit 43 cities ending in Springfield, Ill., Nov. 1.

AFM Officially Tells of Changes In New Mgt. Rules

American Federation of Musicians last week officially advised booking agencies and bandsmen about the changes agreed upon at last June's annual convention in Detroit, namely shortening terms of management contracts. Agency people received the information officially only the middle of last week though the new rules had been made effective as of Sept. 15 and the letters that cited the changes were dated as of that day.

New terms call for contracts to run a maximum of five years, with two-year option, as against the prior seven years with three-year option. Too, a bandleader is allowed to cancel an agency contract with due notification if he is not offered bookings for four consecutive weeks. Further, an agency may not attempt to renew a contract before the final two years of its existence.

While these changes were decided upon at the June convention, they did not come up for ratification before the entire delegate group at the meet. They were pushed aside and mulled during meetings of the AFM executive board and executed via powers given to AFM prexy James C. Petrillo to act as he sees fit on any items that the convention itself did not judge.

Insertion of the changes of the rules, incidentally, were cited in VARIETY immediately after the convention had adjourned.

Guy Lombardo Band Helps Tee Up World Series With Concert

Pre-game ceremonies yesterday (Tuesday) for the World Series opener at the Yankee Stadium, New York, included a half-hour Guy Lombardo band concert. His outfit accompanied Helen Jepson, who sang the national anthem.

Orchestra's appearance at the ball park's center field flagpole was a goodwill gesture, entirely cuffo, with Lombardo paying his men scale as per union rules. Concert is also slated to be done prior to today's (Wed.) game. Band is due in the Waldorf-Astoria, N. Y., Oct. 13.

HEIDT INTO N. Y. CAP AFTER 1ST OF THE YEAR

Horace Heidt's orchestra has been booked into the Capitol theatre, N. Y., it's first Broadway stand since prior to the date several years ago when Heidt broke up his combo as a result of an argument with Music Corp. of America. He goes into the Cap after the first of the year, following Tommy Dorsey.

Heidt debuted his new combination at his own Trianon ballroom, Los Angeles, last weekend. He set it up several weeks ago in anticipation of the delivery of a radio show, upon which a new contract with MCA was said to hinge. Heidt got the radio show—for Philip Morris—late last week. He starts sometime in December, in the spot now occupied Tuesday by Milton Berle.

Bob Burton Teaches

Bob Burton, new v.p. and resident attorney of Broadcast Music Inc., in New York, will again teach this fall. He resumes for the third consecutive year a special course at City College of N. Y. titled "Copyright and Business Practices of the Publishing and Entertainment Industries."

Sessions are calendared once weekly lasting 100 minutes. They're conducted at CCNY's downtown branch.

Outside Arbitration May Be Needed To Settle 2 Points in ASCAP-Radio Pact

Arbitration from outside sources may be resorted to by the committees representing the American Society of Composers, Authors and Publishers and radio interests as a means of ironing out two facets of the attempt by the two factions to work out an extension of the current contract between them. While it's emphasized that relations surrounding ASCAP-radio negotiations for extension of the contract beyond the Dec. 31, 1949, expiration date have been extremely amicable through a series of meetings thus far, the inability of the network and independent-station factions within the radio group to agree on two items may bring about the outside arbitration.

Dispute concerns the responsibility for payment on a commercial basis of programs that are originated by a network station as sustaining shows and are sold locally by chain outlets. In the past, ASCAP has been paid for the use of music on these programs on the basis of the lower network rate. But, it contends that under such circumstances it should be paid the higher commercial rate when such a program is sold locally. Both radio factions agree that ASCAP has a case, but neither can agree as to whether the network or the local outlet should be responsible for the extra revenue.

ASCAP's next meeting with the radio people, on Oct. 15 in New York, may settle the question without recourse to outside adjudication, but it's held unlikely. And ASCAP feels that the situation has gone far enough, that in the seven years since the current contract with radio has been in existence it has lost a total of $1,500,000 in revenue on these fractional differences.

Another angle of radio programming ASCAP doesn't like is the spot announcement so used at the end of a sustaining show as to infer that the sponsor of the briefie paid for the preceding or subsequent time.

Ingle's 'Tim-Tayshun' Earning Him N. Y. Nitery

Red Ingle's hillbilly orchestra of seven men and a girl, which made a rep with the "Tim-Tayshun" ("Temptation") disk it clicked with on the Capitol label with Jo Stafford months back, is headed for New York. Outfit has been booked into the Chicken Roost, Broadway nitery, by the William Morris agency. He'll open on an as-yet undesignated date in December.

On his way east, Ingle is playing a string of theatre dates. He's working the two weeks preceding the N. Y. location at the Oriental theatre, Chicago, at $6,500 guarantee, and has a stand at the Plantation, Houston, to cover before that.

Meanwhile, most major agencies are looking closely into the hillbilly field for talent. They see the rising tide of popularity for that type of performer as a gold mine of commissions. Up until now, none of the top booking outfits bothered much with the field, figuring it amounted to peanuts in the overall scheme of things. Another item that awakened them to the possibilities in the corn-crooners and guitar-twangers was the two-day concert by Ernest Tubb and his unit at Carnegie Hall, N. Y., almost two weeks ago, which grossed a fat $9,500.

Midwest Ballroom Ops Assn. Elects Geer As Prez Vice Carl Fox

Des Moines, Sept. 30.

Larry Geer, Ft. Dodge, promoter, was elected president of the Midwestern Ballroom Operators' Assn. at the group's 1947 meet held here last week. Geer, who had been secretary-treasurer, succeeds Carl Fox, Mason City. Kenneth Moore, Chicago, was elected vice-president; Bill Wittig, Kansas City, Mo., secretary, and Alice McMahon, Indianapolis, treasurer.

Of nine directors named (two Iowans), Tom Archer, of Des Moines, was re-elected for three years, and Verle Sissel, Oelwein, elected for two years.

Midwestern Ballroom Operators' Assn. was formed about four years ago, the Iowa Ballroom Operators' Assn. being the nucleus. Approximately 150 persons attended the annual meeting held here.

ASCAP Offers to Negotiate

Chicago, Sept. 30.

Midwest Ballroom Operators Assn., flush from its victory over the American Federation of Musicians in the Form B contracts case, drew an offer at its annual convention in Des Moines from the American Society of Composers, Authors and Publishers to negotiate new contracts on a blanket-membership basis. This is a step the Assn. has long sought, instead of the individual contract plan now in effect. Members, some of whom own several ballrooms of the same size, assertedly had to pay different fees according to location, and they didn't like it.

On the other hand, BMI, represented by Harold Ornstein, made first pitch to the ops for a contract, pointing out the recently made Karzas ballroom contracts. Iowa men referred both the ASCAP and BMI deals to a special music committee, headed by Tom Archer.

ANTI-ASCAP SUIT UP IN OREGON OCT. 15

Louis Frohlich, general counsel for the American Society of Composers, Authors & Publishers shoves off for the Coast, Oct. 11, to handle argument before the Oregon supreme court on anti-ASCAP law, which is currently up on appeal. Tentative date for hearings before the state court has been set for Oct. 15 in Olympia.

Action on appeal is a declaratory one brought by ASCAP against restaurants, taverns and theatres to recover licensing fees. Basis of suit is a claim by ASCAP that it has complied with the anti-ASCAP law by filing specified data on its activities. Society won in the lower court and the restaurant and theatre operators thereupon appealed.

Provisional Tie With Promoters Gets T. D. Nixeroo

Tommy Dorsey has run into a unique situation due to the close tieup between the operation of his orchestra and the conduct of his transcribed disk jockeys shows, which are now used commercially on more than 150 stations throughout the U. S., Hawaii and Puerto Rico. Several indie stations in small towns have approached him on the idea of their promoting alone, or co-promoting with him, dances in auditoriums in their territory so as to capitalize on the obvious exploitation value of such a tieup.

Dorsey has either turned these bids down already or will do so on the theory that in almost every area there is a dance promoter who would resent a radio station's turning its hand to running a dance, or Dorsey's cooperation with them in such a venture.

As it stands now, Dorsey's box-office value is receiving great impetus from the natural and designed exploitation emanating from and built around his disk shows. When he hits towns for regularly promoted dances in which there is a station carrying his shows, he is profiting nicely from the efforts of the outlets in his behalf. For example, he played Fresno, Cal., a couple weeks ago and the station there carrying him had a blimp flying overhead advertising his programs and his dance. Others have gone just as far.

This has resulted in Dorsey racking up some unusually high b.o. figures in the west and midwest. All told, it's figured that one year on the air with his transcribed shows will amount to 50,000 hours, probably more radio exploitation than any name performer is getting.

LEEDS' COWBOY XMAS-ER

Leeds Music has scheduled a unique approach to the popularity of cowboy tunes. It is publishing a tune called "A Cowboy's Xmas Song," said to be the first song in that category constructed with Xmas lyrics.

'Peace Pipe' Song Means Anything But Peace for Pubs, Recording Men

There have been many hassles over songs, recording release dates, etc., in the past year between music publishers and recording companies, but few of the arguments match the career of a song called "Pass the Peace Pipe." On the restricted list about two years, the tune was recently released for publication again, and so the fun began anew.

Roger Eden, Ralph Blaine and Hugh Martin penned it more than two years ago. They showed it to Dinah Shore, then with RCA-Victor, and she liked the song so much she recorded it for the label. At that time, the writers apparently had not placed it for publication. Subsequently, and before Miss Shore's disk was released, they sold it to Metro for a picture. Then, when Victor applied for a license for her disking, Metro delayed a few days, then rejected Victor's bid for an okay (okay was necessary since this was the first recording of it). Metro had decided to work it into the "Ziegfeld Follies," then in the planning stage, and didn't want the tune marketed until the film was almost ready for release. Victor was forced to recall thousands of disks, which it had shipped to distributors when anticipating the license. And then Metro didn't use it in the film and the tune laid on the shelf—along with Miss Shore's recording.

Metro recently used the tune in its forthcoming "Good News" film. That started another hassle. It seems Max Dreyfus' Chappell Music had had a deal with the producers of the show when it was on Broadway and this agreement called for Chappell to publish the show's music when and if it was made into a picture—including any other music inserted into the film thereafter. That meant "Pipe" went to Chappell instead of a Metro publishing house.

Now that "Good News" is to be released, Chappell went after all recording companies recently to disk the song. Victor, having had the Dinah Shore master for so long, dug it up and copied the lyric and music from it when it couldn't get copies of the tunes early enough from Chappell. It assigned the recording of the tune to Beryl Davis and also is going to market the long-delayed Shore version. By doing this, it had Miss Davis' version and the Shore arrangement ready for release by last week.

Since other diskers didn't have copies and didn't have a master around from which to copy the tune, they are behind Victor in getting the song out. This led Jim Conkling, Capitol artists and repertoire head, to squawk last week to Dick Powers, Metro music division head, about Victor's jump on the field. He wants a hard and fast release date placed on the song to enable companies rival to Victor to catch up. But Powers can't do that—Chappell owns the tune.

Meanwhile, Miss Shore is now with Columbia Records and the latter is going to record the song with Kay Kyser—not Miss Shore.

Disk Jockey Reviews

JAZZBO JAMBOREE
With Al Collins
2 Hours; Mon. thru Sat., 4:30 p.m.
Sponsors: Co-op Commercial
KNAK, Salt Lake City

When Al Collins switched to KNAK, indie 250-watter, from a Mutual outlet here, he tied in with a station that was running a solid last in local Hoopers. Right now KNAK's afternoon Hooper is in a close battle for first and a good share of the credit goes to Collins.

Defying the current trend away from swing, Collins sticks strictly to disk in the groove, softening up occasionally with ballads by such singers as Billie Holiday. His line of patter is on the easy side, no punch, but plenty of "between you and me." His lingo is as hep as his music, but the stuff is a solid click with his listeners. One of his chief appeals is the fact the listener can never be too sure of just what's coming next.

Commercials are supplied by the sponsor or agency, but that's no guarantee they'll go on the air the way they were written. Collins kicks them around, in a manner reminiscent of Henry Morgan. But, like Morgan, he sells, and that seems to be the answer.

On paper the appeal of Jazzbo Jamboree should be right down the bobby sox alley, and there's little doubt the tune-ins are heavy with the high school set. But Collins' ability to get action on such sponsor items as cinder-blocks is an indication he has an adult audience too. He's definitely a personality, and keeps his show in his hip pocket from beginning to end. On the rare occasions when he sells a commercial straight, he does a solid job, without the use of pear-shaped tones. *Berl.*

MUSIC SHOP
With Toby David
60 Mins; Mon. thru Fri., 5 p.m.
Participating
WJR (CBS), Detroit

Using a free, easy style generally spiced with sharp humor, Toby David's twice daily programs (he also does Night Watchman Shows, 11:20 p.m. to 1 a.m.) are finely balanced to meet the demands of both the younger set with an ear for the jive and the elders who lean to the sweeter side. David's delivery is chatty and highly informal and his peculiar laughs at his own mistakes have become almost a feature of his airings. A master of dialects, David frequently goes into an imaginary argument with himself over requested tunes—and it all but steals the show. It is not uncommon for him to hum along with a record and so improve it that he is swamped with requests as to the label.

A former professional wrestler and football coach, David's soft voice and humor belie his 210 pounds and sixfoot frame.

David refuses to force his preference in records on his listeners, so if Toby has a favorite style of music it is still a secret to his audience. He answers all requests promptly by playing the disks required.

Tex Williams' Top Dates Due to 'Smoke'

Wide popularity of Tex Williams' Capitol disking of "Smoke, Smoke, Smoke" is getting him important money for forthcoming theatre dates, being booked by Harry Romm. Williams is set to start a string of midwest, east and southwest theatre dates Oct. 9 at the Oriental theatre, Chicago, and the following week at the Orpheum, Omaha. Later, he goes into the Interstate time in Texas.

Williams, backed by an 11-piece cowboy band, is getting guarantees of $4,500 weekly against percentages.

Jimmy Spitalny to Contact For Stevens Music in N.Y.

Pittsburgh, Sept. 30.

Jimmy Spitalny, son of Maurice Spitalny, the local radio maestro, and nephew of Phil Spitalny, who gave up his own band here a couple of months ago to try his luck on the coast as a nitery single, has decided to try something else. Young ex-Army officer found going pretty rough in the cafe field in the west and is coming east again to be a contact man in N.Y. for Stevens Music.

He'll work out of Manhattan but will cover, among other territories, the one embracing Pittsburgh for the Charlie Spivak-Jack Osfeld firm.

Richards Seen Joining Bourne

Bill Richards, who quit as head of Columbia Records' Hollywood branch several weeks back and who has been in New York ever since, will in all probability join Saul Bornstein's Bourne music publishing setup when he returns west this week. Richards has been east visiting relatives and vacationing since quitting Cap and if he does go with Bourne he'll headquarter on the Coast, but divide his time fairly evenly with Bourne's N.Y. office He'll be the company's general manager.

Bornstein has been looking for a general manager ever since Jerry Johnson quit as professional manager several months ago to shift to Southern Music. Bourne said at the time that Johnson would not be replaced until he could find a man to take over running of the business almost completely and leave him with more free time.

Col. Bigs West

Ted Wallerstein, president of Columbia Records, and Manie Sachs, v.p. and head of artists and repertoire, leave New York for the Coast Oct. 18. It's their usual annual trip and they'll be west about four weeks.

Columbia's Coast factory is approaching the point where it will begin operation. This and artist relations takes Wallerstein and Sachs west.

Jocks, Jukes and Disks

By George Frazier

Buddy Clark and Irving Berlin combine their admirable talents with great effectiveness in Clark's Columbia recording of Berlin's "The Freedom Train." Song is a fine one; it has abundant guts. It's fortunate that Columbia assigned Clark to make it. He's an extraordinary singer. There was a time when we felt, almost unalterably, that Sinatra was the best of the male vocalists, but we've changed our mind.

Best Bets

Ballad—"A Fellow Needs a Girl" and "So Far" (Frank Sinatra) and "That's All I Want to Know" (Dinah Shore).

Rhythm—"The Freedom Train" (Buddy Clark).

Latin-American—"Un Poquito de Amor" (Noro Morales).

Hillbilly — "Let's Ride That Plane" (Homer Briarhopper).

Hot—"St. Louis Blues" (Albert Ammons), "Echoes of Harlem" (Cootie Williams), and "I Can't Escape From You" (Benny Carter).

Dance — "Playmates" (Ray Herbeck).

Clark has all the qualities that belong in a male singer—vigor, resonance, enunciation, and great style. "The Freedom Train" happens to be a vigorous song—full of conviction, full of splendor—and Clark makes the most of it. This is a good record.

"Sincerely Yours," on the reverse, seems an understandable but unsuccessful attempt to duplicate the popularity of Clark's "Linda." After the manner of the earlier release, Clark suddenly stops singing and begins to talk. It's rather n.s.g.

Woody Herman's "Civilization" (Columbia) is an engaging treatment of the number. Herman performs it humorously without, at the same time, neglecting its sociological implications. He is developing into quite a pleasant vocalist and the juke boxes should investigate the talent he displays in "Civilization." As much, however, cannot be said for the reverse, "Boulevard of Memories," which he struggles with—without conspicuous success.

Dizzy Gillespie makes records, too. Gillespie, who wears a goatee, is something of a Messiah to certain underprivileged jazz critics. We have no quarrel with their position. If critics happen to like goatees, it is their inalienable right to praise them. However, a musician should be judged primarily upon what he plays rather than what he grows. Gillespie's Musicraft of "Dizzy Atmosphere" sounds to us very unimportant. He is a vastly accomplished technician on the trumpet and he achieves some murderous effects, but just what he is trying to convey is a real puzzle. This is re-bop and while it's playing don't mind if we go out and feed the birds. "All the Things You Are," on the other side, is a great deal more rational, but it still falls far short of the inspirations of such trumpeters as Bobby Hackett, Bill Davison, Cootie Williams, Muggsy Spanier, and a slew of others.

The Harmonicats is one group that excites even less than Dizzy Gillespie, but let's be realistic. The kids have a following. This week they turn up on the Universal label with "I Love You" and "My Gal Sal." This bracketing should do business. If the planned revival of "Little Jessie James" meets with any great success, you will probably be hearing "I Love You" on the Wurlitzers. The Harmonicats' is the version you'll undoubtedly be hearing first.

Noro Morales, now enjoying a huge vogue because of his "Wo' hoppen?", has two agreeable new Majestic faces. They are "Pan, Pan, Pan," a guarchia, and "Un Poquito de Amor," a beguine. Morales' present popularity probably won't be increased by either side (since his public now expects the comic touch) but either of them can stand on its own. "Un Poquito de Amor" happens to be a rather lovely thing.

Suggested Programs

"It Looks Like Rain in Cherry Blossom Lane"—Bobby Hackett (Vocalion).

"Blue Skies"—Maxine Sullivan (Okeh).

"A Foggy Day"—Fred Astaire (Brunswick).

"Oh, What a Beautiful Mornin'"—Alfred Drake (Decca).

"Some Sunny Day"—Eddie Condon (Decca).

"Come Rain, Come Shine"—Margaret Whiting (Capitol).

"Stormy Weather"—Duke Ellington (Columbia).

Dinah Shore's "That's All I Want to Know" is healthy sentiment, but Miss Shore's enunciation—or lack of it—sometimes makes it inexplicit. It is backed up by "Lazy Countryside" from Walt Disney's "Fun and Fancy Free." Miss Shore handles the tune quite well. Accompaniment on both faces is by Sonny Burke, who is another man worthy of extensive treatment in any piece on the Westons and the Stordahls. Burke is one of the very best in his field.

Wax Facts

Ray Herbeck's "Playmates" and "Tiss Me or Ya Dotta Det Out" (the year's most offensive song title) aren't likely to cause any commotion among the more discriminating, but they achieve their purpose—which is to provide danceable stuff... Benny Carter, certainly one of the giants of jazz, has a Capitol coupling of "I Can't Escape From You," the fine Leo Robin and Dick Whiting oldie, and "Prelude to a Kiss." It would be presumptuous to expect this disk to sell in any quantity, but it's a natural for jazz fans. Bandleaders can also learn a thing or two about a reed section by listening to it. Also in the jazz field, there is Albert Ammons' Mercury of "Shufflin' the Boogie" and "St. Louis Blues." They're both done quite well. Aside from hot fans, jocks should find them a nice change of pace... If you're interested in hearing a trumpeter who makes Dizzy Gillespie sound pointless, hear Cootie Williams' Majestic of "Sweet Lorraine" and "Echoes of Harlem." This is inspired. It is also on a technical level with best of Dizzy . . . A man named Homer Briarhopper and His Dixie Dudes enliven the hillbilly field with their Mercury of "Let's Ride That Plane" and "Walkin' in the Rain." "Let's Ride That Plane" should do quite handsomely in the locales where men are reputedly men.

10 Best Sellers on Coin-Machines

1.	NEAR YOU (3) (Supreme)	Francis Craig	Bullet
2.	LADY FROM 29 PALMS (4) (Martin)	Freddy Martin	Victor
		Andrews Sisters	Decca
3.	WHEN YOU WERE SWEET 16 (11) (Shapiro-B)	Perry Como	Victor
		Mills Bros.	Decca
4.	I WONDER WHO'S KISSING HER NOW (3) (Marks)	Perry Como	Victor
5.	PEG O' MY HEART (17) (Robbins)	Harmonicats	Vitacoustic
		Three Suns	Victor
6.	THAT'S MY DESIRE (23) (Mills)	Frankie Laine	Mercury
		Sammy Kaye	Victor
7.	TALLAHASSEE (6) (Famous)	Crosby-Andrews	Decca
		Vaughn Monroe	Victor
8.	I HAVE BUT ONE HEART (4) (Barton)	Vic Damone	Mercury
		Frank Sinatra	Columbia
9.	SMOKE, SMOKE, SMOKE (8) (American)	Tex Williams	Capitol
		Phil Harris	Victor
10.	FEUDIN' AND FIGHTIN' (8) (Chappell)	Dorothy Shay	Columbia
		Tex Beneke	Victor

Coming Up

YOU DO (BVC)	Dinah Shore	Columbia
	Margaret Whiting	Capitol
I WISH I DIDN'T LOVE YOU (Paramount)	Betty Hutton	Capitol
	Vaughn Monroe	Victor
I WANT TO BE LOVED (Paramount)	Benny Goodman	Capitol
	Beryl Davis	Victor
KATE (Berlin)	Eddy Howard	Majestic
HURRY ON DOWN (Criterion)	Nellie Lutcher	Capitol
ON THE AVENUE (Leeds)	Andrews Sisters	Decca
	Carmen Cavallaro	Decca
WHIFFENPOOF SONG (Miller-Schirmer)	Bing Crosby	Decca
APPLE BLOSSOM WEDDING (Shapiro-B)	Buddy Clark	Columbia
	Sammy Kaye	Victor
ALMOST LIKE BEING LOVE (Fox)	Frank Sinatra	Columbia
	Margaret Whiting	Capitol
NAUGHTY ANGELINE (Simon)	Dick Haymes	Decca
	Art Lund	M-G-M
BLACK AND BLUE (Mills)	Frankie Laine	Mercury
KOKOMO, IND. (BVC)	Bing Crosby	Decca
	Dinah Shore	Columbia
ECHO SAID NO (Lombardo)	Elliot Lawrence	Columbia
	Sammy Kaye	Victor
ASK ANYONE WHO KNOWS (Witmark)	Margaret Whiting	Capitol
CUMANA (Martin)	Freddy Martin	Victor
PEGGY O'NEILL (Feist)	Harmonicats	Vitacoustic
SUGAR BLUES (Williams)	Johnny Mercer	Capitol
BALLERINA (Jefferson)	Jimmy Dorsey	M-G-M
	Vaughn Monroe	Victor

[Figures in parentheses indicate number of weeks song has been in chart.]

Oldie Novelties' Comeback

"Feudin' and Fightin'," a current top selling tune, has an origin worthy of its title, according to Lane. Song originally was done in an Olsen & Johnson show, "Laffin' Room Only," at the Winter Garden, N. Y., in December, 1944, jointly produced by O&J and the Shuberts. Latter, at odds with the American Society of Composers, Authors and Publishers, notified various radio stations not to play the number. Thereupon Lane brought suit against the Shuberts—an action which still is pending in the courts.

"Feudin'" lay dormant, while Lane was fightin', until last summer when ASCAP queried him if he would give the Bing Crosby program permission to perform it. Dorothy Shay, who had somehow acquired a copy, vocalled the number. Result of the broadcast was that Lane received calls from some six publishers two days later who said they had inquiries from jobbers. Song originally was copyrighted under the Bregman-Vocco-Conn (Triangle) imprint, but later was taken back by Lane. In a deal with Max Dreyfus, he set up the Mara-Lane Music Corp. this year to publish the tune with Chappell as sole selling agents. "Feudin'" is now among the top 10 sheet music and coin-machine sellers. Lane, incidentally, wrote the music and collaborated with the late Al Dubin on the lyrics.

Another novelty number likely for revival on the strength of recurrent plugs is the oldie mock ballad, "Saloon." Apparently feeling the tune lacked the dignity of his usual high quality ballads, the late Ernest R. Ball cloaked "Saloon's" authorship in the nom-de-plume of Roland E. Llab (spell it backwards). George A. Whiting collabed. Evelyn Knight has been prominent in reviving "Saloon."

Mose Gumble Dies on Train to H'wood; Plugger, 71, a Tin Pan Alley Legend

By ABEL GREEN

Mose Gumble completed the cycle Saturday (27), when he died in Elkhart, Ind., on the 20th Century, en route to Hollywood. The cycle started over 71 years ago in the same state—he was born in Seymour, Ind. When the veteran music man left New York on the day before he told Herman Starr, head of the Warner Bros. music interests, for whom he worked, that he "was on my way to Heaven." Gumble was referring to California, which he favored, both climactically and as a songplugger's delight because so many of the well-knowns with whom Gumble enjoyed cordial relations for almost a half century were domiciled there.

Gumble's crack about "heaven" was to dissuade Starr and Mack Goldman, general professional manager of Remick, from insisting he shouldn't make the trip as they felt it might a bit too arduous for him. Gumble suffered a stroke two and a half years ago, and in the past two years concentrated on the standards (revivals, etc.), but insisted on going out nights to plug despite Starr's urgency to the contrary.

Funeral services are this morning (Wed.) at Riverside Memorial, N. Y., at 11:45. Gene Buck will deliver the eulogy.

The music man was removed from the 20th Century in Chicago after the porter found him in his compartment. In past two years he was meticulous about never locking his bathroom or bedroom, either at home or during business, and when traveling he would instruct porters, valets, et al. that the door was always open and to "look in on me." Gumble apparently died in his sleep.

Guided Some Greats

Gumble was a legend in Tin Pan Alley. He was one of the kingpins at Remick's in the pre-Warner Bros. days, where his contacts with the show biz greats in musicomedy, vaudeville and cafes were limitless. As a pulse-feeler of popular music tastes he was the business brains behind some of the all-time hits. He nurtured the Gus Kahns and Raymond Egans, helped spawn George Gershwin, Vincent Youmans and Herbert Spencer, charmed the top single men and women into giving public utterance to their wares. Gumble was particularly a fave with the femme headliners. His personality contacts with Nora Bayes and Grace LaRues, etc., made him invaluable to Jerome H. Remick. This was also in the pre-WB era. When the "Hollywood gold rush struck Tin Pan Alley, resulting in Warner Bros. buying up a pool of copyrights (merged into its Music Publishers Holding Corp.), Gumble joined with (the late) Walter Donaldson and Walter Douglas in forming DD&G. While producing a couple of hits such as "Little White Lies" and "You're Driving Me Crazy," the firm ultimately had to sell out to Bregman, Vocco & Conn.

Though Gumble helped found the Music Publishers Contact Employees and songpluggers assumed the more dignified handle of "contact men," Gumble took pride in being called a songplugger. "You ask Irving Berlin what he is, and he'll tell you with pride that he's a songwriter—

(Continued on page 44)

Jack Mills' Month Stay To Set Up London Branch

Jack Mills, who sailed Friday (26) on the Queen Elizabeth is due to sail back from London in a month, i.e., Oct. 25. During the interval he plans setting up his branch operations abroad.

H. T. Watkins is his new London rep, but before any further expansion plans are undertaken, Mills wants to o.o. the local scene personally.

L. A. Agent In 100G Suit Vs. AFM and Execs

Hollywood, Sept. 30.

Lee Soble, agent and band booker, Friday (26) filed suit against American Federation of Musicians, James C. Petrillo, Local 47, J. K. Wallace, 47 prexy and John TeGroen, v-p of the local, for $100,000, in Los Angeles Superior court. Action claims conspiracy and unlawful restraint of livelihood.

A booker for 12 years, Soble lost his franchise in May, 1945, without explanation, he claims. License was restored in August during the House labor sub-committee hearings, on the eve of the agent's appearance as a witness. Soble says he has never been informed of the reasons for the loss of his franchise.

Russell E. Parsons, attorney handling a Burbank theatre suit against the AFM is handling the case for Soble.

Jerome's New-Style

Henry Jerome debuts a new-style "sweet" orchestra next Tuesday (7) at Herman Schubert's Pelham Heath Inn, N. Y. Style is somewhat similar to the old Hal Kemp approach.

Jerome has been working for months at Childs Restaurant, Times Square, N. Y., with his old band, meanwhile perfecting the new one.

'Serenade' Song Spells Trouble

Morris Music, which last week acquired the tune, "Serenade of the Bells," via its purchase of the Warock catalog from Johnny O'Connor, who had assigned the tune to Warock from his Woodward firm, may wind up in a legal argument for its pains. Feist, which is publishing a song titled "Miracle of the Bells," has been discussing a course of possible action about the "Serenade" case with Janney's attorneys, O'Brien, Driscoll, Raftery & Lawler.

It seems that some months ago Al Goodhart and Kay Twomey brought to Harry Link, of Feist, a tune titled "Miracle of the Bells," admittedly based on Russell Janney's best-selling book which Lasky-McEwen has filmed for RKO release. Link turned the tune down due to the fact that the book's author and Father Joe Conners were then collaborating on a song which later was taken by Lasky-McEwen for inclusion in the film. It carried the book title, too. Janney warned all publishers at the time that he was writing a title song and any other based on his book would be fought legally.

Later, Goodhart and Miss Twomey apparently handed their song to O'Connor, who set up the Woodward firm to hold it, and the title was changed to "Serenade of the Bells," but the lyric line of "Miracle of the Bells" was allowed to stand. Sammy Kaye recorded the tune thus for Victor, and the disking created so much demand for sheet sales that various publishers began trying to find the owner of the Woodward firm, who was then unknown but who turned out to be O'Connor.

Getting bids from all sides for the song, O'Connor, who had been trying to sell the Warock firm, transferred the tune there and offered the package for sale. E. H. (Buddy) Morris concluded a deal with him on the Coast for approximately $80,000.

Now Feist is in a huff over the fact the "Serenade" song beat its own title song to the market and apparently is becoming a success and wants to fight it. It claims that O'Connor's setting up of Woodward strictly for the purpose of holding the "Serenade" song was strictly a method of dodging a refusal of acceptance on the title from the Music Publishers Protective Assn. (Woodward did not become a MPPA member), which already had Janney's "Miracle" title on file.

BRABEC TO MCA

Irving Brabec was added to Music Corp. of America's salesman staff in New York last week. He will work in the location and small band department.

Brabec was formerly with the McConkey Agency, Chicago, and Frederick Bros.

Best British Sheet Sellers

(Week Ending Sept. 25)

London, Sept. 26.

Now Is the Hour	K. Prowse
Sorrento	Ricordi
Chi-Ba-Ba	Sun
Guilty	F. D. & H.
People Will Say	Chappell
Little Old Mill	Dash
I Believe	Morris
Mam'selle	F. D. & H.
Old Spanish Trail	P. Maurice
Garden In the Rain	Connelly
Sun In the Morning	Berlin
What a Beautiful Morning	Chappell

Second 12

Heartaches	Connelly
Souvenirs	L. Wright
Anniversary Song	Connelly
They Say It's Wonderful	Berlin
Gal In Calico	Feldman
Marianne	Southern
Time After Time	Morris
Donegal	Leeds
Try Little Tenderness	Connelly
Lovely World and You	Cinephonic
My Adobe Hacienda	Southern
First Love My Last Love	Dash

'Albums' Test Case—and 'Okla!'

This suit by the Shuberts over the "Blossom Time" album is a test case for all the disk companies, especially in light of the recently growing practice of issuing albums of this or that show, with or without the original casts. It started when Jack Kapp waxed the "Oklahoma!" album with the original cast, but since then selections from past and present musicals have been put together, tied in naturally with a new or currently revived production of the shows on Broadway.

Incidentally, "Oklahoma!" has sold 900,000 sets at $5 each—or $3 wholesale—and when it hits 1,000,000 albums Richard Rodgers and Oscar Hammerstein 2d have promised Decca prexy Kapp "the biggest party you ever saw."

The idea of one album proving a $5,000,000 gross commodity—or $3,000,000 volume sales to the wholesalers, meaning Decca—is in itself something historic. For Rodgers & Hammerstein, Max Dreyfus and their Williamson Music Corp., which publishes the "Okla!" score, this 1,000,000-album seller represents $240,000 in royalties, since the six disks (12 sides), at 2c royalty per side, represent 24c royalty to the songsmiths.

In Winning 'Candy' Case, Abeles Establishes 2 Music Biz Precedents

A novel court maneuver obtained a dismissal for Robbins Music Corp., during the past week, of the action instituted against it by Maceo Pinkard and Edna Alexander over the 1944 song "Candy." In 1927, Pinkard and Miss Alexander had contracted with W. C. Handy for the publication of their song, "Sugar," but early in 1944 they instituted action against Handy for the return of the song, upon the ground that he had failed to sustain its commercial value. In April, 1944, before the Handy action was determined, Robbins acquired the song from the writers and Handy, for an advance of $3,500.

In October, 1944, Leo Feist, Inc., a Robbins affiliate, published "Candy," which became one of the outstanding hits of that year. Pinkard and Miss Alexander then instituted an action in the N. Y. supreme court against Robbins on the theory that Feist was controlled by Robbins; that there was substantial similarity in both the lyric and music of the two songs, and that "Candy" derived its title from the lyric of "Sugar"; that while "Candy" had been extensively exploited by Feist and achieved tremendous popularity, the royalties received by plaintiffs from "Sugar" had been only $160.56; and that if Robbins had exercised its best efforts in exploiting "Sugar" instead of "Candy," plaintiffs would have received substantial royalties; by reason of which plaintiffs were entitled to the same royalties for "Candy" as Robbins had contracted to pay them for "Sugar," which they computed to be at least $25,000.

Julian T. Abeles, of Abeles & Bernstein, tried the case for Robbins before a jury. Plaintiffs introduced testimony that Jack Robbins, then head of the Robbins group, had promised immediate top exploitation for "Sugar." Plaintiffs put on Abe Olman (the Robbins group's top man) to establish the relationship between Feist and Robbins, and Phil Kornheiser (formerly with the Robbins group) to establish that he sent a letter to plaintiffs promising exploitation for "Sugar."

Legal Twist

Abeles then sprung the surprise move of introducing his entire defense through plaintiffs' witnesses, Olman and Kornheiser, through whom he proved that while "Candy" was a popular song, "Sugar" was a "popular standard"; that a "popular standard" is never exploited as a current popular song, unless a public demand for its revival is created by a record or motion picture; that of 25,000 popular standards in the Robbins, Feist and Miller catalogs, only 10 were ever revived as current pop plugs, and in each instance by a record or motion picture; and that accordingly when Robbins took "Sugar," it could not have been anticipated that it would be exploited as a popular song until interest was revived by a record or motion picture.

Abeles further established, through the same witnesses, that 130 songs with the same basic idea and theme, had been copyrighted since 1876, of which nine had been published by Feist and Robbins; that it was a common practice for songs to be simultaneously published, with the same basic idea and theme of lyric and melody; and that Olman had recently printed editions of "Sugar," in anticipation of any one of a number of recordings (obtained by him since the institution of the action) giving the song impetus. Abeles then moved at the end of plaintiffs' case to dismiss, upon

(Continued on page 44)

RCA to Begin Disking 'Shoes' Score Oct. 12

RCA-Victor has set Oct. 12 as the date on which it will begin recording the cast of the "High Button Shoes" musical for release in album form. Company also has acquired the rights to record the Richard Rodgers-Oscar Hammerstein show, "Allegro," now in Boston, but no date has been set for the recording.

Victor, incidentally, got up a $15,000 advance for the rights to both shows, against royalties. For the guarantee, the producers in each case agreed to hand over to Victor all component parts of the shows for recording. Expenses are covered by the producers out of 15G advance.

ASCAP Asks U.S. To Include BMI On Any Decree

Dept. of Justice is faced with a demand by the American Society of Composers, Authors & Publishers that it bring in Broadcast Music, Inc., radio-birthed rival of ASCAP, as a defendant in the anti-trust suit which the Government brought recently to halt signing of international exclusivity contracts. That's the reason for the protracted negotiations between ASCAP and the D of J on a consent decree which was submitted to Government legalities some time back but still remains to be inked.

ASCAP's attorneys have told the Justice Dept. that they're willing to endorse a decree which wipes out the exclusivity deals, but that they'll fight the case through the courts if BMI isn't compelled to agree to the same limitations. While the Society concedes that the Government case may be sound in its attack on the overseas deals, there's no intention of coming to a deal on a consent decree which would tie its hands, but leave BMI free to engage in the same practices.

ASCAP is all the more insistent because its officials feel that BMI was the prime mover behind the bringing of the action. D of J has indicated a willingness to include BMI on the decree and the time lag has been attributed to behind-the-scenes jockeying by the Government to win a voluntary decree from BMI.

START ALLOCATING FOREIGN ASCAP COIN

Foreign royalty coin received by the American Society of Composers, Authors and Publishers for distribution to writers and publishers, which was not supposed to have been distributed for weeks yet due to the tremendous task of dividing the funds, is ready for mailing. As a matter of fact, initial checks from the approximate $900,000 backlog of foreign coin will go out to ASCAP members this week.

Committee which supervised the distribution of the money, the majority of which is going to writers, allocated the coin on the basis of member classifications as of 1940 and 1941, and thereby was able to complete the distribution much sooner than expected.

RECORD RAINFALL: "APRIL SHOWERS" BREAKS A MILLION!

AL JOLSON JOINS DECCA "MILLION RECORD" CLUB

Mr. Show Business is right where he belongs—up on top as a new member of the Decca "Million Record" Club.

With the sale of over 1,000,000 records of "April Showers," Al joins fellow club members Bing Crosby, the Andrews Sisters, the Mills Brothers, Ella Fitzgerald, the Ink Spots, Dick Haymes, Carmen Cavallaro, and Ted Weems.

Congratulations, Al Jolson!

P.S. Al's first album of songs he made famous has already passed 900,000 . . . and is now on its way toward 1,000,000.

Exclusively on

DECCA RECORDS

Songs With Largest Radio Audience

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of September 19-25, 1947

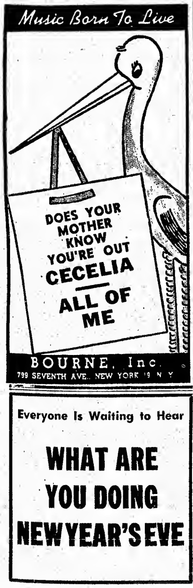
Ain'tcha Ever Comin' Back	Sinatra
All Of Me	Bourne
Almost Like Being In Love—*"Brigadoon"	Sam Fox
An Apple Blossom Wedding	Shapiro-B
As Long As I'm Dreaming—†"Welcome Stranger"	Burke-VH
Ask Anyone Who Knows	Witmark
Come To the Mardi Gras	Southern
Don't Tell Me	Robbins
Echo Said "No"	Lombardo
Feudin' And Fightin'	Chappell
Fun And Fancy Free—†"Fun And Fancy Free"	Santly-Joy
I Have But One Heart	Barton
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I Wonder Who's Kissing Her Now	Marks
Je Vous Aime—†"Copacabana"	Crawford
Just An Old Love Of Mine	C-P
Kate	Berlin
Lady From 29 Palms	Martin
Lazy Countryside—†"Fun And Fancy Free"	Santly-Joy
Naughty Angeline	Simon
Near You	Supreme
On the Avenue	Leeds
On the Old Spanish Trail	Maurice
Peg O' My Heart	Robbins
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
Tallahassee	Famous
That's My Desire	Mills
Whiffenpoof Song	Miller
You Do—†"Mother Wore Tights"	BVC
You're Not So Easy To Forget	Feist

The remaining 19 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

All My Love	Harms
As Years Go By	Miller
Cecilia	ABC
Christmas Dreaming	Leeds
Deep Valley—†"Deep Valley"	Remick
Every So Often	Warren
For Once In Your Life	Dreyer
Freedom Train	Berlin
Just Plain Love	Morris
Kokomo, Ind.—†"Mother Wore Tights"	BVC
Love And the Weather	Berlin
My Heart Is a Hobo—†"Welcome Stranger"	Burke-VH
Old Devil Moon—†"Finian's Rainbow"	Crawford
The Old Ferris Wheel	Goldmine
Story of Sorrento	Pemora
Tennessee	Stevens
Too Marvelous For Words	Harms
What Are You Doing New Year's Eve	Famous
When You Were Sweet Sixteen	Shapiro-B

†*Filmusical.* **Legit Musical.*

Marjorie Hughes, daughter of Frankie Carle, and wife of his pianist, Hugh Backenstoe, quit as vocalist of her father's band in midwest to return to Coast to await birth of her first child.


Music Born To Live
DOES YOUR MOTHER KNOW YOU'RE OUT CECELIA
ALL OF ME
BOURNE, Inc.
799 SEVENTH AVE., NEW YORK 19 N Y

Everyone Is Waiting to Hear

WHAT ARE YOU DOING NEW YEAR'S EVE

20TH LAYS OUT 8-10G FOR 'AMBER' DISKS

Hollywood, Sept. 30.

A new twist in the exploitation of high-budget films cropped up here last week when it became known that 20th-Fox had laid out between $8,000 and $10,000 to underwrite the recording of the music of "Forever Amber," which RCA-Victor will release in album form on a royalty basis. Music involved is the 450-page, 118-background score from the film, written by David Raksin. Victor has reduced it to six movements of three minutes each for its album.

Raksin directed the orchestra which recorded the music for Victor. He used 90 men and at current recording rates that represented a lot of coin. But, in view of the fact that 20th probably will spend plenty in exploiting "Amber," the amount that went into the recording is merely fractional. 20th won't get any return on it either unless the album sells well and royalty payments cover the disbursement.

Pathe Now Handling Most N.Y. Indies Diskers

Pathe studios in New York, leased last year by Capitol Records soon after they had been remodeled into one of the most up-to-date disking layouts in the east, now do the majority of N.Y. indie disk company recording dates. Several months back, Capitol, which had an exclusive lease on the studios, decided to throw open the facilities to other companies because the amount of cutting it did there with its own artists did not justify their cost, which, with engineers, etc., on full salary week in and week out, ran pretty high.

Now, in addition to the comparatively few dates with Capitol artists, all of the cutting sessions by Musicraft, Signature, Regent and Apollo are done in the new studios, along with occasional dates by other companies.

Clinton's Hub Break-In

Larry Clinton, who's returning to the band wars after some years' absence, will break in the new combo on a brief location date at the Symphony Ballroom (formerly Raymor), Boston, followed by six college dates. Symph opening is set for Oct. 28 and, following the one-nighters, Clinton goes into Frank Dailey's Meadowbrook, Cedar Grove, N. J., Nov. 11 for six weeks.

Clinton's new band is based on an idea he has been playing with for months, and the leader, who once headed the No. 1 b.o. band of the country, still will not divulge the instrumentation. Combo is made up of 10 or 11 pieces; that's all that's known.

Christensen Into Mus-Art Agency

Howard Christensen, who has been accepted as a member of the new Mus-Art agency ever since the formation of the latter late last year, but who remained outside the organization due to personal management contracts, gave up all pretense last week in Chicago and joined the agency. He had delayed becoming a member of the new outfit due to the fact that American Federation of Musicians regulations forbid management and booking at the same time by one man or agency, and Christensen's management contracts remained in force until now.

Moving into Mus-Art was cued by fact that Christensen's pacts with Jimmy Dorsey, Jimmy Joy, Ted Weems and Sherman Hayes either expired or were cancelled by mutual consent. He will follow the original plan for him at the time Mus-Art was set up, which calls for him to be a roving talent-finder and troubleshooter for the agency, working out of Chicago. He will spend time in New York with Jack Whittemore and Al Gazely, who head that branch, and on the Coast with Lyle Thayer, who operates the western branch.

Christensen's giving up of his management of the Weems orchestra alleviates a situation with Music Corp. of America. At the time Weem's old disking of "Heartaches" shot to the top of the disk heap and he became a strong b.o. property as a result, Christensen became Weem's personal manager. MCA, knowing of Christensen's connection with Mus-Art, though to all appearances he wasn't involved with the agency, refused to do business with him. MCA's theory was that in conducting Weems' business through him, Christensen might learn certain things which would be relayed to Mus-Art. And it didn't release Mus-Art anyhow, since the latter is made up of ex-MCA men. Situation went to the AFM for clarification, and the latter ruled Christensen had a valid contract, which MCA could not disturb.

Incidentally, the contract between Jimmy Dorsey and General Artists Corp. expired Monday (29) and nothing has been definitely decided about where he will go. Mus-Art has an authorization on Dorsey for one-nighters and locations, and Harry Romm, New York theatre booker, is handling him for theatres. Both arrangements are temporary.

ED ROGERS NAMED EXEC AT MUSICRAFT

Musicraft Records, which has been slowly tieing up the ends of its reorganization program, meanwhile releasing new disks, added executives to its staff recently. Edward J. Rogers, formerly with World Broadcasting, where Musicraft's president, Jack Meyerson, came from, was named Meyerson's assistant. William Fortgang is the new assistant treasurer; Robert T. Schomer, last with Signature Records, takes over as head of the label's Ossining, N. Y., pressing plant, and Dan Edelman is promotion and publicity chief.

Musicraft only a few weeks back received the last of the coin for which it had been negotiating to help float the reorganization plans set up and okayed months ago, and from all appearances is finally ready to go back into business on a fuller scale.

Accepted Pub-Writer Payoff Formula Seen Unlikely to Undergo Change

It's unlikely that there will be any change in the accepted royalty formula used for years between music publishers and songwriters, despite the negotiations going on between the Music Publishers Protective Assn. and the Songwriters Protective Assn. over a new contract. Last week's (26) meeting between the committees of both organizations spent most of its time going over the writers' original demand for a sliding scale of royalties, which the publishers stymied.

Writers wanted 2½c a copy for the first 100,000 sheet sales, 3c for the next 100,000 and 3½c for the third 100,000. This plan was rejected flatly by publishers and the writers then discussed a flat 4c a copy. However, the setting of a figure such as this was opined as a possible violation of Sherman anti-trust laws, and attorneys for both sides are looking into such a possibility. The 3c royalty now accepted by the publishing biz as standard procedure, incidentally, is not hard and fast. It has been established by precedent, not rule. It varies, too, with film and musical show scores up to as much as 6c per copy.

JOHNSTONE IN PUB BIZ WITH BMI DEAL

Jack Johnstone, former head of Tommy Dorsey's Embassy Music in New York, is going into the publishing business for himself via a deal with Broadcast Music, Inc. Johnstone has set up Johnstone, Inc., through a financial arrangement with BMI and goes to work immediately with a tune titled "Why Does It Have to Rain on Sunday."

New firm will have reps in Chicago and Los Angeles.

BMI Pin-up Sheet

HIT TUNES FOR OCTOBER
(On Records)

A GIRL THAT I REMEMBER (BMI)
Tex Beneke—Vic.* • Victor Lombardo—Maj.*
Tammy Tucker—Col.*

CASTANETS AND LACE (Republic)
Sammy Kaye—Vic. 20-2345 • Bob Houston—MGM 10074

COME TO THE MARDI GRAS (Peer)
Xavier Cugat—Col. 37556 • Freddy Martin—Vic. 20-2288
Victor Lombardo—Maj. 7243 • Fernando Alvares—Sig. 15145
Guy Lombardo—Dec. 24156 • Dinning Sisters—Cap.*

FORGIVING YOU (Mellin)
Harry James—Col. 37588 • Johnny Johnston—MGM 10076
Sammy Kaye—Vic.*

HILLS OF COLORADO (London)
Guy Lombardo—Dec. 24179 • Robert Scott—Mercury 3069

I WONDER WHO'S KISSING HER NOW (Marks)
Perry Como—Vic. 20-2315 • Ted Weems-Perry Como—Dec. 25078
Ray Noble—Col. 37544 • Dinning Sisters—Cap. 433
Jean Sablon—Vic. 25-0101 • Danny Kaye—Dec. 24110
Dick Robertson—Dec. 1512 • Ben Yost Singers—Sonora 1084
Four Vagabonds—Apollo 1055 • Jack McLean—Coast 8002
Frank Froeba—Dec. 23602 • Bobby Doyle—Sig. 15057
D'Artega—Sonora 2012 • Foy Willing—Maj. 6013
Joe Haward—DeLuxe 1036 • Marshall Young—Rainbow 10002
Joseph Littau—Pilotone 5132 • Jerry Cooper—Diamond 2082

JUST AN OLD LOVE OF MINE (Campbell-Porgie)
Billy Eckstine—MGM 10043 • Dick Farney—Maj. 7248
Tommy Dorsey—Vic. 20-2371 • Peggy Lee—Cap. 445
Doris Day—Col. 37821

LOLITA LOPEZ (Encore)
Freddy Martin—Vic. 20-2288 • Dinning Sisters—Cap. 433

SMOKE! SMOKE! SMOKE! (That Cigarette) (American)
Tex Williams—Cap. 40001 • Phil Harris—Vic. 20-2370
Lawrence Welk—Dec. 24113 • Deuce Spriggins—Coast 263
Johnny Bond—Col. 37831

TENNESSEE (Stevens)
Blue Barron—MGM 10058 • Chalie Spivak—Vic. 20-2422

THE STORY OF SORRENTO (Pemara)
Buddy Clark-Xavier Cugat—Col. 37507 • Bobby Doyle—Sig. 15079

WAIT'LL I GET MY SUNSHINE IN THE MOONLIGHT (Vanguard)
Ginny Simms—Mercury 3014 • Four Chicks & Chuck—MGM—10048
Jack McLean—Coast 8009 • Fay Willing—Maj. 6013
The Mel-Tones—B & W 852

*Soon To Be Released.

Coming Up

AS SWEET AS YOU (Regent)
DO A LITTLE BUSINESS ON THE SIDE (Valiant)
LAST NIGHT IN A DREAM (Brightlights)
MADE FOR EACH OTHER (Peer)
THAT MISS FROM MISSISSIPPI (Dawn)
THERE'LL BE SOME CHANGES MADE (Marks)
WHAT EVERY WOMAN KNOWS (BMI)
WHO PUT THAT DREAM IN YOUR EYES (Stuart)
ZU-BI (Republic)

BROADCAST MUSIC INC.
580 FIFTH AVENUE • NEW YORK 19 N Y
NEW YORK • CHICAGO • HOLLYWOOD

Coast One-Night Biz Booms as Top Names Get Out on the Road

Hollywood, Sept. 30.

One-nite band biz all along the west coast has soared to war-time peaks again. Whereas one year ago the bottom had dropped out and promoters were scurrying for shelter and orchestras were migrating eastward, the hue has become so roseate agencies are notifying their N. Y. superiors that this looks like the happy hunting ground (not the elephant dying ground) for bands during autumn and winter.

The shot-in-the-arm has been supplied by such names as Duke Ellington, Harry James, Tommy Dorsey, Stan Kenton and Woody Herman, who suddenly and rotatively decided to go out on gig junkets. There also is an important factor—in fact, dancery patrons in the medium-size and small towns had been rather starved for personaling name orchestras.

Stan Kenton commenced 25 one-niters over weekend, with a stand at Balboa Beach. Tour was as large as Kenton sought, asking his usual $1,750 against percentage and banking as usual on the latter. Last spring, when Kenton was red hot (and this is his territory), he could squeeze only 21 gigs along the Coast; other names were getting far fewer than that.

Agencies are finding that promoters who went into hiding last year are bobbing up again, hence the expansion in playdates. Surge started in August, although somewhat quietly, when Duke Ellington ran off a socko tour of 23 stands. Some observers thought at the time the Ellington tour was a freak, in that no other bands were around, but now the big bands are dove-tailing after one another and all are doing well.

15 Best Sheet Sellers

(Week Ending September 28)

Title	Writers	Publisher
NEAR YOU	(Francis Craig-Kermit Goell)	Supreme
WONDER WHO'S KISSING HER	(Will M. Hough-Frank Adams-Joseph Howard)	Marks
WHEN YOU WERE SWEET 16	(James Thornton)	Shapiro-B
I WISH I DIDN'T LOVE YOU	(Frank Loesser)	Paramount
LADY FROM 29 PALMS	(Allie Wrubel)	Martin
APPLE BLOSSOM WEDDING	(Nat Simon-Jimmy Kennedy)	Shapiro-B
PEG O' MY HEART	(Alfred Bryan-Fred Fisher)	Robbins
YOU DO	(Joe Myrow-Mack Gordon)	BVC
FEUDIN' AND FIGHTIN'	(Burton Lane-Al Dubin)	Chappell
THAT'S MY DESIRE	(Carroll Loveday-Helmy Kresa)	Mills
I HAVE BUT ONE HEART	(Johnny Farrow-Marty Symes)	Barton
WHIFFENPOOF SONG	(Meade Minngerode-George Pomeroy-Tod Galloway)	Miller-Schirmer
ON THE AVENUE	(Harold Rome-Fred Freed)	Leeds
ALMOST BEING IN LOVE	(Alan Jay Lerner-Frederick Loewe)	Fox
KATE	(Irving Berlin)	Berlin

Local 47's Wallace Takes a Health Rest; Memphis Prez, Too

Hollywood, Sept. 30.

J. K. "Spike" Wallace, longtime prexy of American Federation of Musicians' Local 47, has taken an indefinite leave of absence to regain his health. Wallace for some time has been suffering from a heart condition and high blood pressure, and when Congressional sub-committee was here early last month, prexy was excused from testifying at probe into workings of union.

Board of directors of the local has voted Wallace his full salary weekly during period away from desk. He will be away a minimum of three months.

Another 'Spike' Ill

Memphis, Sept. 30.

R. L. (Spike) Lesem, business agent for the Memphis Local of the American Federation of Musicians, resigned last week because of ill health. He will be on salary on a leave-of-absence basis until Jan. 1, 1948, with the musicians' local settling a cash sum upon him thereafter in lieu of his pay for the year 1948. His contract does not expire until 1949.

Orville Bond, local music store owner, was elected by the board of directors to serve until the end of this year. A full-time successor will be named at the annual election in November.

Lesem had been the local union leader since 1933, but was missing from his office for most of this year because of illness. Bond had been acting in his stead since June.

Monica Lewis Signed By Decca for 2 Years

Monica Lewis has signatured a Decca recording contract, but Ray Bloch isn't going along as her musical backer-upper. Bloch remains at Signature although he has been widely recording for Decca's subsidiary World Broadcasting, and in fact has 30 more transcriptions to do for World. Miss Lewis' Decca negotiation was on-and-off, but now finally consummated with Herb Gordon of that company. It's for two years.

Enric Madriguera is another new Decca waxer, just signed.

Coast Disk Indie Sinks

Hollywood, Sept. 30.

Typical of straits in which indie outlets find themselves is the auction sale today (Tuesday) of Master Recorders. Entire works is going under the hammer.

Master, property of pair of ex-GI's, was one of the newer outfits unable to weather the drop in business.

Midwest College Band Dates Hit Best Pace in Yrs.

Chicago, Sept. 30.

Midwest college band bookings are heaviest in the last decade with many smaller schools going in for big name bands for the first time and others keeping the purse strings tight. In the past, colleges were splurging if they booked more than three or four name orchestras a year, but now, in several cases some universities are bringing in as many as three a month. Purdue, as an example, is booking three, tying in with home football games and a basketball game. The Indiana institution already has lined up Elliot Lawrence and Johnny Long. A month ago the school brought in the Olsen & Johnson revue for two smash b.o. performances and skedded a repeat date for next year.

Though several schools have cut entertainment budgets they have been able to buy good bands at lower prices by scheduling dates on a Monday, a dead night anyway. This way, band can work as high as 10 school dates a month. Outside of territory favorites, entertainment buyers are keeping close to the disk favorites.

Iowa State bought Ray McKinley for three dates last spring for $6,000, but this fall (Oct. 24-25) they are paying $7,500 for the two days. Stan Kenton also gets $2,500 for a stand there Nov. 8. Raymond Scott flies in from San Francisco for a U. of Missouri date Oct. 18 at $500 more than last year. Duke Ellington is the first colored group to crack Texas Christian U, Fort Worth, where he works Oct. 11.

Regional groups are reaping a harvest at the same time. Many of the schools predominantly ex-GI are buying them rather than big names. Bands with local air time are getting as high as $1,250. Gay Claridge, who built up on three years of air remotes at the Chez Paree, Chi bistro, is getting that sort of dough, while other bands range from $300 up. Ivy circuit in the farm belt is buying more orchs than ever before, but outside of few instances are keeping below the thousand mark. If grain prices stay up, bookings for spring should be heavy; but if the bubble bursts they ain't gonna dance no more.

N. Y. Palladium Keeps Name Policy With Elgart

Palladium ballroom, New York, which went in for a semi-name band policy last year with Herbie Fields' orchestra and others, and subsequently was threatened with a suit by the Hollywood Palladium on an alleged name infringement, is again going for a big-band policy. Les Elgart's orchestra, which has played the New Yorker hotel, N.Y., and other major dates, opened an indefinite date there last week.

Elgart recently closed a run at Rustic Cabin, Englewood Cliffs, N.J.

Music Pubs Up Tree On Cutting Terms To Lyric Magazines

Music publishers apparently are betwixt and between the idea of reducing the terms of contracts signed by them with Lyle Engle and the Charlton organization, by which the latter two firms secure the rights to publish pop-song lyrics in magazines. Since the sheet sales slump started last spring, both lyric distributors found the circulation of their mags going downhill fast. And they found themselves saddled with commitments to pay major publishers stipulated amounts yearly for the publication rights to lyrics that no longer were as saleable as they were when the pacts were made. As a result, the companies were forced to seek concessions.

While Charlton and Engle have managed to secure reductions of terms with some pubs, some amounting to as much as 25-30%, other publishers are being stubborn. They feel that the mag companies made a deal and should stick to it.

At their peak, the two lyric outfits were paying more than $750,000 annually to music pubs for lyric rights, a particularly sizeable sum since the mags did business mostly with only the major publishers.

Morrow Gives Up Orch; Back to Radio Work

Buddy Morrow, one of the outstanding trombonists in the music business, gave up his orchestra last week and will return to radio studio work in New York. He disbanded his outfit, after several years of constant struggling, to return to the relative security of radio work, in which men of high calibre can earn up to $800 weekly and more. He will be in the Lucky Strike "Hit Parade" orchestra, being organized here by Hank Ross for conductor Axel Stordahl, when the latter comes east with Frank Sinatra and Doris Day for 10 weeks of airing from N.Y.

Morrow's decision to give up his orchestra undoubtedly was influenced by the rather tough winter all secondary bands will be forced to face. Agencies are finding it increasingly difficult to book anything but the topmost names at the moment, and as time goes on others figure to follow Morrow out of existence.

Apollo Record label inked Barton Bros. to wax ticket last week.

Oscar Moore's Quitting Of King Cole Trio Due To Wrangle Over Coin

Oscar Moore, who quits King Cole Trio after combo celebrates 10th anniversary with concert at Carnegie Hall, N. Y., Oct. 18, will thus climax long series of wrangles with Nat Cole. He also will be giving up one of top incomes of any sideman in nation, for guitarist in past year has earned $57,000 with Cole. His deal, with that of third member of the combo, Johnny Miller, calls for a percentage of the unit's earnings. Aside from all other income, for example, Cole Trio got $96,000 in royalties from Capitol Records last year. Last month, when trio started eastward trek from Hollywood, Cole and Moore had a super-spat, reportedly over amount of arranging Moore was doing.

Carlos Gastel, manager of combo, tried to smooth matters by suggesting that Moore and Miller confine selves strictly to playing, scrapping percentage deals, with Moore drawing $750 and Miller $500 weekly the year around. Both nixed, but discord continued, precipitating the guitarist's decision to pull out.

Irving Ashby Replaces

Chicago, Sept. 30.

Oscar Moore, guitarist with the King Cole Trio, leaves the combo Oct. 20 to open Coast record shop and join his brother's outfit, The Three Blazers. Irving Ashby replaces Moore.

Blowers Solos With Long Island Spot

Johnny Blowers, former jazz drummer with Eddie Condon's orchestra, has gone into business for himself. He debuted a jazz niche in Astoria, L. I., recently, taking into his new spot a band composed of widely known tooters, including trumpeter Max Kaminsky, trombonist Herb Windfield, pianist Phil Della Penna, and bassist Iry Manning.

Quartet will form the regular band, but each Wednesday Blowers will import for his Johnny Blowers Club top names of the jazz field.

SMOKE!
SMOKE!
SMOKE!
(That Cigarette)
AMERICAN MUSIC, INC.
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Garet Romoro, 55 W. 42 St., N.Y.C.

Wedding Bells
(Are Breaking Up That Old Gang of Mine)
Al Blank and His Harmonica (Rainbow No. 50093)
•
Black and Blue
Frankie Laine (Mercury No. 1026)
•
If It's True
Johnny Desmond-Page Cavanaugh Trio (Victor 20-2312)
Cootie Williams (Majestic 1165)
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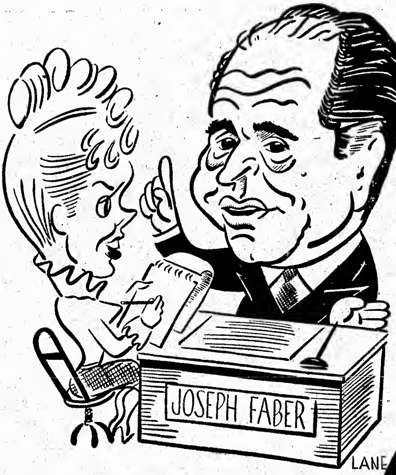
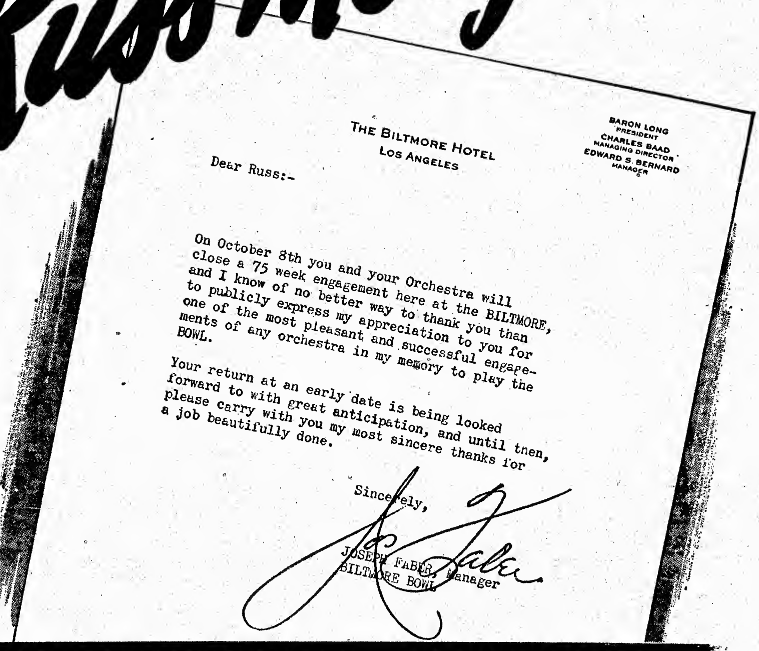


MISS SECRETARY...

TAKE A LETTER

TO

Russ Morgan



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LOS ANGELES

BARON LONG
PRESIDENT
CHARLES BAAD
MANAGING DIRECTOR
EDWARD S. BERNARD
MANAGER

Dear Russ:-

On October 8th you and your Orchestra will close a 75 week engagement here at the BILTMORE, and I know of no better way to thank you than to publicly express my appreciation to you for one of the most pleasant and successful engagements of any orchestra in my memory to play the BOWL.

Your return at an early date is being looked forward to with great anticipation, and until then, please carry with you my most sincere thanks for a job beautifully done.

Sincerely,

Jo Faber

JOSEPH FABER, Manager
BILTMORE BOWL

BILTMORE BOWL

BILTMORE HOTEL • LOS ANGELES
FEATURING AMERICA'S FOREMOST DANCE ORCHESTRAS

Inside Orchestras—Music

An example of the methods used by songwriters and minor recording firms in creating synthetic demands for obscure songs, in the hopes that major publishers will become interested and buy them at high advance prices, as cited in VARIETY two weeks ago, is evident in the history of a current hit. It seems that in the area where this song was born a relative of one of the writers headed a company which had quite a number of salesmen on the road at all times. These salesmen were instructed to go into record shops in each town they hit and ask for copies of the tune. In this way a demand for the song was created. Later, when 5,000 copies of the song were distributed to the stores, which had ordered them on the basis of the requests, the disks were bought up by the salesmen. Later, when the tune spread to N. Y. the company which pressed them handed N. Y. dealers 100 copies on consignment (some who know of the circumstance claim they were for free). Of course, in this instance, the tune that was pushed in this manner had something to back up the pattern—public appeal. And it went on to become a hit. Many others do not.

One of the newest songs to reach for popularity in the Los Angeles area—via a disking by Frances Langford for Mercury—gives a unique twist to the striving of songwriters, artists and record companies for coin machine attention. This one is based on coin machine popularity and its lyric ties in nicely. It's called "Please Don't Play No. 6 Tonight", the lyric citing a disappointed romance awakened by a nostalgic tune in that position on a diskbox. Bobby Worth, writer of "Lazy Countryside" for the current Walt Disney "Fun and Fancy Free" film, also penned "No. 6", and the reaction in the L. A. area to Miss Langford's disk has led him to establish a New York office for his own Bobby Worth Music Co., which is publishing the tune. Nat Freyer has been put on in N. Y. to promote the song in the east.

Just as Decca turned over "Near You" to Bregman, Vocco & Conn for fuller exploitation, after jointly owning the copyright in their Supreme Music—which is a setup, a la Mood Music, wherein Decca is partnered with Shapiro-Bernstein—it's likely that the disk company may do the same thing with "My Next Romance". This is a Tony Martin disk oldie, waxed for Decca some years ago, but which the platter company plans reissuing. Incidentally, Ruth Lowe, who wrote "I'll Never Smile Again", coauthored "Next Romance". Miss Lowe has since retired as a songsmith for marriage and a family in Toronto where she now makes her home.

Santa Claus is approaching loaded with old Christmas songs. Feist goes to work on "Santa Claus Is Coming To Town," Mayfair for "I'll Be Home For Christmas," Berlin, "White Christmas," Oxford, "That Christmas Feeling," Peter Maurice, "Christmas Island" and Burke-VanHeusen, "Christmas Song." Leeds Music has come up with the only new holiday ditty, "Christmas Dreaming," not to mention BVC's "Jingle Bells" and many others.

A private favorite, with Oscar Hammerstein 2d, of the "Show Boat" score is the little known song, "It Still Suits Me", which he wrote with Jerome Kern. Bing Crosby and Lee Wiley's disk version for Decca has just been released and when that company puts together a "Show Boat" album, as it plans doing in the near future, it will back "Old Man River" with "Suits Me", per Hammerstein's suggestion.

From Hollywood!

THE MODERNAIRES

BOB CROSBY'S "CLUB FIFTEEN"
Sponsored by CAMPBELL SOUP CO
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SUGGESTS FOR YOUR PROGRAM
DON'T BLAME ME
Music by . . .
JIMMY McHUGH
ROBBINS

CHASE H., CASA LOMA B., ST. LOO, GET ALONG

Chicago, Sept. 30.

A unique band booking set-up exists in St. Louis. Orchestras booked into the Chase hotel, top spot there, can immediately thereafter go into the Casa Loma Ballroom, but no other dancery. Casa Loma is on the other side of the town and ops feel they reap mutual publicity. In other situations three or more months must elapse before the same group can play another spot in the same city.

Current example has Jack Fina in the Chase from Oct. 24 through Nov. 27 and then into the Casa Loma for a week Dec. 5.

Berle Adams Moves West

Chicago, Sept. 30.

Berle Adams, ex-chairman of Mercury Records board, Chi indie disk company, moves to the Coast next month. And he recently bought a cowboy music publishing house, Fairways, where he will make his temporary offices. He will also move his other three publishing firms, Pic, Preview and Champagne west. Earl Mills, Adams' professional manager, joins him there before the first of the year. Lee Penny, oater song p.m., leaves next week to take over the Fairway division.

Adams will continue to act as personal manager for Louie Jordan. He may also re-enter the disk field; several companies are seeking him to head race divisions.

On the Upbeat

New York

Jack Lawrence, songwriter, purchased the late ex-Mayor Walker's home in Greenwich Village . . . Ina Ray Hutton may reorganize her orchestra within the next month or two. She's now on Coast . . . Adolph Kuperman, partner in the music printing firm of Kuperman & Del Guerico, and one of the pioneers of printing practices relating to mus died in New York last week . . . Mary Osborne Trio signed by Decca Records . . . Elliot Lawrence orchestra involved in a unique tieup with Coca-Cola via Columbia Records. Bottlers in each city he plays will work ahead and with him in promotion for his college dates, etc. . . . Coronet Trio, composed of Tony Sacco, Mitzi Joyce and Teddy Stevens, ran 16 weeks at Betty's Musical Bar, Gloucester Heights, N. J. and broke the spot's record . . . Peter Kent orchestra rounding out 11 years at New Yorker hotel . . . Milton Saunders orchestra at Bon Air, Augusta, Ga. . . . Vaughn Monroe opens seventh season and 12th date at Commodore hotel, N. Y. tomorrow night (Thursday) . . . Chicago date of "Jazz at Philharmonic" unit at Orchestra Hall moved back from Oct. 12 to Oct. 14. Unit grossed $7,300 at Carnegie, Hall, N. Y. midnight concert Saturday (27).

Hollywood

When Russ Morgan closes 75-week stand at Biltmore hotel here Oct. 8, he embarks on one-nite skein through southwest, shoring up at Ansley hotel, Atlanta, for two-week sit-down Nov. 12; thence treks into N. Y...GAC has set Desi Arnaz for that three-day Charro Fiesta at Brownsville, Tex. (Feb. 5-7), with band getting $10,000 for stint. Last year MCA spotted Xavier Cugat for the date, which demands a latune combo, due to affair's hands-across-the-border complexion...Louis Ohls has re-formed crew and is set for six months at Hawaiian Gardens, San Jose, starting Sat. (4). Ohls booked himself...Howard Christianson to Chi over weekend...Del Courtney inked for stand at Flamingo, Las Vegas, Dec. 4...Jerry Wald returns west for four stanzas at same stand, starting Oct. 9... Meadowbrook ballroom goes full-week policy next Tues. (7) with Alvino Rey, Joe Liggins combo and the King Sisters, in for four with options for four. Count Basie starts month stand Dec. 2...Les Brown inked for week of Oct. 21 at Million Dollar...New Continental Artists agency setting string of coast dates for Ella Fitzgerald and Cootie Williams orchestra, on behalf of Moe Gale agency. Reg Marshall office formerly handled Gale accounts in Far West, but Continental has cut in...Charlie Barnet booked solid until Dec. 2...Sam Lutz back this week from trek to Chi...Bill Savitt now songplugging for Mellin Music.

Kansas City

Freddie Martin orchestra in for a one-nighter last Saturday at the Pla-Mor ballroom with plenty of plugging, via prepared radio transcriptions, ahead of him...Elissa McGill singing between band sessions in Terrace Grill at Muehlebach hotel... Warren Duret, local bandleader, penning arrangements for Jimmy Joy orchestra during latter's month stand in the Muehlebach here... Jimmy Keith band into remodelled College Inn...Lei Aloha Hawaiians into the Tropics of Phillips hotel... Don Ragon band handling resident dates at the Pla-mor the past month.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Skinnay Ennis	Astor Roof (850; $1-$1.25)	7	2,225	21,850
Jack Fina*	Waldorf (400; $2)	8	2,325	25,525
Claude Thornhill	Pennsylvania (500; $1-$1.50)*	3	1,975	6,750
Ray McKinley*	New Yorker (400; $1-$1.50)	1	1,600	2,775
Johnny Pineapple	Lexington (300; $1-$1.50)	46	850	42,425
Orrin Tucker	Roosevelt (400; $1-$1.50)	4	1,575	7,875

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* *Ice Revue at New Yorker—Ginny Simms at Waldorf*

Chicago

Ray Heatherton (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Beachwalk closed last week, which cut heavy outdoor grosses. However, first week of Heatherton brought nice 4,800.

Jose Mells (College Inn, Sherman; 700; $2-$3.50 min.). Frankie Laine is claimed to have broken a five-year house record here last week with hot 6,700.

Freddie Nagel (Empire Room, Palmer; 550; $3.50 min.-$1 cover). Last week still good 3,100.

Benny Strong (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). Last two weeks of current revue holding well with 3,100.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Back to start eighth season last nite (Tues.). Eddy Howard closed out summer stand-in last week with satisfactory 2,000 tabs.

Russ Morgan (Biltmore; 900; $1-$1.50). Fairish 1,800 covers.

Location Jobs, Not in Hotels

(*Chicago*)

Tommy Carlyn (Trianon; $1-$1.25 adm.). Pittsburgh boy doing well with fine 16,000 first frame.

Marty Gould (Chez Paree; 540; $3.50 min.). Mitzi Green doing well, although off a bit because of midweek holiday; 5,800.

Sherman Hayes (Blackhawk; 500; $2.50 min.). Local fave a healthy 3,100.

Henry King (Aragon; $1-$1.25 adm.). Last week of King slow 13,300. Buddy Moreno returns tonight (30).

Buddy Shaw (Latin Quarter; 700; $2.50 min.). This spot also affected by the Jewish holiday, with only 4,100 for the week.

(Los *Angeles*)

Harry Owens (Aragon, B, Ocean Park, 1st wk.). Opened Friday (26) for month stay.

Frankie Masters (Casino Gardens, B, Ocean Park, 5th wk.). Momentum gains as run lengthens; excellent 6,400 admishes.

Jimmy Dorsey (Palladium, B, Hollywood, 4th wk.). Okay at something around 10,000 customers.

JACK ROBBINS' SHIFT FROM BACH TO REBOP

Jack Robbins, who has been concentrating on his standard catalog, has acquired Walter Fuller's 100 jazz titles, being chiefly rebop stuff. Fuller had two catalogs, Monogram and Sentimental Music, which now shift over to J. J. Robbins & Sons.

Music pub is also a w.k. Latinophile but Robbins' current accent seems to run the gamut from Bach and Beethoven to rebop.

Frankie Laine Breaks 5-Yr. College Inn Mark

Chicago, Sept. 30.

Frankie Laine broke a five-year record at the College Inn here last week, with the 700-seat bistro taking in 1,800 patrons for two performances Saturday. On Friday (19) opener pulled in 1,000 customers, most of whom stayed through both appearances. Sunday also hit the 1,000 mark.

Laine's four-week contract has been extended two more weeks, during which he will double at the Oriental theatre here. He opens at the Paramount, San Francisco, Nov. 5, and after appearing on NBC's Chesterfield Show, Nov. 13, has two weeks at the 400 Club, St. Louis, for $2,500. He goes into the Paramount, New York, around Dec. 5, and thence to Frank Dailey's Meadowbrook.

FRANKIE LAINE
DOES IT AGAIN!
TWO LOVES HAVE I
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17,000 attendance Ponce de Leon Ball Park, Thursday Eve., August 28th
Repeat engagement Two Weeks later, Sunday Aft., Sept. 14, close to 10,000

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Modified Booze Taxes Sought By National ABCA; U.S. Take Off 40%

Atlantic City, Sept. 30.

High liquor taxes imposed by national state and local governments was the main gripe of National Alcoholic Beverage Control Assn. members during convention held here last week (24-28) in the Ritz Carlton hotel.

As a result of these high taxes federal revenues from the alcoholic beverage industry dropped 40% between Oct., 1946, and May, 1947, Joseph A. Engelhard, of Louisville, Ky., president of the Distilled Spirits Institute, said.

Engelhard said the present high tax rate has pushed the price of distilled spirits beyond the reach of the average consumer's pocketbook.

Combined average federal and state taxes add $10.42 to the price of each gallon of distilled spirits, he said. This, he added, provides that much of a "subsidy" for the bootlegger.

"As the price of moonshine liquor is controlled mainly by the price of legal liquor," he went on, "the continued high tax on legal spirits has the effect of many millions of dollars at the disposal of the bootlegger and illicit distiller."

The present $9 federal excise tax is "fantastic" in any light other than as a wartime emergency measure, he said. Federal revenues climbed to an all-time high in Oct. 1946 when collections totalled $251,328,666. Collections have declined steadily until in May of 1947 receipts dropped to $150,265,429.

An immediate cut back of the federal tax to $6 a gallon, the pre-war level, was urged. This would permit a drop in the price of liquor, and enable the retailers to cut the over the bar prices drastically with a resulting increase in business.

GOWNS BY ERNESTO

HELENE and HOWARD
'Camedy Dance Antics'
Opened Sept. 26 for 2 Weeks
CLUB NORMAN
Toronto, Canada
Dir.: MATTY ROSEN

Jimmy Savo Awarded $3,258 Salary Claim On Unplayed Date

Controversy between Jimmy Savo and E. M. Loew, operator of the Latin Quarter, Miami Beach, for $3,258 to cover Savo's LQ salary from March 23 to April 4 of last year, which was an overlap on contract when the nitery closed, reached another stage last week when the N. Y. supreme court entered judgment against Loew for that amount plus costs. However, American Guild of Variety Artists holding a $4,000 bond from Loew has refused to release the money pending a directive from the court.

AGVA is taking the position that the $4,000 on deposit was obtained from a personal check by Loew and cannot be counted against the corporate assets of the nitery.

Fracas started when Savo, as Jimmy Savo, Inc., sued to obtain salary during the time contract was in effect, and sought the aid of AGVA in collecting sum. AGVA subsequently declared that Savo, Inc. as a corporation was not a member of the union, and consequently could not seek an arbitration. Court upheld AGVA on that score, and motion was granted to Loew to vacate the warrant of attachment. However, motion to vacate the service of the summons was denied to Loew and upon failing to put in an answer to the summons, N. Y. supreme court last week issued the judgment by default.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 30.

Julius Bernard, son of the late Mike Bernard in from Chicago to bedside his mother, Kitty Bernard, recuping from recent operation.

Carl Kessler ("Amazing Mr. Ballantine") celebrated his birthday at the lodge with many attending the party given in his honor.

Sophie Medes checked out of the infirmary and upped for meals and pictures.

James Kirkwood, Jr., legit actor, here to spend vacation with his mother, Lila Lee, who is doing O.K. at the Hayes cottage.

Helen Grupp of Republic Pictures back in circulation after a three-week siege in bed, while Lillian (Par) Bergson is ogling railroad time tables anticipating an October check-out-of-the-san for home.

Peggy LaFay, who cured at the old NVA sanatorium, ended a two-month vacation at Lake Placid and left for her Flushing, L. I., home.

Mary Mason upped for meals and pix.

Cornelius Ryan, author of "Star Spangled Mikado," resting at the Altavista lodge here.

Dorothy Parker, former ballet dancer at Radio City Music Hall, has opened dance studio here.

Mrs. Lewis Hartman left for her home in Mansfield, O., after spending summer vacation at the Altavista lodge.

Kay (RKO) Laus, formerly of this colony, in for the fall vacation.

Jean Commerford, ex-nitery manager, is now with Northwoods Inn, Lake Placid.

Eric Groething in from N.Y.C. to visit sister, Inez Groething, who's showing nice improvement.

Anne Rowe, Louise Barnes and Joe Denicolo flashing good clinic reports.

The Terry Lefevbres from Cheltenham, Pa., in to ogle Dolly Gallagher, while Anna Inglee shot in from Fort Henry, N. Y., to visit her daughter, Helen Inglee, who recently mastered serious operation.

May Taft back to the Rogers after a two-week furlough in N. Y. C.

(Write to those who are ill.)

Miami Bistro's Talent Plunge

The Beachcomber, Miami Beach, will take on the biggest nightclub talent budget in history, if present plans go through. Ned Schuyler, club's boniface, is planning multiple headliner layouts with Sophie Tucker to play on bills that will include the Ritz Bros. and Peter Lind Hayes.

Miss Tucker, who's set to start in January, will hold over when Peter Lind Hayes starts late January at $5,000, and will also be present when the Ritz Bros. start there at $12,500 weekly. Schuyler's deal for Ritz Bros. and Hayes is still incomplete, but it's expected that Lou Irwin, managing Hayes and the Ritzes, will okay it this week.

This program is aimed to overcome the usually stiff opposition from the across-the-street Copacabana. Latter spot, so far, has booked only George Jessel at $12,500 weekly.

DURANT TAKES OFF TO BRITISH PROVINCES

London, Sept. 30.

Jack Durant, after playing eight weeks at the Casino, has turned down an offer to return there, preferring to put in a couple of provincial dates. He's to appear in Bristol and Leicester.

He subbed for the Ink Spots when they refused to double at the Golder's Green Hippodrome and will probably return there Oct. 20.

He has also in mind making a film here for Metro, which would probably start shooting in November.

Union Collects $1,000 Salary Claim for Midgets

American Guild of Variety Artists collected a long overdue claim of $1,000 for Hermine's Midgets from F. Marsh Bryden, circus and fair promoter. Amount involved cancellation of the act some months ago by Bryden despite his having issued act play or pay contract.

When AGVA ordered payoff Bryden could not be located, according to the union. However, Bryden was lining up a new show several weeks ago and was located when acts he had been negotiating with came to AGVA for clearance. He had to settle old claim before union would permit other acts to work in his show.

Takeout Pay of U. S. Acts in Paris Still Dubious; AGVA Working Out Deal

According to Arthur Lesser, U. S. producer and manager who returned last week from an extended stay in France, there's little likelihood that U. S. talent playing France will be paid off in American dollars. Lesser declared that French Control Des Change officials told him that if France had a sizable amount of American currency, dollars would be used to purchase wheat instead of entertainers. U. S. acts are now being paid in francs.

Lesser went abroad to negotiate a deal for Lena Horne. It's likely the Negro singer will play the Champs Elysee club at $4,000 weekly.

Meanwhile, American Guild of Variety Artists is working on an exchange agreement with the French government. Deal, still to be completed, calls for American acts to be paid 50% of their salary in American dollars. In exchange for that, AGVA will guarantee that French acts remit entire salary, after living expenses are deducted, to the Control des Change.

Lesser is now negotiating for a concert varieties show at the Henry Miller theatre, N. Y. Lucienne Boyer, singer current at Cafe Society Uptown, N. Y., and Harrison and Fisher, currently playing the Lido, Paris, have already been signed, with two other acts to be pacted.

Dancer Pleads Guilty To Theft Charge

Buffalo, Sept. 30.

June Beverly Gibbons, 27, known professionally as Lee Marlowe, of Laredo, Tex., pleaded guilty in City Court here to larceny in thefting clothes and jewelry of a former dancing partner.

She was brought back from Cleveland upon the complaint of Donald E. Humphrey, who stated that the stolen property which belonged to his wife, another professional dancer, was valued at $475.

Soph Tucker's 80G In 2 Weeks New Record For H'wood Nitery

Hollywood, Sept. 30.

Sophie Tucker, the "last of the red hot mamas," is the hottest attraction in the history of the Florentine Gardens, where she has played to $80,000 in the first two of her scheduled 13 weeks and is still going strong. Her first week, aided by a $10 per plate charge for opening night, drew $42,000. Her second week, at regular prices, drew even more customers and grossed $38,000.

Meanwhile Miss Tucker finds time for charities through the sale of her book. Her most recent contributions were $1,000 each to the Duarte Sanitarium and the Lou Costello Foundation. Her current stand closes Dec. 1, when Ted Lewis moves in.

Joan Roberts Pacted For State, N.Y., Oct. 16

Joan Roberts, lead of the original "Oklahoma" cast, will play her first New York vaude date in some years at Loew's State, Oct. 16.

Singer following her legit appearances played some class niteries, including the Persian Room of the Plaza hotel, N. Y., and several Statler hotels.

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And for his never-to-be-forgatten vaice interpretation of Brather (I'M JUST GONNA KNOCK YOUR HEAD CLEAN OFF) Bear, in Disney's "Sang of the South."

. . . Or You Have Heard Him on the Radio With
RUDY VALLEE, EDDIE CANTOR and FRANK MORGAN
and Many Others

Appeared in Irving Berlin and Bud DeSylva's
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"Among the good things in 'Louisiana Purchase' is NICODEMUS:" —Walter Winchell

LOEW'S STATE, NEW YORK
"NICODEMUS, with a natural, easy style of comedy was a hot favorite and had to beg off with a speech."—Variety

PALACE THEATRE
"NICODEMUS stops the show with his speed—He really is a panic." —Peggy Patton, Wisconsin News

ORPHEUM THEATRE
"—To those who knew and loved Bert Williams in the old days, NICODEMUS comedy dialoguist and shuffle dancer will have a very strong appeal—NICODEMUS has a good deal of that same sense of fine timing that made Williams Great." Minneapolis Star

"Loews State—As for specialties, NICODEMUS grabs the applause with his characterization and droll humor." —Billboard

PALACE THEATRE—AKRON
"Heading the Calloway show is NICODEMUS. He has never failed to stop the show on his 3 or 4 appearances here." Kenneth Nichols—Akron Times Press

ROMO VINCENT
THANKS
THE FLAMINGO HOTEL
4 WEEKS—LAS VEGAS, NEV.
COMMERCIAL HOTEL
2 WEEKS—ELKO, NEV.
FLORENTINE GARDENS
6 WEEKS—HOLLYWOOD, CALIF.
BONANZA CLUB
2 WEEKS—RENO, NEV.

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(BEBE DANIELS PRODUCTIONS)
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"IT ALL DEPENDS ON YOU" No. EN 303-B
"HOKEY JOE" No. EN 305-A
"LINGER AWHILE" No. EN 303-A

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"I'M THE LITTLE GUY IN THE JUKE BOX"
No. EN 301—DOUBLE SIDE

JOE PASTERNAK • RICHARD WHORF • BILL GRADY
For the Role of "PIERRE" in
M. G. M.'s "LUXURY LINER"

Opening Oct. 31—GLEN'S RENDEVOUS
★ ★ ★
Starting Nov. 29—THE STATLER CHAIN

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Hotels—Night Clubs—Theatres
M.C.A.
NEW YORK CITY

Press
JACK KELLER—George Evans Office, Hollywood

Night Club Reviews

Cotillion Room, N. Y.
(HOTEL PIERRE)

Senor Wences, Peggy and Michael Arnaud, Charles Reader Orch with Stanley Worth, Van Smith's Latin Orch; $2 minimum, $3 weekends.

For quiet dining and dancing, the Cotillion Room remains one of the top spots in town, and the couple of acts served up for the inevitable payoff are invariably that much of an added satisfaction. In this case Senor Wences, the ventriloquist, and Peggy and Michael Arnaud (New Acts), ballroomers, are the clinchers.

Wences remains one of the best ventros around, if not the best. The dummy, fashioned from a clenched fist, lipstick and a ragdoll, is super, and the bits of business that he does with this, the dummy in the box, plus his non-ventro stunts of juggling, etc., are items that emphasize the Spaniard's versatility. Attired in tails, he remains a class booking whatever the medium, and no small factor in his click is his suave personality.

Charles Reader continues as an able emcee and talent supervisor here, in addition to his band playing danceable American rhythms. He also contributes a neat solo on the xylophone. Van Smith neatly handles the Latin dance sets. *Kahn.*

Versailles, N. Y.

Dwight Fiske, Bob Grant & Panchito Orch; $3.50 and $4.50 min.

It's become a habit for chansoneur Dwight Fiske to embroider his Gotham sojourns with a stint or two in the plushy decor of the Versailles. Back in that class boite for his sixth time, the master of the double-entendered saga again shows off his hold on the snooty stratum with his highly literate delivery of the sly and the low. Aided and abetted by sophisticating syncopating of a duo of danceable orchestras, Fiske celebrated his return with tables full of biz which should also be a habit for some time.

Swanky set's attachment for Fiske hasn't diminished any judging from the response elicited by his singing to the uppers and away from the family trade. Reeeption at the Versailles was hearty—the Park Avenuites appreciatively shuffled through the polished slyness to shake out the meaning behind the meaning. They still like the play on words, the piano playing that underscored them and the clever delivery that cleared up doubts if there were any.

Fiske hasn't changed his payoff format since his last apperance at this nitery—he still gives out with the dizzy sagas steeped in naughty implications—but he has supplemented some old faves with new tune tales that are equally good if not better. Of these, incidentally all written and scored by Fiske himself, the best liked is "Pomona, the Deer," the story of a doe out for the buck.

Other numbers new in these parts are "Lucretia Borgia," and "Mary and Fred." That standard, "Mr. Pettibone" helps the encores while "Case 142" precedes it by several songs. If there's any carping to be made, it's this—that the body of the lyrics pull all the stops and the punchline finis seems more an anticlimax than the piece-de-resistance which the verse intend. That's a weakness which the buildup points out.

Dance music served up straight by Bob Grant and with the Latino flavor by Panchito, continues in tune with the svelte surroundings. There's no brassiness in the renditioning and the low-key rhythm is well received if a crowded floor is any indication. *Wit.*

Latin-Casino, Philly

Philadelphia, Sept. 27.

Ted Lewis Orch (14) with Sol Klein, Shirley, Sharon & Wanda, Paul White & Elroy Peace, Belleaires, Geraldine Dubois.

That master of nostalgia, Ted Lewis, proves himself right up top as one of the nation's great song-and-dance men with his show now current at Jack Lynch's downtown Latin-Casino nitery.

The show revolves mainly around Lewis, and this is all to the good as far as entertainment values are concerned. Lewis never was better.

He is on stage most of the time,

(Continued on page 46)

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Met, Providence, Goes Full Wk. Vaude Oct. 14

Metropolitan theatre, Providence, is slated to go into full week of stageshows starting Oct. 14. Initial bill will include Kitty Kallen and Ross and Stone.

House, which last season, ran split week vaude sporadically, went into the full week policy because of a guarantee of a steady run of films from Universal-International and United Artists. Previously without fulltime pic commitments, house booked legit shows to fill its playing time.

JACK HALEY UNIT SET FOR RKO DATES

Jack Haley will head a vaude package with Constance Moore, which has been set for the RKO, Boston, Oct. 2 to be followed by RKO dates in Columbus and Cleveland.

Paul Small agency handling the unit, is also submitting filmster Burt Lancaster for vaude appearances.

Armed Thugs Grab 100G in Stickup Of Mounds, Cleve

Cleveland, Sept. 30.

Tommy McGinty's swank Mounds Club was invaded late Sunday night (28) by 10 masked machine-gunners, who stuck up a sellout house and escaped in six stoleut automobiles.

Loot in jewelry, customers' valuables and cash heisted from gambling casino was estimated at around $100,000 but insiders who saw robbery said take was closer to $300,000. Although several patrons reported loss of their autos, no official report of the holdup was made by club's staff or manager, Buck Schaffner, who reportedly went into hiding.

Peter Lind Hayes had just finished his act and his wife, Mary Healy, was singing when gunmen, wearing green army fatigue suits and black hoods over heads, entered dining room through kitchen. Hayes thought it was a gag until gang's leader brandished machine gun and shouted: "This is a stickup. Every one stay seated." Crowd of 400, said to have included a number of theatrical people and film row execs, was lined up and ordered to shell out jewelry and pocketbooks on tables.

Palatial nitery is customarily as heavily guarded as Fort Knox's treasury, but super-efficient gang had no trouble after shooting round of shots into ceiling. Besides cleaning up a fortune from gambling tables, they stripped house's safe of several sacks of money. Spot obviously had been thoroughly cased, for gunmen, who used numbers from one to 10 in addressing each other, took only 45 minutes to make the haul.

Despite all wire-pulling and hush-hush attitude of financially-prominent victims, stick-up coup hit local political circles like bombshell, and may have repercussions in coming elections. Jimmy Savo is skedded to open Wednesday (1) at Mounds, which is across local county line, but date may be called off because of the unfavorable publicity.

Crosby

Continued from page 1

however, is that it greatly simplifies editing and putting together of the finished show.

Tests were made for Crosby by the Palmer Co. of San Francisco, which has possession of the only two German-made tape recorders in this country, as well as a limited supply of German tape. These machines and tape are being used.

Groaner's first two shows for the fall, recorded in August, were cut on both platters and tape. Decision to switch permanently to the tape was reached following comparative tests by Crosby Enterprises in Hollywood and by ABC engineers in New York.

Crosby returns to his old stamping grounds Oct. 16, when he's set to do a guest shot on Kraft Music Hall.

It'll be a return favor to Al Jolson, KMH star, who was the groaner's most frequent visitor on the Philco airer last season.

Mose Gumble

Continued from page 37

not a composer—and if such simple time-honored terms are good enough for America's greatest songwriter, then songplugger's good enough for me," he would say.

Herewith is what Gumble wrote in VARIETY's last Anniversary Number, Jan. 8, 1947, apropos songplugging.

"...The boys in our profession today are 'contact men' but I am still a songplugger. Many is the time that I took the long trek to Coney Island—starting early in the morning so that I could be there in time to catch the artists and orchestras at rehearsal. Today a quick trip to Philadelphia takes less time (and is more comfortable).

"Travel was less strenuous when the scene shifted and the centre of night life moved to the Bowery. It was possible to take a cab (a hansom cab, of course) downtown without it being too great a strain on the expense account. But a pair of comfortable shoes was still the best method. There were no '20c the first quarter of a mile and 5c each quarter of a mile thereafter' cabs to hop in and out of. If you wanted to get from Sans Souci on 13th street down to the Atlantic Garden, on the Bowery, you generally walked, but it wasn't too tough. Then, as now, you tried to convince orchestra leaders that your song had what the public wanted and you enjoyed every minute of it. Then, as now, you had to sit and sit until the leaders got an opportunity to get around to your table. It was a little trying at times, but that's part of the trials and tribulations of the songplugger.

"Then came vaudeville. That was the golden era for songpluggers, and the honor roll of stars listed such names as Nora Bayes, Marie Cahill and Lottie Gilson, who have since passed on, and so many other wonderful stars. A song sung by any of these personalities was an assured hit—not only in New York but throughout the country, for their bookings took them on nationwide tours.

"That was a break for the plugger and his song, and it is also another of the reasons that the really good standards are the oldtime numbers, the songs heard steadily as the top tunes for almost a year became part of the life of the people. They were not like the hits we have now which are heard today and gone tomorrow.

"Then came the radio, which brought in an entirely new approach and revolutionized the music business to such a great extent that the millions of listeners could decide what was to be a song hit overnight.

"It's been a great life and it has all been beautiful—from the time way back when I started at Coney Island—right up to now when I am classed with 'good old standards.' And I hope I'll be plugging along as a 'standard'—and loving it for many years to come."

Songsmith Albert Gumble was his last brother; he died last Nov. 30 at the age of 63. Another brother, Walter, was long on VARIETY's business staff until his death in 1922. A sister, Mrs. Lily Moss, with whom Mose resided in N. Y., survives.

"Candy"

Continued from page 37

the ground that plaintiffs' own witnesses had disproven their cause of action.

Plaintiffs' attorney argued that it was a question of fact for the jury, but Justice Aron Steuer held with Abeles that, as plaintiffs' witnesses had established Robbins's defense, there was nothing for the jury to decide, and dismissed the case.

In his opinion, Justice Steuer decided a number of points, for which there is no legal precedent. He held (1) that a publisher cannot be guilty of bad faith in the simultaneous publication of two songs with the same basic idea and theme of lyric and melody, and (2) that in the absence of a specific provision of the contract to the contrary, there is no obligation of a music publisher to exploit a song to any particular extent. Accordingly, his opinion will be relied on by music publishers to refute any like claims.

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N.Y. COPA'S FREE RIDE ON EIGEN'S WINS DEAL

Disk-jockey shows emanating from niteries are expected to be around New York for a long time. Indications of this type shows comparative permanence is seen by the fact that Jack Eigen show emanating from the Copacabana, N. Y., has been renewed for 52 weeks with an option for an additional period. This layout has already been on the air for 24 weeks, and is credited with having revived business at the Copa lounge.

With the period of renewal which started Friday (26), show becomes a WINS property. Prior to that, the $1,000 weekly tab was picked up by Monte Proser, Copa's operator, who found it a worthwhile investment because of the increased business.

On the new contract, Eigen is guaranteed $400 weekly against percentages of earnings on sponsored sections of the program. There's a no-cancellation clause and station gives the Copa the right to reject sponsors.

The Eigen show was the first of the stanzas stemming from niteries. Since then, many cafes throughout the country have started similar programs. In New York, two other disk jock shows emanate from cafes. The Bea Kalmus show, current at the Riviera, Ft. Lee, N. J., which is soon expected to transfer elsewhere, and the Jerry Roberts show from Leon & Eddie's, which started last week.

Latin Quarter, Chi, Angling Josie Baker

Josephine Baker, sepia songstress who made quite a reputation in Paris, may make her first U. S. appearance in some time at the Latin Quarter, Chicago, next month. Ralph Berger, operator of the bistro, had entered negotiations with singer when she returned from Paris for an earlier date, which could not be arranged through Miss Baker's previous contract for tour of South America.

With her engagements extended there she has notified Berger she will not be available until latter part of next month. Chi deal calls for four weeks with options at $3,000 per week.

Pitt. Hotel Resumes Show

Pittsburgh, Sept. 30.

After summer hiatus, William Penn hotel reopens Terrace Room on Monday (6) with shows. Opening lineup comprises Joan Brooks, songstress, and Six Debonairs.

Billy Catizone's enlarged band, with Marcelyn Fennell on the vocals, will provide the music, with Catizone m.c.ing the entertainment.

JUDY MAGEE
Panto-Mimicry
HELD OVER
SHOW BAR
BOSTON
Opening Oct. 13
SAMOVAR, MONTREAL

Two More D. C. Spots Adding Floorshows

The Fiesta club, Washington, preemed last week with a show including Johnny Morgan, Lou Wills, Jr., Olive White and a June Taylor line. New spot is the first of two clubs set for the capital, with the Old New Orleans, a straight eatery, slated to add floorshows later this season. Latter spot is located on the site of the old Treasure Island, now a straight eat spot, which at one time operated as a nitery.

For some time the Club Cairo had a virtual cafe monopoly in town.

Merriel Abbott Back With Foreign Acts For Hilton Chain

Chicago, Sept. 30.

Merriel Abbott, producer and booker for the Hilton Hotel chain, returned from Europe last week with an imposing list of foreign acts, which she'll set this fall in her forthcoming productions. She is bringing over Howard de Coursey, magician, who opens at the Empire Room, Palmer House, Oct. 3. For the Boulevard Room, Stevens Hotel new show, Oct. 10, she has skedded the English comedy dancers, Edie and Joe Slack. Other acts pacted and to be featured in winter shows are Trio Mexicanas, adagio dancers; Dassy Bros., acrobatic comedians; The Sanjis, dance team, and a novelty act, Moskani. Other acts will be brought over later.

Miss Abbott is changing the policy of the Empire Room, dropping the Merriel Abbott dancers, who will tour under the direction of Edie Barstow. Line opens at the Glenn Rendezvous, Cincinnati, and then may go to Mexico City.

She also announced that the Boulevard Room, Stevens Hotel here will be closed for redecorating Jan. 1-25, to reopen with "Skitch" Henderson orch and Pinky Lee, comedian.

Gertrude Niesen Back To Vaude at Capitol, N.Y.

Gertrude Niesen will play her first N. Y. vaude date in some years at the Capitol theatre, Oct. 16 or 23. Miss Niesen has been out of vaude since she starred in the legiter "Follow the Girls" three years ago. She, however, played a Broadway nitery date at the defunct Vanity Fair.

On the bill with Miss Niesen will be Jackie Gleason and Hal McIntyre band. Latter was booked when David Rose, originally slated for spot, was released so that he could go on the Red Skelton airshow.

'Ice-Capades' Boff 314G In 3 Weeks Pitt. Run

Pittsburgh, Sept. 30.

"Ice-Capades" grabbed big $314,000 gross in three-week engagement at Gardens. Show got in 24 performances, and played to virtual capacity until tag end of run.

Take was few thousand more than a year ago, when rink revue did two performances more. However, evening-up factor was fact that in 1946 "Ice-Capades" ran into local power strike down the stretch, which cut heavily into business. Show went from here to Cleveland, newspapermen from there having caught it in Pittsburgh over final weekend, and then moves to Philadelphia.

Negro Moppet Pianist Set for Concert Tour

Chicago, Sept. 30.

Over 75 bookings have been set for four-year old piano prodigy, Margaret Harris. Negro child was discovered by Leo Salkin, manager of Chi William Morris office. Contract was approved by Judge Waugh of probate court.

The youngster has a classical repertoire of 14 pieces on her list. She'll play two concerts weekly, the first probably in St. Louis with a symphony orch.

Di Gitanos have signed with Music Corp. of America after switching from General Artists Corp.

Negro Acts Fined $300 For Playing Unfair Spot

Fines totalling $300 were assessed against Stump & Stumpy, colored dancers, and Ziggy Lane & Brownskin Chorus by trial board of American Guild of Variety Artists. Penalty was slapped on after hearing wherein they were found guilty of remaining in show at the Paradise Club, Atlantic City, after spot had been cited unfair by talent union.

Breakdown of fines levies $50 each against dance team and Lane, with six chorines of latter's line fined $25 each. Union has not placed them on unfair list but is permitting them to continue work to pay off fines.

HOLLYWOOD ANIMAL UNIT FOR VAUDERS

Hollywood, Sept. 30.

New type stage show for vaudfilm houses is being worked up locally for possible dates in the midwest and south. Unit will be headed by film animal stars such as Daisy, bear from "Red Stallion," plus birds and animals from "Sequoia" and "Enchanted Forest."

Unit, being put together by Rennie Renfro, was tried out at a special kid matinee at El Portal theatre last Saturday (27) by Joe Kennedy, manager. It goes into the Alexander in Glendale, Oct. 11. Human star of the unit is Ray Berwick, trick roper and rider.

THE MARSHALL BROS.

TODAY'S BRAVO: "The Marshall Brothers' satirical comedy at the Strand."
EARL WILSON,
N. Y. Post.

"The Marshall Brothers, a new and youthful comedy team, have a number of good-natured satirical impressions and impersonations in their act and their breezy style of delivery should carry them a long way."
E. W. P.,
N. Y. Post.

THE BIG-TIME . . .
"The clowning of the Marshall Bros. at the Strand."
WALTER WINCHELL,
N. Y. Daily Mirror.

"The Marshall Brothers (Jerry and Danny) currently wowing 'em at the Strand are the newest and most versatile comedy duo to hit the Main Stem in years: The boys specialize in satirical take-offs on radio commercials and impersonations. Catch them—they're great!"
GOTHAM LIFE GUIDE.

Recommended: "The hilarious take-offs on radio commercials by the Marshall Brothers at the Strand."
BEN GROSS,
N. Y. Daily News.

"The hottest thing on Broadway right now is the Marshall Brothers act at the Strand. Devastatingly funny, the Marshalls are called back for encore after encore."
BEN FEINGOLD,
Brooklyn Weekly.

"Marshall Bros. hit the spot. Two young, fresh-looking zanies are sharp at mimicry brimming over with laughs. Opener brings on one to do a good takeoff on Frank Sinatra doing 'Night and Day,' interrupted by his partner, who strolls on in a Hollywood sport shirt and pipe, to do a Bing Crosby. From there they go into accurate apings of Peter Lorre, Danny Kaye, Lionel Barrymore and others, all smartly tied together with laugh lines. There's a lot of entertainment in this act."
WOOD,
Variety.

"Marshall Brothers have jumped forward by leaps and bounds since last caught at the Roxy. The two kids' routine, consisting of a hodgepodge with comic take-offs of standard flicker names, soap operas, spiced with knockabout, got returns right from their Sinatra-Crosby opening. They wound up with a Peter Lorre bit for howls and forced back for more, finishing with a beg-off."
BILL SMITH,
Billboard.

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Curry, Byrd AND Le Roy
"BEDLAM IN THE BALLROOM"
ON TOUR
Direction MATTY ROSEN
CLUB-DATES HARRY GREEN

Night Club Reviews

Continued from page 44

Latin Casino, Philly

opening with "I'm Still Going Strong," in which he introduces his famous clarinet and his equally-famous battered top hat. "Have a Lot of Fun Today" is next on his repertoire, and serves to make the customers happy and in receptive mood.

In Paul White and Elroy Peace, Lewis has a distinct asset in a comedy tap team that makes the most of every moment. White clicks in a vocal rendition, "Woodman, Spare That Tree," while Peace runs through the "shadow" part as Lewis performs the classic, "Me and My Shadow."

The Bellaires are a personable quintet of vocalists, three gals and two guys, who really know how to harmonize and get the most out of their lyrics.

Shirley, Sharon and Wanda are a trio of lookers who run through a routine of whirlwind acrobatic dancing. Their harem costumes, and the gimmick of being linked together by a leg chain, adds to the charm of their act. They're young and have plenty of zip.

Geraldine Dubois works with Lewis in duet of "The Body and the Face." The lyrics are clever, and number is extremely well done.

Lewis closes with "This Old High Hat" and "I Think I'll Get the Papers and Go Home." His singing style is as good as ever, and he exudes a charm that comes of genuine artistry. His catch line, "Is Everybody Happy" found a positive answer in the audience. Biz good when caught. *Shal.*

Leon & Eddie's, N. Y.

Eddie Davis, Ruloff Trio, Paco & Hilda, Gloria Wallis, Terry Corrigan, Robert Baxter, Frank Shepherd's Dancers (6), *Art Waner's Orch* (6); $3.50 *minimum.*

With Eddie Davis still dominating the floor at Leon & Eddie's fall opening (10), this nitery is staging a top bargain show for the visiting firemen who want 'em big, fast and bawdy. Judging from opening night biz, which was good despite sticky weather, this spot is heading for another strong season.

Davis is still one of 52nd street's "miracle men." After 19 years at the same routine (more or less), he knows every trick in the trade and pulls out all the stops in winning the customers to his side. Lots of it is frankly corn, but Davis elevates it to the status of a fine art. What's more, he can handle a bluish ditty for all the laughs it's worth without offending anyone except deep-dyed bluenoses. For this occasion, he pulled his Gilbert & Sullivan parody out of camphor, socks the tourists with a ribald version of "Doin' What Comes Naturally" and rolls them hard with even more spicy item, "My Wife Won't Let Me Run In '48." He also does "Who Put the Law in Mother-In-Law," "Anniversary Song," and winds with a community sing on "Peg O' My Heart" and "I Wonder Who's Kissing Her Now."

Frank Shepherd's sextet, neatly gowned in abbreviated plaid costumes, tee off with a nicely executed dance number. Terry Corrigan, in the No. 2 spot, flashes some average hoofing followed by young chanteuse Gloria Wallis, who contribs a trio of pop numbers in good style. Paco & Hilda, rhumba team, pace their stint in fast rhythms and the femme member earns plenty laughs in her rhumba lessons to a couple of male patrons.

Bob Baxter, doubling as emcee, shows off a strong baritone with renditions of "Hallelujah," "Mam'selle" and a medley from Jerome Kern's "Show Boat." The mike ought to be toned down slightly when he gets around to "Ol' Man River." Vet comedy dance team, the Ruloff trio, score heavily with their routine, including their fall-away costumes which at finale leaves the gal undressed to the legal minimum for strippers. Professor Ruloff, leader of the trio, registers for solid laughs with his deadpan serio-comic antics.

Davis winds up show and brings everyone on again for a snappy finale. Art Wayne's orch backs nicely and dished up bouncy rhythms for customer hoofing. *Herm.*

Merry Go Round, Youngstown

Youngstown, Sept. 26.

Joey Adams, Mark Plant, Tony Canzoneri, Chandra-Kaly dancers (4), *Bobbie Martin, Don Cortez Orch* (6), 3 *Latins; couvert* $1 *Saturdays,* 65c. *week days.*

The Merry Go Round, probably the largest nitery venture to hit Youngstown, constitutes a major development in this town's cafe sector. Nick Constantino, who operates other enterprises, is attempting the major experiment of beating the spot's location, far off the main drag, with high salaried entertainers and low-cost food and drink policy. Initial show with Joey Adams, Tony Canzoneri, Mark Plant, Chandra-Kaly dancers and Bobbie Martin is one that gets a high rating, even according to Broadway standards, and should attract the cream of this town's trade.

Club is a nicely decorated affair seating around 450 and located on the site of the defunct Torch Club. Cafe has an ideal layout with no obstructions to visibility and the rotating bar is located away from the main room so that there's a minimum distraction from that end.

According to reception of this show, the town can stand a major spot, but as presently operated, the Merry-Go-Round appears to be a bit of philanthropy on the part of Constantino, since the $1 week end and 65-cent weekday couvert is quite reasonable, and there's no casino annex to contribute to the receipts.

The Adams parlay has seldom received a better reception in a cafe. Adams, a puckish little guy with a sense of comedy and timing appealing to all, works in a manner to gain top response for himself and colleagues. He has a fine assortment of stories, including some dialect yarns, and zany bits of business executed with Canzoneri and Plant.

On his own, Plant does exceedingly well with his baritoning of "Beguine," "I Have But One Heart" and "Old Man River." He also adds much to the hilarity mainly through his piping of "Sonny Boy" with added comedics by Adams. Canzoneri's additions to the comedy are similarly appreciated. The ex-pug is developing into an excellent performer.

The Chandra-Kaly Dancers also win top applause. The turn makes a sock impression with their East Indian jive and West Indian dance interpolations. The three femmes with the act dress up show with looks and terpability.

Completing the bill, Bobbie Martin is also nicely received. Gal is personable, well-gowned, and has slick delivery. On preem show she eschewed ballads in order to keep up the rolling speed of the layout. *Jose.*

Cloud Room, Portland

Portland, Ore., Sept. 22.

Jimmy Jamerson, Ann Dawson, Jackie Dolan, Eddie Flenner Orch (5); 85c *cover,* $1.50 *Sat.*

Many niteries are still taking a beating due to the hot weather, night baseball and night horse racing. However, this spot is doing okay with current bill.

Jimmy Jamerson, slick comedy impressionist, does a neat job of impressions of name bands including Sammy Kaye, T. Dorsey, Russ Morgan, Wayne King, and Vaughn Monroe. Encores with takeoffs of the late F.D.R. and James Cagney as George M. Cohan in "Yankee Doodle Dandy" for solid applause and beg off.

Jackie Dolan in opening spot warms things up with his harmonica routine, with "Carnival in Venice" and "Peg O' My Heart" as toppers. Ann Dawson, nifty looker, is solid in tapstering and Hawaiian numbers.

Eddie Flenner and his orch set the tempo for customer dansapation and also background show neatly. *Feve.*

La Martinique, N. Y.

(FOLLOW-UP)

To boost the klabiash current at the reopened La Martinique, Phil Foster, young comedian who's been knocking around for some years in the borscht belt, clubdates and the smaller niteries, is an added starter. It is, incidentally, a repeat for him at this cafe. He is easily the most saleable item in a melange that includes Tzigane music by a 14-piece string orch, blues by a colored singer, an operetta-type baritone who precedes Miss Hill, to violate the usual routining format that no two acts of the same type follow each other. Foster has shown increasing improvement as a comedy purveyor, though his casual manner and personality are consistently better than his material. But he has a slick, off-hand style that is ingratiating, and it isn't long before he has the patrons de-emphasizing the value of his jokes while, at the same time, becoming more and more absorbed in the apparent spontaneity of the young comedian.

What Foster needs to correct most is a dictional fault right out of Brooklyn. And, of course, he needs material, especially in those first dozen minutes of his turn. In his last 15 minutes he's winging.

Otherwise, the rest of the bill (reviewed in last week's VARIETY) comprises Nicola Matthey's string orch for the longhair stuff, which is more Carnegie Hall than cafe; Ruby Hill sings a nice blues song, and Cass Franklin does well enough on the baritone stuff. *Kahn.*

El Chico, N. Y.

Pilar Gomez, Barreira & Margarita, Rosita Rios, Los Chamulas (2), *Los Caballeros* (3), *Enrique Aragon Orch* (7); $3.50 *minimum.*

Not for nought has Benito Collada's Greenwich Village spot thrived through all sorts of conditions for almost two decades. Easily the No. 1 bistro of the Washington Square sector. El Chico is also a Manhattan institution because of its authentic Latin flavor. More than just another Spanish nitery, the boite, from cuisine and decor to entertainment, oozes as being the McCoy Castillian stuff. Even the customers, many of them from the Spanish-Portuguese export-import crowd and the diplomatique, reflect that.

Gastronomically, therefore, the spot cannot afford to be road-company in anything it undertakes. And as for the talent, it's likewise in the authentic tradition, whether Collada brings them from Barcelona or Buenos Aires, from Rio or South of the Rio Grande. Because that's just about how farflung are his artistic lines.

Opener is Pilar Gomez, for example, in the best Spanish tradition, with or without the castinets, for her terps have a concert-flavor. A sister of the late La Argentinita, for a time she accompanied Rosario & Antonio on their tour. A tall, personable brunet she makes an arresting entr'acte.

Barreira & Margarita are from Brazil, their first time in America. His is a sort of Apache personality, and she looks more striking in the Brazilian turbans, rather than when her brunet tresses are loose, but in whatever they do they possess a flavor that is different. The fruit-vendor routine might be considered a more palatable version of the "peanut vendor" stuff, but the aura is cariocan rather than Cuban. They also feature a rooster flirtation routine which is a shade broad but OK for a cafe floor, and they're particularly good in the audience-flirtation business, which is where Margarita shines.

Rosita Rios, longtime star of El Chico, is in fine voice, registering perhaps even better than ever with her "Maria Bonita" (Mexican composer Augustin Lara's latest click), and "Granada." Miss Rios is possessed of a fine, full, well-trained soprano which is given full sway here. She looks well, too, trained down a bit.

For the just right comedy balance along come Los Chamulas, Mexican brother act, who would click in a legit revue with their panto. The mimicry has a Chaplinesque quality which doesn't end with those diminutive mustaches they sport, as they get off their baseball nonsense, plus the satire on the Oriental dance. They also do a reefer-smoking routine (midnight show) that's outstanding.

This 4-act lineup is easily one of the best that boniface Collada ever whipped up, having excellent balance of song, dance and comedy, topped off with a sort of Latinesque "big apple" or "John Paul Jones" audience-participation routine, sparkplugged chiefly by the distaff end of Barreira & Margarita.

Enrique Aragon, presiding at the Steinway, maestros a compelling dance septet, alternating with Los Caballeros, relief trio of musikers. *Abel.*

Walnut Room, Chi

(HOTEL BISMARCK)

Chicago, Sept. 26.

The Talbots, Ballantines, Tony DiPardo's Orch (12) *with Ann Ryan; no cover or minimum.*

Fun that's not frantic is the policy of this sedate room where middleagers like to mellow and couples bring their kids for dinner and the early show. Tony DiPardo's orch uses brass and creamy arrangements in a neat blend with the subdued setting.

Brief bill opens with trim contoured Ann Ryan singing "There's No Business Like Show Business." Her sweet, smooth style is at odds with her second number, "Feudin' and Fightin'," trilled without a trace of hillbilly lustiness.

The Ballantines, harmonica team, put an expert touch on the inhales-exhales. Male half uses a standard chromatic job, while femme performs nimbly on an oversize instrument with twin keyboards and 384 reeds. Their set, ranging from classic to bogie-woogie, gets nice reception.

The Talbots, dance team holdover, reap the top applause with their capsule history of ballroom terping, and close with the Tinkle Dance, in which the customers tap out the beat on glassware.

DiPardo orch gives fine backing throughout and dishes up first rate danceables. DiPardo fronting is deft, with the maestro inserting rich phrases on muted trumpet. *Baxt.*

El Morocco, Mont'l

Montreal, Sept. 25.

Alys Robi, Eddie Schaffer, Armand & Anita, Milray Girls. (6), *Norma Hutton Orch; minimum* $1.50.

French-Canadian singing star Alys Robi, back from Europe, heads this new bill and again puts over with sock results her smart singing and vivacious personality. Backed by a good orchestra working with top musical arrangements specially done for her, she neatly registers in her French, English and Spanish songs. Forte is modernized musical and vocal interpretations of French-Canadian folklore. She sings "L'Alouette Chanta le Jour," "Mon Pere N'Avait Fille Que Moi" and "Vive la Canadienne" with enthusiastic crowd reaction. Her difficult, bouncing and highly specialized musical arrangements are extraordinary and she sings through them with a rare sense of timing. Possessing a piquant personality, Miss Robi is equally at ease in English or Spanish as in French. She splits her French songs with "Got You Under My Skin," "Poppa Don't Preach to Me," etc.

Comedian-emcee Eddie Schaffer seems to have no material to work with for he just tells jokes, yet registers soundly and has to beg off. Six foot tall, smart looking, he has smooth delivery, and stays away from routine or passe gags. Schaffer's sense of timing is probably his greatest asset. Night reviewed, he did but one song, his own version of "Sam, You Made the Pants Too Long."

Armand & Anita are a fast and different ballroom dance team. They do "Beguine," a samba and a fast foxtrot, all in stop-and-go fashion, with each gesture accentuated, each step cut in the middle by dead stops. It is a difficult technique with which they achieve happy results. The Milray line is three ensembles for which they are beautifully costumed. The Viennese waltz routine, in lavish white costumes and all blondes, is a knockout. *Marc.*

Carrillo Vaude Unit

Los Angeles, Sept. 30.

Frederick Bros. agency has packaged a stage-show for Million Dollar theatre for week of Oct 7. Leo Carrillo will topline three other acts and Carlos Molina orchestra.

Layout has been booked at 50-50 split after theatre takes out first $2,500 for exploitation-ad expenses.

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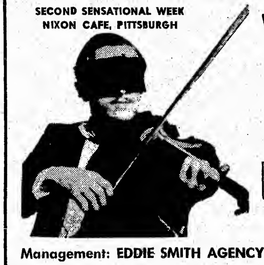

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New Acts

AILEEN STANLEY, JR.
Songs
10 Mins.
Loew's State, New York

Aileen Stanley was a single woman headliner in the heyday of the Palace and her protegee, to whom she has lent her name, has yet to begin to emulate her. Miss Stanley, Sr., has been concentrating on training new talent, and Aileen, Jr., who has been chirping with the Randy Brooks band, requires more of that sort of schooling before making impact on her own. Even in the deuce at the State, before a friendly house, which was obviously taken with the kid's fresh, cleancut looks, the impression was tepid. The wholesomeness of it all is virtually given the convincer by eschewing that double-entendre "street of the peace" punchline in "Papa Don't Preach to Me."

Her repertoire comprises "Almost Like Being in Love," "Civilization" (calypso tempoed pop), and a special Parisian intro for "Papa," but in none of these does she possess the necessary zing. She rarely takes command, although chirping her chores pleasantly enough. Incidentally, despite the non-relationship, other than the endowed name-billing, Junior reminds not a little of the winsome Miss Stanley of yore. Like the latter, Junior may yet scale the heights, but she requires further seasoning. *Abel.*

LAVERNE FRENCH & LAWAUNE INGRAM
Dance
10 Mins.
Samovar, Montreal

Here is a new colored team that should go places. French and the tall Lawaune Ingram (Rex Ingram's ex), and a looker, are both graduates from the Katherine Dunham troupe. They reveal good training in each number. Gayly costumed, they do a socko special arrangement called "Saturday Evening Moody Blues," a typical Negro boy and girl Saturday night street date to which they lend a brilliant sense of interpretation and some sensational stepping. Another solid number in Oriental costume, is their "East Indian Love Dance," very Javanese, a sure crowd-pleaser. French & Ingram also contrib two other lively routines, a "Jazz Flamenco" and a "West Indian Carnival" dance.

With this varied repertoire, good dancing technique, bright costumes and smart interpretation they have no difficulty impressing favorably. Only slight trouble at this new stage of their career is an occasional mistimed conclusive step which should quickly be corrected with a few more shows. *Marc.*

RUDY CARDENAS
Juggler
10 Mins.
Paramount, N. Y.

Rudy Cardenas, a teen-age South American import making his Broadway bow; impresses as likely to make the top grade in that direction once he learns the few tricks of showmanship that U. S. audiences are accustomed to. As it is, there's nothing wrong with his act. He lets the tricks and expert manipulation constitute his sole bid for applause, and on that basis alone, he's extremely successful.

Cardenas shows some items new to audiences. Major innovation is a pocketed belt worn around the waist used to catch juggled balls. He makes some sensational catches behind his back and during fast spins. Another item is his manipulation of cocktail shakers in which he provides some picturesque effects, and finally top hats are twirled about to make some trick landings on his dome. He does a minimum of standard tricks, concentrating on items rarely seen.

Once he acquires the necessary poise, he'll be a likely bet for cafes as well. At present stage of development, he's right for the deluxe vauders. *Jose.*

HADDA BROOKS
Songs-Piano
13 Mins.
Apollo, N. Y.

Hadda Brooks, who's built up a rep via her cuttings on Hollywood's Modern label, is making her vaude bow at the Apollo. Piano-playing Negro songstress is slightly in the Hazel Scott-Mary Lou Williams-Nellie Lutcher vein. She unwraps poise, skill and assurance that stamp her for the better cafe and vaude dates. Opens with a nifty "Polonaise" on the 88, then follows with self-accompanied warbling of such torchy oldies as "Trust In Me" and "That's My Desire."

Tall, lissome Miss Brooks' talents aren't exclusively confined to her musicianship. Wearing a rust-colored floor length gown, she has a wistful, come-hither smile that results in a firm expression of approval among the male payees. Her chirping is in an intimate, cozy style that drapes lyrics with additional meanings. But a little more volume in her piping wouldn't do any harm. Another solo on the ivories would also bring about better pacing. Warmly received here, indubitably Miss Brooks has talent.

ELSA & WALDO
Dance
11 Mins.; Two
Loew's State, New York

Comedy dance team is of Spanish-South American extraction and is said to be unable to speak any English but what they do in their unique, comedic, terpsichorean manner is readily understood in any theatre or nitery by any audience, including the Scandinavian. They possess a fine comedy flair which recommends them for general consumption, and their graduation from the bistros, to the variety houses, with a "Ziegfeld Follies" revue in the offing, bespeaks the universality of their appeal.

In grotesque ballerina getup she is foiled by an eccentric, lumber-limbs type of partner who does grotesque terps and taps, with hokum bumps and kindred fol-de-rol, in a manner that's a natural for any sight audience. It's all done dumb, save for some inane prattle which is part of the by-play.

Their rhythmic nonsense is studiously contrived and scores all the way. For finale fillip she does a Harpo Marx and he a Groucho, dancing off to solid returns. *Abel.*

DOLINOFFS & RAYA SISTERS (4)
Dance
15 Mins.; Two and Four
Loew's State, New York

Man and three women in a novelty terp act which unquestionably has been around, possibly under a different name, although not in the VARIETY New Act files. Basic dance influence is Russian, with a little touch of the "Chauve Souris" in their toy-soldier opener, with the three femme manikins grouped around the male.

Who the Dolinoffs are and who are the Raya Sisters can't be identified since Dolinoff works with all three femmes in sequence, particularly in the blackout sequence where he's "invisible," in black costuming, against the pitch-dark background, handling the girls in odd poses and posturings as they are set off in iridescent contrast to the black velvet curtain. Two electrically illuminated question marks, on either side of their special setting, further eclipses the action as he manipulates the femmes in their acro-terps.

The routines are showmanly and ingeniously conceived as he apparently makes heads, skeletons, tambourines and the like float through the air, in addition to assisting the girls in their own special brand of trick terping.

Act is one of the real hark-backs to good old-school vaudeville, and its solid reception reflects its durability and appeal for any audience. *Abel.*

PEGGY & MICHAEL ARNAUD
Ballroom
9 Mins.
Hotel Pierre, N. Y.

Peggy & Michael Arnaud are making their debut in America after four years playing England and the Continent. They have style and grace, and are personable.

Nothing spectacular to their work, which is varied enough despite a too-slow opener. At times they're a little too elegant, but, nevertheless, they go over, aided no little by some nice lifts. They dress impeccably in formal attire.

Okay for theatres and cafes. *Kahn.*

Wham Coin

Continued from page 1

names as Phil Spitalny who during the past year has taken out as much as $18,000 on one Cleveland engagement. Spitalny also pulled $15,000 each in Atlanta and St. Louis. Spike Jones in nine dates through the midwest, did around $94,000 at $3.60 top, and Larry Adler and Paul Draper in a Christmas week series at the N. Y. City Center last year grossed $25,000. Other high grossers include Hazel Scott, Richard Dyer-Bennet, Burl Ives and Eddie Condon.

The field has reached the extent where concert playing time is figured to cut the time in the one-night dance field.

While the N. Y. presentations at Town and Carnegie Halls are increasing in popularity, indications are that out-of-town promoters are becoming increasingly hep to the opportunities offered in the jazz and pop concert line.

Jazz's Big Payoff

This is partially due to the fact that many middle-grade attractions offered in the longhair field, last season, failed to pay off. Promoters are consequently seeking personalities and ideas that can be exploited and consequently are latching on to the jazz field.

Additional interest has come from arena operators, many of whom are frequently caught short on bookings when there's a paucity of indoor sports events. Arenas have already played bands like Spitalny for highly profitable takes.

As far as orchestras and performers are concerned, many are anxious to get into that segment of show business. In the first place returns are generally higher than in most fields. White and Gillespie played Town and Carnegie Halls at $3 and $3.60 tops respectively, and both were more than sellouts. Auditorium rental, depending upon the day, averages $750 plus charges such as treasurers and ushers, while Town Hall's rate is around $500. Figuring another $1,000 for advertising and publicity, the promoter comes out with a handy figure at the end of an SRO evening.

That Carnegie Billing

Another factor making the longhair type of presentation desirable is the fact that such appearances result in considerable prestige. Billing "direct from Carnegie" or Town Hall, is an important factor to many and invariably pays off big.

Dizzy Gillespie show at Carnegie on Monday (29) was one of the more solid sellouts, with many turned away. Gillespie, today's No. 1 exponent of the be-bop style of music, is one of the more controversial disciples of jazz, consisting of chord backgrounds to melodic passages. It's tough for many to take because of frequent disonances, but solid and difficult musicianship are involved, and Gillespie's tonal craftsmanship is one of the more important jazz contributions of the day. Ella Fitzgerald, who's been around, is a frequent contributor to concerts and has collected a sizable following since she came to attention as vocalist in the late Chick Webb's band.

Josh White last season didn't click on all his out-of-town dates, but is figured to do better because of the fact that balladeers are still riding a high crest of popularity. While still short of longhair stature, he's nonetheless an entertaining performer.

Both Carnegie and Town Hall will have an important allotment of jazz concerts. Eddie Condon, the Town Hall perennial, is slated to do an entire series there, while Ted Zittel is promoting a Saturday midnight series. Town Hall is also slated to have a Calypso carnival Oct. 18 and a Tom Scott recital Oct. 16. Carnegie schedule, so far includes, a King Cole session Oct. 18, calypso recital, Oct. 12 and Duke Ellington concerts Dec. 26 and 27.

Bar A'ssn.

Continued from page 2

American attorneys as John Marshall, Judah P. Benjamin and William Howard Taft could be portrayed in films similarly to the stories of Al Jolson and Louis Pasteur.

The attorney warned that the pix, radio and comics are courting legislative restraints, and he asked the ABA to study the advisability of legislation which would prevent "ill-treatment" of lawyers. At the same time, he urged that attorneys oppose renewal of licenses of offending stations and a re-examination of codes of Hollywood, radio and comic strip industries by the industries themselves.

"Our interest in the matter," declared the St. Louis attorney, "is not generated by motives of self-justification, but rather comes from a belief that grave harm is being done to a fundamental American institution—the administration of justice.

"Whereas the doctor is almost always represented as a kindly, charitable and capable person, the lawyer is usually portrayed as a cruel, selfish, tricky and unethical person. The judge is often shown to be unworthy of his high office.

"The evil of the three media as we view it is to infect the minds of youth with the conviction that lawyers are anti-social and the law, through the judges and courts, is an instrumentality unwholesome to our welfare."

Specifically, he named radio's "Gang-Busters," Kerry Drake, of the comics and "The Killers" pic as showing attorneys up in bad light.

The following day, Carl B. Rix, president of the ABA, said that Freund was "speaking for himself and not the bar when he referred to Hollywood, the radio and comic strips for their approach to the legal profession."

Rix added that last June the ABA embarked on a program in cooperation with members of radio, press and motion pictures, and that the joint committee will continue its work in an effort to arrive at satisfactory solutions.

Variety Bills

WEEK OF OCTOBER 1

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 3
Gene Krupa Orc
The Vagabonds
Cardini
Rose Marie
Music Hall (I) 2
Fanfaire
Patricia Bowman
R. Krouvller
Salici Puppets
Alexander Small
Lawrence Nikol
Paul Franke
Ester Boria
Paramount (P) 2
Desi Arnaz Bd
Marion Hutton
Nonchalants
Rudy Cardenas
Dulcina
Roxy (I) 2
Milton Berle
Nancy Donovan
Stan Fisher
4 Moroccans
The Vikings
State (L) 2
Juggling Jewels
Bunin Puppets
Hal LeRoy
Beverly Tyler
Myron Cohen
Zarco & Beryl
Strand (W) 3
Blue Barron Orc
Joey Adams
Tony Canzoneri
Mark Plant
Tarl Vance
QUEENS
Jamaica (I) 3-4
Jim Wong Troupe
B & M Gates
Hal Monte
Paul Beckley Co
T & D Peters
Flora Drake
Chet Clark
(two to fill)
BALTIMORE
Hippodrome (I) 3
Cedric & Algy
Eugenie Baird
Marc Ballero
T'k-Drink Hoffman
State (I) 2-4
Morry & Frank
Eddy Shore
Milt Ross
Nik'l Paul & Sheri
5-8
Francisco
June North Co
Julia Cummings
Abdallah Girls
BOSTON
Boston (R) 2
Jack Haley
Elsa & Waldo
Stagg McMann 3
Constance Moore
(one to fill)
CAMDEN
Towers (I) 2
Gay 90s Revue
CHICAGO
Chicago (P) 2
Larry Adler
F & E Barry
Cookie Bowers

Oriental (I) 2
Beatrice Kay
Joe Howard
Raye & Nardo
Pryde & Daye
Carl Sands Orc
CLEVELAND
Palace (R) 2
Tex Williams Orc
Ben Beri
Lucienne & Ashour
Gaynor & Ross
COLUMBUS
Palace (R) 6-8
Cab Calloway Orc
Stump & Stumpy
Berry Bros
Count Leroy
DAYTON
Keith's (R) 2
Ted Weems Orc
Wally Brown
The Glenns
HARTFORD
State (I) 3-5
Charlie Spivak O
Barry Wood
Patsy Kelly
Jordan & Parvis
MIAMI
Olympia (P) 1
Juvelys
Chito Izar
Milt Douglas Co
Segovia
Calgary Bros
NEWARK
Adams (I) 2
Max Baer
Maxie Rosenbloom
Art Mooney Orc
Bonnie Baker
Floria Vestoff
3 Jansleys
PHILADELPHIA
Carman (I) 2
Randall & Melino & Hollis
Larry Daniels
Jerry Coe
Stuart Sisters
READING
Hajah (I) 3-2
Cab Calloway Orc
Berry Bros
Stump & Stumpy
Count LeRoy
ROCKFORD
Palace (I) 3
2 Edisons
Julie Baliew
Tarzan
West & Dearlo
3 Eddingtons
SAN FRANCISCO
Golden Gate (R) 1
Paul Gary
Ambassadorettes
Coleman Clark
SPRINGFIELD
Court Sq (I) 2-5
Jans & Martell
4 Elgins
Jack Farrell
Mills & Powers
Dale Sis
The Arnauts
WASHINGTON
Capitol (L) 2
Henderson Dncrs
Sasha Leonoff
Aileen Stanley Jr
Benson & Mann

ENGLAND

BRISTOL
Hippodrome (I) 29
Jack Durant
Trose & Mandoliers
Leslie Strange
Garcias
Philippe & Marta
Harris & Christine
Bartlett & Massey
CARDIFF
New Theatre (I) 29
Billy Cotton Orc
Len Young
Foster & Clarke
Sam Linfield Co
Les Fiorenzos
A J Powers
Muldoon 4
CHISWICK
Empire (I) 29
Madhatters of '47
Syd Seymour Orc
Constance Evans
Mac & Frank
Earle & Oscar
Sereno & Joy
Pat O'Brien
Henry Adams
Alf Kay
Seymour Lovelies
DERBY
Grand (I) 29
Spotlight on Sally
Jack Radclice
HACKNEY
Empire (I) 29
Open Door Richard

Ernie Lotinga
LEICESTER
Opera House (I) 29
No Room at Inn
Palace (I) 29
Broadcast of 1947
Issy Bonn
Rhodes & Lane
Siki & Son
2 Movers
Vivien & Co
LONDON
Coliseum (I) 29
Anne Get Gun
Dolores Gray
Bill Johnson
Stoll (I) 29
Arnold's Ice Rev
MANCHESTER
Hippodrome (I) 29
Nitwits
Sandy Powell
Rex Ramer
Lloyd & Betty
Shane Sis
St Clair
Naitos
SHEPH'DS BUSH
Empire (I) 29
Joe Loss Orc
Dick Henderson
Winters & Fielding
Jackie
Jimmie Robins
Korel & Cullin
Paul Rogers

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Wally Griffin
Blue Angel
Alice Pearce
Marc Lawrence
Amanda Lane
3 Flames
Phil Gordon
Ella Larkin 3
Belmont-Plaza
Russell Swann
Bob Dixon
Taylor Line
Dacita Orc
Eddie Stone Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard
Bill Dillard
Harold Hastings 3
Wally Blacker
Cafe Society (Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Nellie Lutcher
Dave Martin Orc
Cafe Society Uptn
Lucienne Boyer
Frank Pourcel
Abbey Albert Orc
Carnival
Ray Bolger
Beatrice Kraft
Kaye Ballard
Wiere Bros
Yvonne Adair

Paul Gavotte
Reid Orc
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbelo Orc
Jack Prase Orc
Moo Song
Fran Yang
Jadine Li Sun
Tai Sings
Copacabana
Joe E Lewis
Jet MacDonald
Mario & Floria
Clark Dennis
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Pilar Gomez
Barreira & Margarita
Los Chamulos
Los Cabelleros
Enrique Aragon O

Harem
Jack Cole Dcrs
Moore & Lessy
Pinky Lee
Lucille Page
Rona Lord
Nevada Smith
Paul Remos
Ala Pin Soo
Fausto Curbello O
Art Ronan O
Hotel Edison
Geo Towne Orc
No. 1 Fifth Ave
Louise Howard
Nype & Cote
Hazel Webster
Downey & Fonville
Highlights
Hotel Biltmore
Dave Appollon
Lois Bannerman
Laverne Gustafson
Stephen Kisley O
Michael Dunn
Virginia Boyd
Hotel Lexington
Alomas Hawaiians
Havana-Madrid
Noro Morales Orc
Rodriq'z & Phyllis
Repita Triano
Maximo
Sacasas Orc
Iceland
Rose Ellin
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Frankie Frissaura
Blimpy Blank Orc
La Martinique
Phil Foster
Joaquin Garay
Ruby Hill
Michel Emer
Nicola Mathey Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc
Gloria Wallis
Ruloff 3
Terry Corrigan
Catron Bros
Robert Baxter
Paco & Hilda
Shepard Line
Monte Carlo
Joel Shaw Orc
Rhumba Orc
Roberto
Essex House
Richard Himber O
Hotel New Yorker
Ray McKinley Orc
Marion Spelman
Arnold Shoda
Narena & Norris
Connie Conn
Hotel Pennsylvania
Claude Thornhill O

Hotel Pierre
Walton & O'Rourke
McLerie & Butler
Chas Reader Orc
Hotel Plaza
Hildegarde
Hal Kanner Orc
Latin Quarter
Willie Howard
Al Kelly
Mazzone-Abbott D's
Gloria Le Roy
Emile Boreo
Piroska
Miriam Gwynne
Bon Vivants
Vincent Travers O
Riviera
Martin & Lewis
Maureen Cannon
Tony Bavaar
Joel Herron Orc
Greb & Lober
Miriam La Velle
Hotel St Regis
Milt Shaw
Laszla & Pepito
Maria Morales
Darling & Jones
Paul Sparr Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Spivy's
Spivy
Shiela Barrett
Rico Sarroga
Troubadour
Anita O'Day
Mary Lou Wms
Georgie Auld orc
Versailles
Dwight Fiske
Bob Grant Orc
Panchito Orc
Village Barn
Ann Dennis
Stubby Orc
Lou Cecil
Betty Percy-Pappy Below
Village Vanguard
Chippy Hill
Phil Leeds
Tom Scott
Jimmy Shirley 3
Don Frye
Waldorf-Astoria
Jean Sablon
Jack Fina Orc
Mischa Borr Orc
Wivel
Bob Lee
Kay Carole
Brynne Lorey
Janie Scott
Danny White
Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Sherman Hayes Or
Vera Love
Countess Marina
Chez Paree
Mitzi Green
Jackie Miles
Marty Gould Orc
Lander & Holland
Bobby Clark
Jack Nelson
Don Chiesta
Chez Adorables (10)
Hotel Blackstone
Peter Lind Hayes
Mary Healy
Ray Burton Orc
Hotel Bismarck
The Talbots (2)
Tonny DiPardo Or
Eddie Fens Orc
Ballentines (2)
Orin Morehouse
Montero & Yvonne
Helsings
Lionel Prouting O
Ralph Cook
Marvin Himmel
Adrian Lorraine
Jayne Walton

H Edgewater Beach
R Heatherton Orc
Sol Grauman
Arthur Nelson
Marian Fedele
Song Stylists (4)
D Hild Dancers (12)
Hotel Sherman
Carl Marx
Frankie Laine
Eddie Hubbard
Jose Melis
Jean Williams
Latin Quarter
Steve Condos
Buddy Lester
Latin Lovelies
Buddy Shaw Orc
Dick Hyde
Rossillianos (2)
Patti Millbank
Palmer House
Griff Williams Orc
Florence Desmond
Artino & Counsuelo
Ray Malone
Howard DeCoursey
Vine Gardens
Lillian Lee
Yvonne York
W Whitehouse
Susan King
Joe Kish Orc

Paris Hemline

Continued from page 1

Louis fashion display will be produced by Barrett.

Largest fashion show was held this year at the Madison Square Garden, N. Y. Jerry Finklestein, a trade paper publisher who sidelines with the fashion and antique shows, spent around $60,000 for talent and production for that event.

That type of show is an outgrowth of what before the war, was a small business originally inaugurated by sales departments of such hotels as the Waldorf-Astoria, St. Regis and Plaza in N. Y. Original purpose was to promote use of the dining room and catering facilities, but since then has become an important source of hotel revenue.

K. O. to Neckin'

Continued from page 1

anything more than cinema spectating. Any move to lower side-curtains is now a one-way ticket out of the drive-in.

One Atlanta drive-in, which previously had wooden partitions erected to separate the cars, has now dismantled that setup. Operators' cleanup move has two reasons behind it. First, there's been a stronger turnout of family trade with climbing biz and they're out to encourage it. Second, there's the natural desire to keep a clean bill of health with the local gendarmerie.

Autry, Calf-Roping, Steer-Wrestling Spark the Rodeo at Mad. Sq., N.Y.

The annual Madison Square Garden Championship Rodeo is usually one major event for which Broadwayites drop city slicker attitudes to yippee aud yell for the bucolic display put on by a prize batch of cowboys and girls in their various contests. While these factors hold considerable lure for urban elements, a major part of the draw is credited to Gene Autry, the western filmster, who dresses up the proceedings with considerable entertainment value.

Autry's presence during the early days of the rodeo is especially needed inasmuch as the ranch-hand participants are still to get into form. In the timed events, such as calf-roping and steer-wrestling, the contestants invariably groped with their problems for a considerable period, and failed to provoke customary excitement. In the riding events, many encountered difficulty in staying on their mounts.

Thus Autry in two spots opening night (24) made a bigger than usual dent on the mob of 13,000 when he paced his horse, Champion, through a nice assortment of high school tricks, also in singing stanza surrounded by good production. The latter item has a campfire setting, and accompaniment by the Melody Ranch and Cass County Boys. His familiar assortment of cowboy tunes, including "Back in the Saddle Again," "Rancho Grande," "Adobe Hacienda," and "Empty Saddles" brings healthy applause. Later in the rodeo, when the cowpokes work in fever-pitch for their share of the $155,000 in prizes, Autry's contribution may be anticlimactic, but that probably won't be till the half-way mark of the contests lasting until Oct. 26.

The Garden rodeo attracts probably the cream of the cowboy crop because of the large purse. Champions entered include Bud Spealman and Jerry Ambler, who'll defend their top rating in the bareback and saddle bronc riding divisions; Wag Blessing, who's rated tops in the Brahma bull throwing division; and Dave Campbell, in calf-roping sector; Toots Mansfield and Campbell will seek to retain mastery in the calf-roping and steer wrestling.

An event new to Garden crowds is the wild horse race in which a horse never previously ridden, is saddled and jockeyed over a finish line. This makes for an exciting finale.

Other than the contests, rodeo puts on a good display of showmanship in the non-contest events. The Horseback Quadrille with a sextet of mounted couples, the roping exhibitions in which some fancy twirling is displayed, and twin-horsemanship of Ray Ramsey, who puts a pair of white nags through a picturesque jumping routine.

One of the strong excitement-making features is the clowning on the square by George Mills, Jasbo Fulkerson and Jack Knapp. This trio have the dangerous assignment of touting the charging bulls away from the riders when they've dismounted. Mills, especially gives the crowd more than a few gasps by his leaps in front of the animals.

Abe Lefton, in the announcing spot, often provides humorous commentary to the proceedings.

One of the interesting aspects of the rodeo is the fact that entries from the usually effete east are coming in and may ultimately give the westerners a run for the money. There are two from New York and one from New Jersey in current Garden crop. None of them made time on the opening night, but there may be some hope. *Jose.*

Apollo, N. Y.

Cootie Williams Orch (16), *Hadda Brooks, 3 Smith Sisters, Coke & Poke, Pigmeat Markham, Sybil Lewis, John Bunn; "Wolf Call" (Mono).*

Show this week at this Harlem vaude house is a bit on the lightweight side. Format of Cootie Williams' band differs little from its previous appearance here last winter, Coke & Poke likewise are playing an encore date while Hadda Brooks (New Acts), recording pianist-chirper from the Coast, is the lone new face.

Band tees off with a hot, jivey "Perdido" followed by sax player Robert Merrill's vocaling of "You Should Have Been Drinkin'." Done in blues fashion, his piping is well received. Three Smith Sisters, working in unison, contrib some fair tap routines. Tapping is standard stuff but the gals make up for that with a conscientious display of energy. One femme also does some rope skipping. Trio closes to good applause.

Williams scores with a trumpet solo of "Can't Get Started With You." Comes next a novelty number, "Ooh La La." Sidemen join in on the vocals for okay results. Crew, comprising five reed, seven bass (plus Williams' trumpet) and three rhythm, are plenty noisy in "House of Joy," a frenzied tune where practically every instrument is worked in for a solo. The band's forte is volume and it doesn't spare the horses in achieving it. Nevertheless outfit gets strong returns.

In the closer are Coke & Poke, comedy-dancing turn. They register with some banal gags plus okay stepping. Off to good reception in a finale where one dons a femme skirt and blouse for a short Lindy with partner. Pigmeat Markham, aided by Sybil Lewis and John Bunn, goes over for the usual sock response in a comedy blackout.

State, N. Y.

Elly Ardelty, Aileen Stanley, Jr., Elsa & Waldo, 3 Flames, Lew Parker, Dolinoffs & Raya Sisters; "The Other Love" (UA).

Peculiar lineup that Sid Piermont has whipped up this week. Three of the six acts are dumb, and 50% of the bill is under New Acts although one of them, the Dolinoffs & Raya Sisters, unquestionably have been around although not "noticed" in VARIETY's New Acts dept.

Although laid out in orthodox manner, from the opening trapeze act to the closing sight dance novelty, it plays spasmodically. Elly Ardelty is an OK intro with her standard aerial stuff. She's good for nitery or vaudery, as evidenced during her Carnival and former French Casino engagements, and of course reprises her good impact here. French girl has polish and showmanship that bespeaks experience.

Aileen Stanley, Jr., and Elsa & Waldo are two New Acts in sequence, with the former's pop songs and the mixed team's sturdy comedic terping. E&W first came to attention in a Greenwich Village nitery, El Chico, and prove their worth anew in a theatre, but same can't be said for the ensuing 3 Flames, doubling from the Blue Angel. Colored combo of piano-guitar-string bass, with the latter two also vocalizing, and with the electric guitarist as the personality kid in the main, somehow misses on a theatre rostrum. Their impact in the saloon circuits has been undeniable, dating from the Village Vanguard where they started, but in a theatre their stuff is in a rhythmic monotone. "St. Louis Blues," "Salt Peanuts," "Little Red Wagon" and "How'd You Like the Sea Food?" are in the same idiom, including a few saucy punchlines which aren't as bad as the general sameness of their offerings.

Lew Parker, now billed as star of "Are You With It?" and "Front Page," is a good comedian who deserves another book musical or some other sturdier setting. He handles lines like the legit but could stand some extra material for his vaude route. Most of his bits are funny, notably the restaurant impressions; the hoke with "Try a Little Tenderness" (Treva Frazee is the gal foil); and there is some other nonsense with a couple of other male aides. And, of course, he reads his lines like a vet. Closer is the Dolinoffs-Raya Sisters act. *Abel.*

National, L'ville

Louisville, Sept. 26.

Sugar Chile Robinson, Ollie Franks, Martells & Mignon, Carlton Emmy Madwags, Al "Whitey" Roberts; "Scared to Death" (FC).

Fall season of stage shows got off to a rousing start, with Sugar Chile Robinson topping a neat five-act bill. The eight-year-old "wonder boy of boogie woogie" is pulling 'em in, and at show caught Friday night (26) played to capacity. Negro lad played at the Armory last winter, but this engagement gives him an opportunity to show at better advantage, and the talented moppet paces through his routine of "Bobby Sox Blues," "Milton's Boogie" and his sock vocaling and pianoing of "Caldonia" to earn terrific returns.

Al "Whitey" Roberts, bald-pated m.c., was on stage practically the full hour, evidently stretching out the running time, but the patrons didn't seem to tire of his corny stories and gags, his rope-skipping softshoe dance, and his plate juggling.

Carlton Emmy and his "Madwags," standard dog act, registers with the cute antics of the mutts.

Ollie Franks, singing comedienne, had 'em howling with her "Tico Tico" takeoff, and "Girl From Brooklyn" satire. Her singing is secondary to her comedic characterizations, and she knocks herself out to punch over the laughs.

Martells & Mignon, a girl and three males, start off as a dance act, but guys are of the big-shouldered, muscled type and tip off that the routine is going to be an exhibition of the strong arm stuff, tossing the gal for difficult catches and the like. Their handling of the stocky femme is smooth. Off to nice applause.

"Mac" McConnell's pit crew backgrounds acts neatly. *Hold.*

Roxy, N. Y.

Milton Berle, Nancy Donovan, Moroccans (4), Stan Fisher, Ben Yost's Vikings (6) Roxyettes, Paul Ash House Orch; "Foxes of Harrow" (20th), reviewed in VARIETY, *Sept. 24, 1947.*

Milton Berle's opening at the Roxy last week—marking his first Broadway appearance since he closed almost a year's run at the Carnival nitery last New Year's eve—could be called, in the lingo of the cliche kids, "a triumphant return." At least it seems fair to assume that plenty of that crowd which has been packing the 5,900-seat showcase is not there to see only "The Foxes of Harrow."

Show is essentially the same as Berle did at Nicky Blair's fun emporium. The Vikings, a Ben Yost male vocal sextet; The Moroccans, tumbling foursome, and harmonicist Stan Fisher are all reprising their Carnival act with the comic. Only newcomer is chirper Nancy Donovan.

It's hardly necessary to repeat here that Berle's a funny fellow, probably as solid as any in the business for drawing plentiful yaks and overwhelming palm-pounding. That's especially true with the natives who seem to be piling into the Roxy as fast as the subways can carry them from Brooklyn and the Bronx. Berle, to them, is a native son and every gag has a guffaw even before it's passed his lips.

And it's just because Berle is such a great comic and such a man with the fast quip that it's regrettable he tangles himself up with so much blue material. What's great in an 8th avenue saloon becomes offensive before a mixed family audience in a Broadway theatre. Despite the considerable sapolioing done on the routines during the first two days at the insistence of managing director A. J. Balaban, there's still too much emphasis on the Lou Holtz and the swish business. Most of the dubious lines go by unnoticed, but some of those sight gags should have been buried with Minsky.

The other acts become virtually nothing but showcasing for Berle's antics, and there can be no complaint against that, because this is his show. If he seems to be hogging the spotlight and crabbing the other acts, that's nothing more than what the customers paid to see. They love it. It's no great favor to the acts, however, because they get scarcely a minute in the hour's show to demonstrate their own wares.

Moroccans, in turbans and flowing desert rig, are nifty on the flip-flop and balancing routines, even with Berle in there as understander. And the Vikings, as a matter of fact, are considerably improved by the comic's appearance among them in a tramp getup with blacked-out bicuspids. He takes a good deal of curse off the corn of their manly songs.

Miss Donovan, quite a looker, squeezes in one tune on her own for a no-hits, no-runs score. She's better in the duet with Berle. She's also the foil for a poor taste routine with him in which he's overfree with his hands.

Stan Fisher is adept on the mouth organ, but is much too mannered. That business with the outspread palm, the bobbing of the head and other body movements better befits a Met tenor. Bit in which he duos with Berle on the harmonica is a smash guffaw-gatherer.

Roxyettes and their male counterparts preem the show with a nice routine marked by unusually good precision, although they suffer from bad costuming. Paul Ash's house band capably backs the melange, as usual. *Herb.*

Capitol, Wash.

Washington, Sept. 26.

George M. Cohan, Jr., D'Ivons (2), Gary Morton, Jack Holtz & Milady, Sam Jack Kaufmann House Orch; "Unfinished Dance" (M-G).

Those who admired George M. Cohan, and their name is legion, get a considerable kick out of George M. Jr, who is headlining this week with a routine of his father's songs and pater, and even uses his dad's old accompanist. In gesture and in intonation the resemblance is at times uncanny. But for a younger generation, which makes up a large part of the Capitol's audience the nostalgia is not there and this Cohan is just another singer with unique mannerisms.

Cohan does not cheat the customers. He offers more than most vaude singers these days. His songs including "Good Day," "Yankee Doodle Song and Dance Man," "Nellie Kelly," "Regards to Broadway" and "Yankee Doodle Dandy," with "Harrigan" and "Grand Old Flag" as encores, to provide a very strong finish. All are his father's numbers.

The D'Ivons are smooth ballroom team with plenty on the ball. The couple dances not only to the tempo of the music but also to its mood and spirit and utilizes comedy in some of the terping.

Gary Morton, a newcomer here, works hard in the comedy slot. He has some difficulty in warming up the house but improves as he goes along. Much of the act is based on that old standby—caricature imitations of people like Peter Lorre, Bette Davis and Charles Laughton. Morton shows flashes now and then of the much better comedian he is going to be with more experience. The curtain raiser is Jack Holtz, a wizard on the parallel bars. His best number is a comic drunk working on the bars, some of the stunts being real thrillers. Odd feature of this turn is that Holtz permits his gal assistant, who does very little on the stage, to grab the bulk of the bows. *Lowe.*

Paramount, N. Y.

Desi Arnaz Orch (18) with Dulcina; Marion Hutton, Nonchalants (3), Rudy Cardenas; "Desert Fury" (Par) reviewed in VARIETY, *July 30, '47.*

The layout at the Paramount theatre marks a departure from standard practice inasmuch as comedy aspects of the session are spread out instead of being concentrated in one act. Effect falls just short of being a complete success, and that's because of the physical layout of the house rather than that of the acts or routining. Nonetheless, the current parlay of Desi Arnaz orch, Marion Hutton, Nonchalants and Rudy Cardenas (latter New Acts) provides a diverting program.

It's probable that the lack of new comedy names is because of the current experimentation. Rather than play the same faces, as the house has been doing for sometime, and have the punch lines killed by the repeat trade, experimentation is in order. The spot usually held by a comedian is now taken by the Nonchalants (3), one of the best comedy acro teams around. Patter of the articulate member of this crew is entertaining and makes for a good degree of hilarity, but unfortunately his contribution to the group's acrobatics make it necessary for him to gab sans mike, and consequently full impact of his humor doesn't reach the entire house. If mikes were spread out to all parts of the stage, it's likely that the Nonchalants comedy would have the same effect as a strictly talk turn. However, the gab that is heard and fine assortment of tricks make for a big reception.

Further laugh material is supplied by Miss Hutton, who for sometime has been showing a more restrained delivery. She gets much humor out of such numbers as "Feudin' and Fightin'" and "Brooklyn Love Song," with comedy effects heightened by smooth delivery. Begged off after one encore.

Arnaz, who started some years ago as conga leader at the old La Conga, has developed into a considerable personality, interspersing a smooth line of chatter between numbers and attempting a little comedy himself. He sets out to prove that jitterbugging is much more strenuous than the rhumba, and does it neatly with aid of Dulcina, band vocalist. However, effect of his number is marred by the fact that jitterbugging is in its last stages Accent from swing to sweet bands has contributed to its downfall, and new skirt lengths will probably mark its total demise. Musically, Arnaz does okay, with Lecuona's "Malaguena" "Cuban Pete" and "Babalu." More Americanese music might have had a greater effect on the audience, but Arnaz's generally good all-around work gives him an edge with the mob.

Dulcina is confined to one lively, writhing rendition of "Say Si-Si" in the mother tongue. *Jose.*

Olympia, Miami

Miami, Sept. 26.

Johnny Desmond, Sammy White, Jay Marshall, Lucienne & Ashour, Jack Lane & Love Birds, Les Rhode House Orch; "High Barbaree" (M-G).

Current package plays evenly, racking up satisfactory returns in most spots.

Topliner Johnny Desmond holds down the slot in top fashion with his easy approach to the ballads. Applies his baritonings to the "I Wonder Who's Kissing Her Now," "Guilty" type of swoonings to reap hearty palming from bobby-soxer and the oldster alike.

Vet comic Sammy White fills the comedy niche in good style. Brings back the oldie "woman taking a bath" and draw poker game pantos for steady laughs, via full playing of values inherent in the bits, with some fresh twists added to give them new face.

Emcee assignment is handled capably by suave looking Jay Marshall. Magico, in own spot, purveys standard trickery to fair returns. Does best with gloved hand bit with rabbit emerging, in well turned ventro routine. Tops with a takeoff on cowboy radio singer.

Rough house Apache routine contributed by Lucienne & Ashour contains all the elements of mayhem this type of broad comedy terps require.

Jack Lane and Lovebirds handle novelty end of the layout. Parrakeets are well trained, though overall, turn doesn't rouse too much palm reaction.

Les Rhode house orch backs proceedings in usual capable manner. *Lary.*

Capitol, N. Y.

Gene Krupa Orch (16) with Dolores Hawkins, Buddy Hughes; Cardini, Vagabonds (4), Rose Marie; "Desire Me" (M-G), reviewed in current issue of VARIETY.

With Gene Krupa's band and Rose Marie sharing the headline billing, the current layout has variety and plays well without being especially socko. Rest of the setup mainly comprises the expert (as always) legerdemain of Cardini and the comedy singing-instrumentalizing of the four Vagabonds.

Krupa's band is far from being his best outfit, though there's no pretense that this group of eight brass, five reeds and three rhythm (including the maestro at the drums) is anything more than a framework for the drumming virtuosity of the leader. He has several solo spots at the skins, in addition to emceeing the layout and batoning the orch for the other acts from down front. Krupa handles his introes simply, and it's just as well, since it saves time and wordage in bringing 'em on that way, instead of the flowery verbiage too many conferenciers are apt to give a show these days. Krupa's "Drumboogie," by now standard with him, of course, is his drumming finale.

Rose Marie, more svelte than ever, knows how to ride a jump tune with the best of 'em. She's still doing her inevitable takeoff on Durante, which continues to be an excellent piece of business albeit a little too long for the precious few moments she's allotted. This is a repeat date for her at the Cap, and still clicko.

Cardini remains among the best of the card-and-cigaret manipulators, if not the best, and the class that has made his standard act tops is still inherent in every gesture. Cardini was a headliner in vaude's heyday, and the passage of years hasn't diminished his importance to any bill.

The Vagabonds, comprising two guitarists, bass and accordion, practically have to beg off with what is mainly a comedy act, with the songs and instrumentalizing secondary. They have youth, a flair for audience values and little bits of business that leave no lull in their turn. *Kahn.*

Oriental, Chi

Chicago, Sept. 30.

Beatrice Kay, Joe E. Howard, Pride & Day, Ray & Nardo, Carl Sands Orch (14); "Lured" (UA).

Nostalgia is paying off at the boxoffice for current stanza. Appearance of Joe E. Howard after the showing of his biopic, "I Wonder Who's Kissing Her Now," is a natural booking.

Carl Sands' orch opens show with a spirited rendition of "Cherokee" with sock drum solo by Smith Howard. Pride & Day follow with juggling and unicycle stunts for nice returns. Howard makes slick appearance in tails, top hat and cane, for reprise of his yesteryear song hits. Teeing off with "Hello My Baby," he segues into "Wonder Who's Kissing Her Now" and exits to heavy applause with a vocal and cake walk to "Goodbye My Lady Love." He's solid all the way.

Ray & Nardo, youthful impressionists, click with their takeoffs of Hollywood greats; standouts are Barry Fitzgerald, Carmen Lombardo and Peter Lorre.

Beatrice Kay in a gold lame gown laments the life of a gal doomed to sing Gay 90 tunes for the rest of her days and follows with "Jack, Jack." Miss Kay's appeal lies in her subtle burlesque turn-of-the-century tunes. Socks across "I Don't Care," "Take Me Out to the Ball Game," and other oldies for terrif applause. *Zabe.*

Million Dollar, L. A.

Los Angeles, Sept. 27.

Erskine Hawkins Orch (17), with Mathew Gee, Jimmie Mitchell, Laura Washington, Julian Dash; Hattie McDaniel; Patterson & Jackson, Calvin Davis; "Stepchild" (PRC).

There's plenty to please in this week's Million Dollar stage offering. Erskine Hawkins' orchestra takes able care of the music department and for socko comedy there is Patterson & Jackson, as sharp a laugh team as has yet played this house.

Comics start with a funny first impression, and go on from there with gags that click, easy dancing despite their heftiness and impressions. At show caught act garnered plenty applause. Material used is unusually good and a high spot is their takeoff of the Ink Spots.

On the music side, Hawkins and his crew give out with mellow swing that sells big. Arrangements are bright and keep melody strong for foot-patting. Particular standout is the tenor sax solo by Julian Dash on "Kilroy Was Here." Dash makes stimulating music with his noodling. Band opens with "Swing Out," then moves into "Out of Nowhere," featuring Mathew Gee's tromboning. "Tippin' In" also was well received.

Vocal work falls to Laura Washington and Jimmie Mitchell. Former sings "Fool That I Am" and "Deed I Do," with latter getting over best.

(Continued on page 55)

Managers Due to Revise Constitution Of League to Facilitate Union Dealings

Managers are due to revise the constitution of their League of New York Theatres, and it is expected that the organization will then be able to deal with unions and other theatre groups more expediously. As the league is made up of producers, theatre owners and lessees, it is proposed that each class should determine questions that concern its own group. Exceptions would be those showmen who produce and also own houses.

Another change would drop the required quorum from one-third to one-quarter of the board membership and in that way evade the postponing of meetings, such cancellations having been more or less frequent. There are 105 showmen who are technically in the League, but some are inactive and will probably be reclassified or dropped from membership.

CITY INVESTING'S 3-MO. NET PROFIT OF $213,769

City Investing Co., with large holdings in theatre real estate, reported net income of $213,769 for the quarter ending with July, it was announced last week at the firm's annual meeting in New York. Earnings amount to 20c. on the common after deduction of $107,300 for Federal taxes.

Some one-third of City's income was derived from the firm's extensive properties in the Times Sq., N. Y., area, prexy R. W. Dowling pointed out. Its holdings include the Astor, Victoria, Fulton, Bijou and Morosco theatres among others. Income for the comparable 1946 period was $213,741 of which $117,047 represented capital gain on real estate sales.

Markova-Dolin-Hurok Date an Eyebrow-Lifter

Booking by Sol Hurok of Alicia Markova and Anton Dolin and their group of 12 dancers into the Metropolitan Opera House, N. Y., for two performances Oct. 18 and 19, has caused some comment in the ballet trade. This will be first time the small group, which has been touring smaller U. S. cities for a couple of seasons, will dance at the Met. Heretofore, Markova and Dolin joined up with a full-size ballet company (such as with the Original Ballet Russe last season) whenever they danced in N. Y., although their small group has danced successfully a couple of summers at Lewisohn Stadium.

Feeling among certain managers is that the Met is not the house for an intimate dance group. Some resent the fact that Hurok is trying to sell a small group as a full ballet company, and feel he's jeopardizing his standing as a ballet impresario. (He's booked the Ballet Theatre into the Met next spring). Resentment, admittedly, is based on the feeling among the more traditional managers that spectacle and glamour are ballet's chief selling points, and that a small dance unit loses both.

The Oct. 18-19 performances will be the Markova-Dolin Co.'s only engagement in N. Y. this season. Dancers featured in the group include Bettina Rosay, Oleg Tupine, Rozsika Sabo and Wallace Seibert.

Seattle's Heavy Slate

Seattle, Sept. 30.

Heavy schedule is set for Seattle's two legit houses this season with both having nearly full schedules for the next three months.

Metropolitan leads off Oct. 6 with "I Remember Mama," set for one week, followed by a week of three-a-day vaude, then a week of Kolb and Dill's "High Cost of Loving."

The Moore, leased and operated by Cecelia Schultz, is chiefly a music house, with all Seattle Symphony concerts given there, along with Hazel Scott, Galla-Rini and Jaroff Don Cossacks in October, Ballet Russe, Bidu Sayao, De Paul Infantry Chorus and Markova-Dolin dance group in November, and one-nighters for Ellabelle Davis and Maryla Jonas in December in addition to four Symphony concerts.

Metropolitan keeps lighted with foreign films in between stage attractions, and Joe Daniels, local booker, has house leased for one week each month for top-name vaudeville.

Buffalo Skeds Legits

Buffalo, Sept. 30.

Scheduled legits this season for the Erlanger include premiere of Katharine Cornell's "Antony and Cleopatra," Oct. 8-11; "State of the Union" (Kay Francis), Oct. 16-18; "Another Part of the Forest," Oct. 29-Nov. 1; "Lady Windermere's Fan," week of Nov. 24; "Firefly," week of Dec. 1; "Harvey," Feb. 9-11; "Street Scene," March 10-12.

55 Investors For 'Command'

Indications are that the number of backers, potential or actual, are fewer than in seasons past, but that doesn't apply to some shows in the new Broadway crop.

One drama lured a record number of angels, there being 55 limited partners for "Command Decision," which opens tonight (Wed.) at the Fulton. Noticed that most of the investors have but small pieces of the war play, produced by Kermit Bloomgarden and Sidney Phillips.

Highest individual backers put in $3,000, there being two in that class; four invested $2,400 each, three are $1,800 angels, 19 put $1,200 each in the pot, four slipped the presenters $900 each (including Dick Maney, show's press agent), 17 put in $600 and six are low with $300. Total is $58,850, which is said to have exceeded the budget of the all-male cast play.

Because of the comparatively moderate investments the backers are virtually sure of getting back their investments even if "Decision" doesn't click. A pre-production deal with Metro for the picture rights calls for a down payment of $100,000, ceiling for the film deal being $300,000. It's inteded for Clark Gable.

'Beach' for N.Y. Awaits Film Financing Deal

"The Beach," presented last June by a little theatre group at the Westwood theatre, Los Angeles, will be brought to Broadway this winter if a tentative pre-production film financing deal goes through. Identity of the producer is being withheld until he completes his current commitments with a Hollywood studio. The play, melodrama about Coney Island, was written several years ago by Vincent McConnor, whose "A Joy Forever" was done in Broadway two seasons ago, with Guy Kibbee starred.

The author is also working on a new play, as yet untitled, with a South Carolina locale and a topical theme. McConnor is also completing a novel.

English, Indpls., Has 3 Shows Lined Up

Indianapolis, Sept. 30.

With Theatre Guild subscription series reinstated here for first time since 1941-42, English has three October attractions lined up for a fast start on new season. Curtain raiser is "Fatal Weakness," Oct. 2-4, to be followed by "Another Part of Forest," Oct. 9-11, both in Guild series. "Song of Norway" is set for five days starting Oct. 21. Advance interest is heavy.

Despite mid-summer start, Guild subscriptions here totalled about $13,000, in excess of pre-war level. English will celebrate 50th anniversary in present form this season, although original theatre dates back to 1880. Vince Burke has returned as manager.

The Indianapolis Civic Theatre will open its season week of Oct. 2 with "First Lady" as initial attraction in series of eight under direction of Jack Hatfield. Walter Russell has returned as technical director. Program is made up of Broadway-tested shows exclusively, including "Joan of Lorraine," "Pursuit of Happiness," "Ten Little Indians," "Guest in the House," "I Remember Mama," "Dear Ruth" and "I Like It Here." With membership in excess of 2,000 for 250-seat playhouse, theatre is set for season on solid financial basis.

Booking Snags Key To 'Swing Mikado' Tour

Colored-cast "Swing Mikado," which was revived by Jules Pfeiffer in late summer, may tour to the Coast if booking problems can be solved. Attraction, which played Milwaukee last week, was due to open Tuesday (30) at the KRNT radio theatre, formerly the Shrine, Des Moines, and slated into the Lyceum, Minneapolis, next week.

Pfeiffer, who is agenting his own show, explains he had no intention of having an independent company, and so advised Equity. Chicagoan said he saw no reason why he should advance the $100 initiation fee for each principal, and invited Equity to organize "Mikado" if it wished. Pfeiffer said that he has a union stage crew and union musicians are used in the pit. Colored "Mikado" was first presented by Mike Todd, also from Chicago, where Pfeiffer attracted attention with "Maid in The Ozarks." He sent that freak south last season, where it was promptly brushed off.

'Annie' Touring Co., With Mary Martin, Struts for B'way Cast

National company of "Annie Get Your Gun," which opens Friday (3) at the Texas State Fair in Dallas, was given a rather unusual dress rehearsal last Friday afternoon at the Music Box theatre, N. Y., in front of Ethel Merman and the original Broadway cast. Mary Martin, who heads the road cast, thanked the Broadway company, and the other invitees present, for their forebearance, respectful attention and enthusiasm with a show now in its second season.

Miss Martin's topper, in the form of an ad lib lyric, was a good piece of showmanship when she concocted this rhyme: "Whoever thought that when she was on her mother's knee that Ethel Merman would ever see an old bag like me Doing What Comes Naturally."

For the Dallas debut, Irving Berlin has whipped up a special chorus just for local Texan pride, which Miss Martin will spring on her native fans when the show opens Friday. Berlin is making the trip by plane to attend the opening.

Incidentally, for the second time Mary Jane Walsh this week replaces Miss Merman, whom she understudies when the star undergoes minor surgery for a fortnight. During the summer Miss Walsh replaced her also, business easing to $35,000 weekly, but the management is curious to watch what effect the cast change will have now that the fall season is under way.

Clarify Louisville Segregation Issue

Louisville, Sept. 30.

Attorney General Dummitt of Kentucky last week handed down a decision that the City of Louisville can seat white and Negro students separately in Memorial auditorium. Opinion was in reply to a query by Fletcher Martin, city editor of the Louisville Defender, Negro weekly. Martin's query referred to students attending concerts at the Aude. Martin said that John G. Snowden, manager of the Philharmonic concerts at the Auditorium, said he segregated the two races under the Day Law.

Dummit wired that the law applies to schools and added "While the Day law would not apply to your situation, a segregation would be within the police power of the city operating the auditorium if equal accommodations are given colored students and no discrimination exercised."

Martin, war correspondent in the Pacific and holder of a Nieman Fellowship in journalism at Harvard University, sent a similar query to Dummit last July on the use by Negros of State-owned parks.

N. Y. Actors' Rally

Onslow Stevens, Alfred Drake, playwright Arthur Miller and legit attorney Sidney Cohn, will be speakers tomorrow (Thurs.) at a 11:30 p.m. actors' rally at International theatre, N.Y., to discuss the high cost of living and its effect on show business.

After-show rally is being sponsored by the Theatre Division of Progressive Citizens of America, with time set so that casts of current Broadway shows can attend.

Less Tension Among Membership Felt After Recent Equity Pot-Boiler

Aftermath of the recent turbulent Equity meeting was a noticeable lessening of tension in actor circles. General feeling was that rank-and-filers had been drawn into angry arguments against their will, and there was also a feeling that discussions over "isms" are not pertinent to show business even though Equity is on record as opposed to such movements. Some actors wonder what such topics have to do with getting jobs, and there's been a hope expressed that such agitation within Equity will be taken less seriously.

Action of the council last week, when the organization of Equity factions was ruled out, was one indication of a desire to erase group dissension in Equity. Elliott Nugent, who made an excited speech at the membership session, told fellow councillors that he wished to apologize to the members for sharp remarks he uttered at the quarterly meeting. He requested that the apology be printed in the next issue of Equity's monthly magazine. At the same time Nugent said he was withdrawing his announced plan of forming a "militant middle" group in the union.

A majority of councillors and officers promptly signed sworn statements that they are not communists nor members of any groups inimical to Equity, as ordered last month by the council, when the "ism" matter started boiling. Some council members argue that they should not be forced to signature the oaths because that would be a violation of their civil liberty.

Officers or councillors are supposed to resign their elective posts if refusing to sign the oaths but whether they would be required to withdraw from the union remains to be seen. One councillor who objected to signing sent a message to the council saying that his allegiance to America and its government supersedes his loyalty to any group or organization, and that he would lay down his life in the country's defense.

If present indications are correct, there will be less factionalism in the talent unions and fewer "movements" foreign to the theatre.

Gabel's Legit Stint

Hollywood, Sept. 30.

Universal-International handed Martin Gabel a 10-week leave of absence to produce and direct "The Survivors," a new legit play by Peter Viertel and Irwin Shaw, in New York.

Gabel recently completed a director chore on the Walter Wanger picture, "The Lost Moment."

High Costs Nip Lowered Scales

When there was talk of lowering Broadway admission prices last season, managers countered by explaining that no reductions appeared feasible because of the boosting of production costs and hiking of the theatre operation nut. Survey of boxoffice scales announced for the first dozen shows of the new season bears out the same contentions. All straight shows, including a couple of fast flops, are or were $4.80 tops.

First three musicals, two of which are carded this week, also have a $4.80 top but all boost the scale to $6 on Friday and Saturday. As tuners are in large-capacity theatres, the straight-play rate for the first four nights is understandable, week-end business depending upon the gross to provide an operating profit on the week. Two dramas are starting with regular scale applying on the first night, while at least three others are charging $7.20 at the premiere. The musicals are getting $8.40 and $9.20 for the debut performances.

One musical so far with a $6 top nightly is "Allegro," arriving at the Majestic Oct. 10. Ads for that attraction announce the house is sold in advance for 29 performances, for which dates are specified. All represent theatre party deals, there being nine in November, 13 in December and seven in January. No parties during the balance of October because of Theatre Guild subscriptions.

Star, N.O., Leased As Legit Showcase

New Orleans, Sept. 30.

Irwin F. Poche, town's top impresario, has leased the Star theatre, dark for five years, as a legitimate house. It has 1,500 seats.

Structure, built in early 1900's by the Shuberts, will be completely remodeled and is expected to be ready to open Nov. 2, when Poche hopes to give this city its biggest theatrical season since before the war.

He has booked for the current season "Private Lives," with Tallulah Bankhead; "State of the Union," "I Remember Mama," "Oh, Mistress Mine," "Chocolate Soldier," "The Red Mill," and other operettas; Blackstone's magic show, Tito Guizar, Victor Borge, John Charles Thomas, Rosario and Antonio, the Russian Cossack Chorus, Alicia Markova and Anton Dolin, and others.

Poche would present several attractions in the Municipal auditorium because of its larger seating capacity. These include "Annie Get Your Gun" and "Oklahoma!"

Star theatre has been an "open-and-close" proposition for years. It has been the home of second-rate girl shows and films.

Poisoning Nips Actor

Pittsburgh, Sept. 30.

Keith Andes, playing romantic lead in "Chocolate Soldier," was suddenly stricken with food poisoning right before matinee performance at the Nixon theatre last Wednesday (24), and John Russell, of the singing chorus, had to go on for him with only a single rehearsal under his belt.

Latter, an alumnus of Arthur Godfrey's "Talent Scouts" radio show, got through the performance with just one fluff. Andes, whose wife fell ill of same thing at same time, was able to go back into the show that night.

MIKE TODD LISTS 115 CREDITORS, INDEF ASSET

Mike Todd, filing his answer in N. Y. federal oourt Monday (29) to an involuntary bankruptcy petition initiated two weeks ago by three N. Y. creditors, listed sundry assets at an unspecified value plus a roster of 115 creditors. Among his assets, Todd lists 10 insurance policies, nine of which were assigned to Robert Crown, Chicago creditor, under an agreement dated June 1, 1946, as collateral to secure a $500,000 note. Todd also pledged Crown his literary properties, and his stock in the Windsor Leasing Co., Lechcim Corp., and Tee Properties.

His remaining policy was designated as assigned to A. A. Strelsin, N. Y., as security for a $35,000 loan. Todd's Cadillac car also was subject to a $1,500 mortgage. Among his creditors are the League of New York Theatres, Colony and Toots Shor's restaurants, N. Y., Cartier's, KFWB in Los Angeles, Arnold M. Grant, Herbert and Dorothy Fields, Sigmund Romberg, Alec Templeton, American Broadcasting Co., and other corporations and individuals.

'National' Not So Grand In Aussie Premiere

Sydney, Sept. 18.

"Grand National Night," new play by Dorothy and Campbell Christie, at the Minerva, looks only a moderate draw. Play, staged by Britisher John Sykes, for Whitehall Productions, neither chills nor holds attention as a thriller.

Neva Carr-Glynn, however, steals the show. Douglas Herald also does a good job in a hard role; likewise Leslie Victor. Sykes brings a smooth production touch to his first Aussie assignment.

Schloss Joins Inquirer

Philadelphia, Sept. 30.

Edwin H. Schloss, drama and music critic for the defunct Philadelphia Record, has joined the staff of the Philadelphia Inquirer as associate editor in the music and drama department

Plays on Broadway

The Heiress

Fred F. Finklehoffe presentation of Jed Harris production of drama in two acts (one scene) by Ruth and Augustus Goetz, based on Henry James' novel, "Washington Square." Stars Basil Rathbone and Wendy Hiller; features Patricia Collinge. Staged by Harris; setting by Raymond Sovey. At Biltmore, N. Y., Sept. 29, '47; $4.80 top.

Maria	Fiona O'Shiel
Dr. Austin Sloper	Basil Rathbone
Lavinia Penniman	Patricia Collinge
Catherine Sloper	Wendy Hiller
Elizabeth Almond	Katharine Raht
Arthur Townsend	Craig Kelly
Marian Almond	Augusta Roeland
Morris Townsend	Peter Cookson
Mrs. Montgomery	Betty Linley

An overlong performance certainly doesn't help the chances of an 1850 period drama localed in N. Y.'s Washington Square, which was tried out last season under that title. That it will click is doubtful despite the earmarks of crack theatre.

Fred Finklehoffe turned the production of "The Heiress" over to Jed Harris entirely, and it's richly mounted, the leads expertly cast. The play is a yarn of blasted romance, the theme of frustration being almost always present, which in itself places the show in the doubtful category.

Catherine Sloper, a shy, plain girl of 20, lives with her physician father in a fine old house on the Square. Girl's mother died at her birth but she inherited none of the grace and charm the doctor so worshiped in her mother. He's never re-wed. He resents Catherine's mental backwardness, if not her stupidity when she so promptly falls for the advances of Morris Townsend, a fortune-hunting, polished heel.

Dr. Sloper, being a keen man, senses Morris to be a phony, rather than the gentleman he pretends to be and when Catherine accepts the youth's proposal of marriage, father takes her to Europe. Upon their return Morris is for an elopement instanter, until he learns that the girl's income of $10,000 is one-third of what he hoped it would be.

Morris jilts Catherine cruelly, fleeing to California, then returning after two years unable to make good even in the gold rush days. The doctor has died and the girl now has the money Morris seeks. Again he proposes an elopement and she pretends to accept but Catherine is not that dumb, bolting the door, resigned to spinsterhood.

There seems to be something the matter with the script for it's hard to take some of the story. There are a few diverting interludes and bits of second-act emotionalism; yet the performance goes on and on with an undertone of sexlessness. Perhaps pruning would have helped but such a story even if acceptable is little more than literary.

Wendy Hiller, who came from London, gives Catherine a certain charm and in fact it is her show. Basil Rathbone is the bewhiskered doctor, giving a fine reading of the intelligent father. But despite the type of her characterization, Miss Hiller dominates the performance. Her appearance on Broadway is timed with her scoring in the current British feature film, "I Know Where I Am Going."

Patricia Collinge as a companion-aunt is gay in a Pollyana-ish way. Peter Cookson turns in as good a performance as the heel as possible, and while there are a few other characters, what goes on in "The Heiress" is principally between that foursome.

Ibee.

Our Lan'

Eddie Dowling and Louis J. Singer production of folk-drama by Theodore Ward in two acts. Features Muriel Smith, William Veasey, Julie Haydon, Valerie Black. Staged by Dowling. Sets and lighting, Ralph Alswang; choral arrangements and direction, Joshua Lee; associate director, Edward R. Mitchell. At Royale, N. Y., Sept. 27, '47; $4.80 top ($7.20 opening night).

Edgar Price	Irving Barnes
Gabe Peltier	Ferman Phillips
Emanuel Price	Louis Peterson
Patsy Ross	Theresa Merritte
Joe Ross	Augustus Smith, Sr.
Charlie Setlow	Emory Richardson
Ellen	Valerie Black
James	Harold Conklin
Daddy Sykes	Service Bell
Roxanna	Margo Washington
Delphine	Muriel Smith
Beulah	Dolores Woodward
Martha	Paula Oliver
Alice	Mary Lucille McBride
Hank Saunders	Charles Lilienthal
Captain Bryant	Jack Becker
Libeth Arbarbanel	Julie Haydon
Oliver Webster	James Harwood
Yank Sergeant	Stuart Hoover
Captain Stewart	Gene O'Donnell
John Burkhardt	Frank Tweddell
Fred Douglas	Augustus Smith, Jr.
Tom Taggart	Jay Brooks
Minnie	Blanche Christopher
Sarah	Estelle Rolle Evans
Joshua Tain	William Veasey
Georgana	Virginia Chapman
Dosia	Edith Atuka Reid
Ollie Webster	Richard Angarola
Lem	Chauncey Reynolds
Chester	Edmund Cambridge
Cotton Broker	Graham Velsey
1st Rebel Soldier	Nathan Adler
2nd Rebel Soldier	Michael Higgins

It's hard to resist some parts of "Our Lan'" but harder to take all of it. The Negro folk-drama is earnest and thought-provoking, with an analogy to today's troubled times. But the play is static and plodding and the overall effect is disappointing. Its draw can only be limited.

In make-up of dramatic incidents punctuated by spiritual singing, the play is reminiscent of "Green Pastures." But it's a thinned-out pasture. The play concerns a group of recently-freed Negroes, granted some land on a Georgia island by General Sherman during the Civil War, who find the land taken away from them after the war by the original owners.

Ingredients for a stirring drama are here. The author instead has written a series of tableaux—and some of them are impressive, indeed—which are disjoined instead of cumulative, and sometimes slow almost to dullness. Second act is a sharp improvement over the first. Spirituals which end many scenes, slow down what action there is. There are a few noteworthy exceptions, as when the group breaks into "Go Down, Moses" on hearing that the war is over. Effect here is almost overpowering. "Steal Away," sung at news of President Lincoln's death, is almost as stirring.

Acting is universally well above the scripting. William Veasey, as the group leader, is a sort of awkwardly-powerful Negro Lincoln, his tall, rangy figure impressive and his singing and acting superb. One or two of his impassioned speeches are powerful theatre. Muriel Smith is equally affecting as the girl in love with him, and the few love scenes between the two are the finest moments in the play. Julie Haydon is appealing in the brief role of the white teacher from the North who volunteers to join the group. Valerie Black is fetching as a pert soldier's wife. Other parts in a long cast list are outstanding.

Eddie Dowling has directed as well as script limitations permitted. Ralph Alswang's sets are striking, while some of his lighting effects are sharply noteworthy. Choral groupings, as well as group singings, are above par. The play, unfortunately, isn't.

Bron.

I Gotta Get Out

Herbert H. Harris and Lester Meyer production of farce in three acts (three scenes) by Joseph Fields and Ben Sher. Staged by Fields. Settings, Raymond Sovey. At Cort, N. Y., Sept. 25, '47; $4.80 top.

Swifty	Reed Brown, Jr.
Bernie	David Burns
Radike	Hal Neiman
Timmie	John Conway
Frances	Eileen Larson
Gussie	Peggy Maley
Mary	Peggy Van Vleet
Mrs. Clark	Edith Meiser
A Taxicab Driver	Ralph Smiley
Larry	Ted Erwin
Dr. Perrin	Edwin Whitner
Constantin	Richard Shankland
Stoddard	Harry K. Smith
Dr. Flugelman	E. A. Krumschmidt
Angie	Kenneth Forbes
Jake	Don Grusso
Steve	Griff Evans
Hogan	Mickey Cochran
A Woman Player	Ruth Saville
Broderick	Dan Evans
A Ticket Seller	Charles F. O'Connor
Jerry	Ralph Simone
A Player	Robert Gallagher
Another Player	Charles Rondeau
A Second Woman Player	Vici Raaf
A Third Woman Player	Barbara Thorson
Tom Hill	Donald Foster

New comedies among the first flight of shows this season are scarce, and the first one to click will probably be hailed. But "I Gotta Get Out," a racetrack farce, is strictly out of the money.

Turf plays are infrequent, none having succeeded since "Three Men on a Horse," which, while concerned with betting on the nags, didn't include the course itself. Authors of "Gotta" localled the principal scene at Belmont Park, which was much too difficult for authentic background. A little of the color of New York's ace racing plant is gotten but to racegoers the scene is as phoney as the money used by the actors.

"Gotta" is a virtual succession of gags with so little story that there is hardly a play. First scene is a stable-loft where three bookies take bets, until cops are reported raiding the joint. Action switches to the kitchen of a Long Island home, and the play seems to bog down from there on. Last act has the same scene, after the Belmont interlude. Bookies and their femmes move in and rent the place so that the matron-owner can raise funds for her pet charity.

Program has 28 players listed but most are assigned to bits, a majority being walkons. David Burns and Reed Brown, Jr., have comedy lines as a brace of bookies, their sour-pussed associate being Hal Neiman. Peggy Maley and Eileen Larson are the girlfriends of the first two, and they too register with laugh lines. There's a romantic duo, played by John Conway and Peggy Van Vleet, but the authors didn't devote much attention to that angle. Edith Meiser, who appeared in "The Stars Weep," removed recently for revision at tryout, turns in the best performance as the matron.

There are a number of unnecessary bits and two detectives, one, incidentally called Broderick, name of a well known Broadway dick and foe of bookies, who recently retired from the force.

Ibee.

(Closed Saturday (27) after four performances.)

Enlarge Omaha Aud Plans

Omaha, Sept. 30.

City planner's answer to objectors to new auditorium and music hall is a vast enlargement of plans with about an additional million cost.

HENRY CLARKE
With Theatre Guild's London Production of "OKLAHOMA" (Jud)
Theatre Royal, Drury Lane
Direction:
Henry Wiese, 1674 Broadway, N. Y.

Yiddish Plays

Shylock and Daughter

Yiddish Art Theatre presentation of Maurice Schwartz production in two acts (14 scenes), dramatized by Schwartz from Ari Ibn-Zahav's novel. Stars Schwartz; features Charlotte Goldstein, Edmund Zayenda, Muni Serebrov, Gustave Berger, Dina Halpern. Staged by Schwartz; settings, James R. Hotchkis; music, Joseph Rumshinsky; dances arranged by David Lison and Selma Schneider. At Yiddish Art theatre, N. Y., Sept. 29, '47; $3.60 top.

Shylock	Maurice Schwartz
Jessica	Charlotte Goldstein
Launcelot	Isidore Casher
Stephano	Yudel Dubinsky
Samuel Morro	Edmund Zayenda
Lorenzo	Muni Serebrov
Antonio	Gustave Berger
Portia	Dina Halpern
Rabbi Morano	Abraham Teitelbaum
Cardinal Roberto	Boris Auerbach
Dona Camilla	Jenny Casher
The Duke of Venice	Morris Strassberg
Dr. Klonymos	Anatole Winogradoff
Tubal	Charles Cohan
Gratiano	Misha Fishon
Salanio	Morris Kroner
Rabbi Nehemiah	Solomon Krause
Jail Guard	Morris Bielavsky

Shakespeare's depiction of Shylock, in his "Merchant of Venice," has been given a going-over by Maurice Schwartz in his Yiddish Art Theatre presentation of "Shylock and His Daughter," the opening play of the troupe's 26th season. Shylock, the 16th century Jewish money-lender of the Bard's "Merchant," has been considerably humanized in what Schwartz and a novelist, Ari Ibn-Zahav, from whose book this Yiddish version has been adapted, have purported to show was a flagrant misrepresentation of the Jewish banker's character. This dramatization has many poignant moments, the casting, headed by Schwartz in the title role, is excellent, and the staging is likewise top-drawer, to insure one of Schwartz's best boxoffice successes since his "Ashkenazi," a decade ago.

Instead of the greedy Jew that has been painted by Shakespeare, Schwartz and his troupe are telling the story of the money-lender who seeks retribution for the theft and conversion of his daughter, Jessica, through undue influences of Lorenzo and Antonio, and the intended exaction by Shylock of Antonio's pound of flesh in payment of his debt to the banker. In Shakespeare's "Merchant" it was purely a selfish, mercenary reason that prompted Shylock to forfeit his right to the debt, while Schwartz portrays a picture of the forfeit resulting from the traditional Jewish custom of never spilling blood.

Schwartz gives an overpowering performance in the lead part, as do all others in the play, with Charlotte Goldstein notable as Jessica. Others who show up excellently are Isidore Casher and Yudel Dubinsky, as Launcelot and Stephano, respectively; Edmund Zayenda as Samuel Morro, a refugee; Muni Serebrov, Lorenzo; Gustave Berger as Antonio and Dina Halpern as Portia.

Kahn.

A Little Mazel

Nathan Goldberg production of musical comedy in two acts (six scenes) by Louis Freiman. Stars Leo Fuchs; features Jacob Jacobs, Bettie Jacobs, Albert Shoengold, Rebbecca Richman, Hannah Hollander, Rose Goldberg, Nathan Goldberg. Staged by Nathan Goldberg. Settings, Saltzman Bros.; music, Yasha Kreitzberg; lyrics, Jacob Jacobs. At Parkway theatre, Brooklyn, Sept. 24, '47; $2.40 top.

Beatrice	Rebbecca Richman
Molly	Bettie Jacobs
Helen	Hannah Hollander
Malach Baraban	Jacob Jacobs
Jacob Miller	Nathan Goldberg
Joseph Aptaiker	Leon Seidenberg.
Chonina	Leo Fuchs
Rifka	Rose Goldberg
Fagole	Mirele Bergman, Paula Kleida
Ben Zion	Albert Shoengold
Policeman	Louis Bockshitzky
Maid	Frances Wagenfeld

Paced by Leo Fuchs, "A Little Mazel" shoves its sprightly foot forward to win solid applause at its Brooklyn site of operations. Like many of its forebears on the Yiddish stage, there's plenty of the hodgepodge and improvisation in this Louis

(Continued on page 52)

Inside Stuff—Legit

In a two-part Oscar Hammerstein, 2d, profile, first installment of which appears in the Oct. 4 issue of the Saturday Evening Post, David G. Wittels reveals interesting facts about Broadway's champ lyricist, who raised such ditties from "banality to singable poetry." Irving Berlin, who has "written more popular hits (songs) than any other songwriter," is quoted saying: "The difference between Oscar and the rest of us lyric writers is that he is a poet." Cited is "It Might As Well Be Spring," 20th-Fox's "State Fair" pic, which Richard Rodgers and Hammerstein composed.

Article entitled "How To Make $4,000,000 on Broadway" is fortunately timed with the opening of "Allegro" at the Majestic, N. Y., Oct. 10, that musical having been written by R.&H., who have been teamed since 1943. During his 30 years in show business the musicals in which he collaborated or produced are estimated to have grossed $100,000,000, of which $4,000,000 went to Hammerstein. Some of the shows were: "Rose-Marie," "Show Boat," "Desert Song," "Music In the Air," "Song of the Flame," "The New Moon," "Oklahoma!" and the lyrics include his end of "Ol Man River," "Come Back to Me," "Make Believe," "Ev'ry Little Star," "Can't Help Lovin' Dat Man," "All the Things You Are," "Who," "Indian Love Call," "One Alone," "Softly As in a Morning Sunrise," "When I Grow Too Old To Dream" and "Why Do I Love You."

Hammerstein, 53, is the son of the late William Hammerstein, who, during vaude's heyday, managed Hammerstein's Victoria at 42nd and Broadway for Oscar Hammerstein, who was more interested in grand opera and inventions. There are interesting sidelights on grandpop Oscar, and during a period when the lyricist's shows weren't clicking, the younger Oscar quoted the elder as saying: "There is no limit to the number of people who can stay away from a bad show."

Wittels says that young Hammerstein was "conditioned" by his maternal grandfather, James Nimmo, a "dour miened and reserved but gentle Scotchman," and he was raised as an Episcopalian. In his early years they shared a milk punch spiked with Scotch whisky, which Nimmo would mix before the others rose, and in the evening they'd share a bottle of stout. Hammerstein to this day "can and does eat anything edible, considers life uncivilized without a couple of drinks before dinner and perhaps some beer or port later; all he knows about indigestion is hearsay."

Second installment of the profile comments that after 11 years of flops he was regarded as a has-been. Then came "Oklahoma!," which has played to 5,000,000 patrons on Broadway and throughout the country, and it's still going. Hammerstein soon afterward inserted a holiday greeting ad in VARIETY, mentioning half a dozen flops after which the copy read: "I did it before and I can do it again."

Playwright Irwin Shaw, stepping up to bat for first time as drama critic of the New Republic, devoted his first column (Sept. 29 issue) to a general discussion of reviewing, and defended himself for signing up for the chore. "Nothing the new critic may reflect comfortingly, can hurt the theatre more than it has already been hurt by the present crop of playwrights, critics, producers, directors, theatre owners, stagehands and audiences," he said.

Answering the charge that a playwright might be biased, Shaw said: "Professional critics are as liable to bias as other men, and a playwright's bias might be a profitably fresh one, born out of a sobering amount of experience. Being forced to see and evaluate 50 plays a winter," Shaw also said, "can only help a playwright.

"Also, it is conceivable that a critic may contribute by a little bit to make a theatre more to his own liking than the one he finds in operation.

"Finally, outside politics, what better opportunity could a man find to lose several old friends and win many new enemies? The blood surges through the veins in an invigorating, fresh flood at the prospect."

Significance of a dramatist who had rapped critics and was now taking over as a critic wasn't lost on other reviewers. Richard Watts devoted his N. Y. Post column one day last week to welcoming Shaw to the critical fold. John Chapman of the News had a friendly greeting for him. All this, in spite of the tirade Shaw launched against the critical fraternity last year when they unanimously thumbs-downed his "The Assassins."

Sol Gelb, former assistant N. Y. district attorney, appeared before the Appellate Division of the N. Y. supreme court last week on behalf of the Jacobs ticket agency. Agency's telephones had been tapped and a listening-in policeman made notes of sales of fight tickets at prices in excess of the legal limit. Officer admitted that he rewrote his original notes, which were then destroyed, excuse being that he didn't want to be confused during cross-examination. Testimony at the trial was based on the cop's complaint to the magistrate, and Gelb contended that the evidence be placed in the category of "hearsay." Attorney when on the prosecutor's staff got a conviction in the "Wine, Woman and Song" indecency case several years ago, for which the late I. H. Herk served a six-month sentence.

After the tumult at Equity's recent membership meeting Clarence Derwent, president of the actors association, saw Bert Lytell, whom he succeeded, and the duo commiserated with each other over the ardous job of chairmaning such sessions, also conducting some of the talkative council meetings. The present president suggested to the past president that he take over when Derwent's term expires in 1949, but Lytell declined to commit himself. Latter headed Equity during the years that the actors were in a dither over the communist charges made by ex-Congressman William P. Lambertson, relinquishing the post at the insistence of his family, with whom he was able to spend little time because of the press of Equity duties.

Chane Rivka Shapiro was billed among the show's credits in the house program, as secretary to William Herz, Jr., production assistant for "The Stars Weep," tried out in Boston. Miss Shapiro has been identified as Renee Carroll, redheaded hatchecker at Sardi's restaurant, she also doing work on the side for Louis Schonceit, ticket broker-producer. General managers are going for the "production assistant" billing, especially out of town, and local showmen there get quite a giggle out of it when lamping company personnel credits.

Aline McMahon's replacement by Florence Reed in a featured role in the forthcoming "Medea" stems largely from the star, Judith Anderson, according to members of the company. Understood there has been increasing personal tension between the two actresses during rehearsals, with Miss Anderson pressuring John Gielgud, director and co-star, to drop Miss McMahon. Besides the personal friction, however, Miss Anderson and Gielgud didn't see eye-to-eye with Miss McMahon on her characterization.

William Liebling, of Liebling-Wood; Joe McGhee, of William Morris; Gloria Safier, of Sam Jaffe office; Lillian Arnold, of Lucile Phillips office; Lyman Brown and Frances Hidden, of Richard Pitman office—six of Broadway's leading casting agents—will hold seminars on theatre job-getting Sunday afternoons at the Abbe Theatre school, N. Y.

In addition, Vernon Rice, N. Y. Post drama editor, has joined school staff to give series of lectures on history of the theatre Wednesday afternoons.

Brock Pemberton received a container with 46 silver dollars from Robert Porterfield as salary for his appearance in "Harvey" at the Barter theatre, Abingdon, Va. Producer told the Barter manager that one buck would suffice, so sent him a check for $45 and is waiting for that Virginia ham which Porterfield gives guest stars.

Helen Hoerle, while in advance of "Lady Windermere's Fan" in Baltimore a week ago, fractured her ankle in two places. Just out of the hospital, she's at her N. Y. home. Mary March has replaced on "Fan" until Miss Hoerle's return, probably in three months.

'Benchwarmer' Fast Chi Flop at 6G, 'Mister' 25G, Travels, 'Born' Up to 14G

Chicago, Sept. 30.

"Benchwarmer," the only play that opened here last week, met with thumbs-down from the critics and closed Sept. 27, after a five-day run. Also on the closing board after 20 weeks of fine business was "Call Me Mister" which took in $25,000 for the last frame. It tours its way to the Coast, where it's booked for an extended run.

"Carousel," which has put up "final weeks" paper in answer to subscription demands from other cities, slipped off a bit. With two extra performances on Sunday it took in $30,000, not up to the previous average without the extra shows. "Born Yesterday" picked up in its 32nd week to $14,000. "Private Lives" and Tallulah Bankhead aren't affected by changes in the weather, religious holidays and such, with trif $20,500.

Replacing "Benchwarmer" is "This Time Tomorrow" at the Selwyn, Oct. 6. On the same day "Chocolate Soldier" moves into the Blackstone. A week later "Another Part of the Forest" moves into the Erlanger. The Civic relights Oct. 20 with ZaSu Pitts and Guy Kibbee in 'Late Christopher Bean." Alfred Lunt and Lynn Fontanne bring in "O Mistress Mine" to the Selwyn Oct. 27. "All Gaul Is Divided" is still scheduled for the last part of October or early November, but no house is available as yet. "Toplitzky of Notre Dame" opened at the Studebaker Mon. (29).

Estimates for Last Week

"Benchwarmer," Selwyn (1,000; $3.60). Even the charm of Bert Wheeler and others couldn't put this hash over. Miserable $6,000. Closed Sept. 27.

"Born Yesterday," Erlanger (32d week) (1,334; $3.60). Pepped up a bit this week to $14,000. Final two weeks.

"Call Me Mister," Blackstone (20th week) (1,358; $4.80). Neat $25,000 for its last week.

"Carousel," Shubert (18th week) (2,100; $4.80). Slipped off a bit, even with two Sunday performances, to $30,000, but still tops.

"Private Lives," Harris (10th week)) (1,000; $3.60). Tallulah Bankhead is turning them away every night with regal $20,500 last week.

Current Road Shows

(Period covering Sept. 29-Oct. 11)

"Allegro"—Colonial, Bost. (29-4).

"An Inspector Calls"—Plymouth, Bost. (6-11).

"Annie Get Your Gun"—State Fair, Dallas (3-4).

"Another Part of the Forest"—Walnut, Philly (29-4); Hartman, Col., (6-8); English, Indpls. (9-11).

"Blackouts of 1947"—El Capitan, Hollywood (29-11).

Blackstone—Savoy, Hamilton (1); Strand, Utica (3-4); Walnut, Philly (6-11).

"Born Yesterday"—Erlanger, Chi. (6-11).

"Call Me Mister"—Biltmore, L. A. (6-11).

"Carousel"—Shubert, Chi. (29-11).

"Chocolate Soldier"—Nixon, Pitt. (29-4); Blackstone, Chi. (6-11).

"Druid Circle"—Shubert, New Haven (2-4); Wilbur, Bost. (6-11).

"Duet With Two Hands"—Wilbur, Bost. (29-4)).

"Fatal Weakness"—Hartman, Columbus (29-1); English, Indpls. (2-4); Cox, Cincy. (6-8).

"Girl of the Golden West"—Curran, Frisco (6-11).

"Harvey"—Cass. Det. (6-11).

"High Button Shoes"—Forrest, Philly (29-4).

"I Remember Mama"—Aud., Fresno (30-1); Aud., Sacramento (2-3); Aud., Oakland (4); Metropolitan, Seattle (6-11).

"Lady Windermere's Fan"—Nat'l, Wash. (29-4); Ford's Balto. (6-11).

"Man and Superman"—Shubert, Bost. (29-4).

"Medea"—McCarter, Princeton (2-4); Locust, Philly (6-11).

"Oklahoma!"—Metropolitan, Prov. (29-4); Colonial, Bost. (6-11).

"Private Lives"—Harris, Chi. (29-11).

"Rose Marie-Merry Widow"—Shubert, Philly (6-11).

San Carlo Opera—Opera House, Boston (29-4).

"Song of Norway"—Aud., Salt Lake (6-7); Aud., Denver (9-11).

"State of the Union"—Opera House, Newark (29-4); Erie, Schen. (6-7); Empire, Syr. (8); Strand, Ith. (9); Aud., Roch. (10-11).

"Sweethearts"—Ford's, Balto. (29-4); Shubert, Bost. (6-11).

"The Red Mill"—Hanna, Cleve. (29-4); Nixon, Pitt. (6-11).

"This Time Tomorrow"—Plymouth, Boston (29-4); Selwyn, Chi. (6-11).

"Tobacco Road"—Shubert-Lafayette, Det. (29-4); Amer., St. Louis (6-11).

"Toplitzky of Notre Dame"—Studebaker, Chi. (6-11).

"Voice of the Turtle"—American, St. Louis (29-4); Geary, Frisco (8-11).

"Winslow Boy"—National, Wash. (6-11).

'Toplitzky' Fair 16G In Week at St. Louis

St. Louis, Sept. 30.

"Toplitzky Of Notre Dame," the musical by George Marion, Jr., and Sammy Fain, pried off the lid of the 1947-48 season last week at the American theatre, which was embellished with $25,000 worth of improvements. One-weeker (nine performances) grossed fair estimated $16,000. The house was scaled to $3.66.

Crix dished out posies for the piece, and cast headed by Gus Van, Frances Williams and Edward Roeker. Sondra Barrett and Walter Long, the latter trio well known locally through p.a.'s at the al fresco theatre in Forest Park.

John van Druten's comedy, "Voice of the Turtle," with Sheila Bromley and Philip Faversham in the top roles, opened a seven-night stand at the American, Sunday (28). It played five profitable weeks here in two visits last season. House is scaled to $3.05.

'Shoes' $31,500, 'Heart' $30,500, Spark Philly

Philadelphia, Sept. 30.

That Philly is "hot" right now for musicals was proved conclusively last week with both the current tuners hitting terrific figures, close to capacity, in the second week of their respective engagements.

"High Button Shoes" reached a smart $31,500 in its second session at the Forrest and that stood for an SRO at all performances after Wednesday matinee. It is already sold out solid this week. Plenty of fixing has been in order with show shaping up nicely but even now not exactly a sure "in."

"Music in My Heart" did $30,500 in its second stanza at the Shubert. It was also the first full week as the show had originally preemed on Wednesday (17). One prominent cast change had show doing plenty of rehearsing but it was in good shape when it opened here.

The two non-musicals didn't do as well although "Another Part of the Forest," opening Wednesday at the Walnut, collected a low $6,000 in five performances but has been building since. Reviews were enthusiastic and that plus fact that, with "Shoes" selling out, "Forest" is the only available legiter this week, should spell plenty of biz for the Lillian Hellman drama in its getaway week. "The Big People" had its delayed opening at the Locust on Tuesday and receiving pans all across the line and ended dismally under $2,000. On Friday management decided to close engagement and show, Saturday. There is apparently little chance of its being brought out in the near future.

Booking situation here now is very much scrambled. With Shubert and Locust both dark this week, next Monday finds three openings. "Rose Marie" is being offered by a Shubert repertory company for a week at the Shubert to be followed by a week of "The Merry Widow." On the 20th, the Shubert gets the new dance revue, "S. S. Calypso," for two weeks. "Medea," with John Gielgud and Judith Anderson, starts a two-week stay at the Locust on Monday also and shapes up as the most important theatrical event of the season to date. Also next Monday, Blackstone is in for two weeks at the Walnut.

On the 13th, in addition to "The Widow," the "Lady Windermere's Fan" revival is set for the Forrest for three weeks.

'Windermere's Fan' Sock $26,000 in Washington

Washington, Sept. 30.

"Lady Windermere's Fan," under aegis of American Theatre Society and Theatre Guild, bettered its take in its second stanza at the National by some hundreds of dollars over the sock $26,000 of the initial week. Third and final session should do even better, minus subscription bite, with the imposing total of $80,000 likely for the three weeks.

Terence Rattigan's "Winslow Boy" moves in Oct. 6 for a fortnight, filling the second slot in ATS-Guild subscription season.

Blackstone 9G, Toronto

Toronto, Sept. 30.

On second stanza here, Blackstone did a mild $9,000, as he had on first week at the Royal Alexandra, with 1,525-seater scaled at $2.40 top.

'SOLDIER' UNDER 18G IN PITTSBURGH OPENER

Pittsburgh, Sept. 30.

Nixon teed off legit season with revival of "Chocolate Soldier" and got just under $18,000 at $3 top, excluding tax. Considering fact that show had every kind of a break riding with it—a Broadway rep, cool weather, getaway of a new year and fine notices in all three dailies—take was something of a disappointment. Holding over for another session and advance for it has been pretty weak.

Figured to be hurting "Soldier" is the follow-up booking, also for a fortnight, of "Red Mill," which opens Monday (6). Big mail order sale for this one, and it's cutting into chances of show preceding it.

'Mama' $74,500 In 3 L. A. Weeks

Los Angeles, Sept. 30.

Last week was a dull one for local legit, with no new openings. Current stanza, however, has two coming up. "Call Me Mister" bows into Biltmore tomorrow night (1), and Pelican Productions presents its fourth offering, "Dark of the Moon," Friday (3) at the Coronet.

Estimates for Last Week

"Biography," Las Palmas (4th wk) (388; $3.00). Beginning to taper off with good $5,800 last week. Closing announced for Oct. 5.

"Blackouts of 1947," El Capitan (257th wk) (1,142; $2.40). Same old $17,000.

"Ice Follies of 1948," Pan Pacific Aud (1st wk) (6,000; $3.60). Swell.

"I Remember Mama," Biltmore (3d wk) (1,636; $3.60). Final frame brought best gross yet, $25,500 and Charlotte Greenwood starrer left town with a swell total of $74,500.

'COMMAND DECISION' 8G IN BALTIMORE

Baltimore, Sept. 30.

Kermit Bloomgarden's "Command Decision" in its pre-Broadway try at Ford's here last week garnered good local reviews and some steady response at the b.o., reported at $8,000.

In currently to big advance response is "Sweethearts," with "Lady Windermere's Fan" set to follow.

'Norway' Oct. 8 Opens Denver Legit Season

Denver, Sept. 30.

Season opens here with A. M. Oberfelder, local impresario, bringing "Song of Norway" to the city auditorium Oct. 8.

Other events booked through the winter and spring include Spike Jones orch., Oct. 14-15; The Fatal Weakness" with Ina Claire, Nov. 6-7; "Voice of the Turtle," Nov. 15; "Oklahoma!" March 1-8; "Annie Get Your Gun," April 28-May 1; "Harvey," April 5-7. The Metropolitan Opera Company is here April 26-27.

In the concert series sponsored by Oberfelder he reports more than 85% sold for the season.

Spike Jones 24G, S.F.

San Francisco, Sept. 30.

Kolb and Dill hit a third week gross of mild $9,500 at the 1,550-seat Geary, in "The High Cost Of Loving."

"Loving" closes Saturday (4) with "Girl of the Golden West," starring James Eliason, Victor Jory and Dorothy Craig, opening the following day (5).

Spike Jones and his "Musical Depreciation Revue," chalked up a third week gross at the 1,776-seat Curran of $24,000. It closes Saturday (4) and "Voice of the Turtle" bows in Wednesday (8) for an 11-day run, starring Haila Stoddard.

Shows in Rehearsal

"All Gaul Is Divided"—John F. Golden and J. Michael Lambur.

"Show Boat" (road)—Oscar Hammerstein, II and Richard Rodgers. tate.

"Antony and Cleopatra" (revival)—Katharine Cornell and Guthrie McClintic.

"For Love or Money"—Barnard Straus.

"An Inspector Calls"—Courtney Burr and Lasson Grosberg.

"Trial Honeymoon"—Harry Rosen.

"Dear Judas"—Michael Myerberg.

'Harvey' 20G, Detroit

Detroit, Sept. 30.

"Harvey," starring Joe E. Brown, reported a $20,000 take in its fourth week at the 1,500-seat Cass theatre at a $3.60 top.

Show will continue two more weeks.

Broadway Dips; World's Series Influx Due to Up Legits, Niteries; 'Gotta Get' Gets Fast; 5 Debuts This Wk.

Broadway dipped last week, although the weather wasn't a factor as temperature dropped to the 42-degree mark. Showmen said the advent of the Jewish Day of Atonement was the evident patronage deterrent. Influx over the weekend for the world's series should benefit showshops and nightclubs.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (35th week) (D-1,095; $4.80). Eased to around $12,500, which is profitable both ways; no succeeding attraction has been booked.

"Annie Get Your Gun," Imperial (72d week) (M-1,472; $6.60). Road edition, with Mary Martin topping, opens in Dallas this week; original with Ethel Merman selling out; nearly $45,000 last week.

"Born Yesterday," Lyceum (87th week) (C-993; $4.80). Bit affected early last week but came back strong, and the gross approximated $18,000.

"Brigadoon," Ziegfeld (29th week) (M-1,626; $6). There are four or six shows with which the agencies are doing lively business, and this is one: over $43,000, capacity.

"Command Decision," Fulton (D-968; $4.80). Presented by Kermit Bloomgarden and Sidney Phillips; all-male cast war drama written by William Wister Haines; opens tonight (1).

"Call Me Mister," Majestic (76th week) (M-1,659; $4.80). Moves to Plymouth Monday (6); revue prospering and should stay until holidays; eased to $23,000 last week.

"Finian's Rainbow," 46th Street (38th week) (M-1,319; $6). Another top musical that should play through new season; standees all times; $42,000.

"Happy Birthday," Broadhurst (48th week) (C-1,160; $4.80). Now slated through autumn; gets good share of visitor patronage; around $23,500 last week.

"Harvey," 48th St. (152d week) (C-920; $4.20). Attendance only slightly affected last week, and long-run laugh play approximated $18,000.

"How I Wonder," Hudson (CD-1,057; $4.80). Presented by Ruth Gordon and Garson Kanin, with Victor Samrock and William Fields associated; written by Donald Ogden Stewart; opened Tuesday (30).

"I Gotta Get Out," Court (C-1,064; $4.80). Opened and closed within three days; rung down Saturday (27) after four performances; all notices out of the money.

"Icetime of 1948," Center (18th week) (M-2,994; $2.40). Some showmen don't figure skating show as legit but it's cleaning up with figures close to those of top musicals; dipped with field but big at $39,000 last week.

"John Loves Mary," Music Box (34th week) (C-979; $4.80). Slipped too but laugh show slated into winter; approximately approached $16,000.

"Music In My Heart," Adelphi (O-1,434; $4.80). Presented by Henry Duffy; musical, based on the melodies of Tschaikowsky, known on Coast as "Music Without Words;" opens Thursday (2).

"Oklahoma!," St. James (232d week) (M-1,505; $4.80). Will probably get a larger share of world's series patronage than any other attraction; profitable always; $24,000 last week.

"Our Lan'," Royale (1st week) (D-1,035; $4.80). Third play of new season is mixed-cast drama that opened Saturday (27); questionable notices.

"The Heiress," Biltmore (D-920; $4.80). Presented by Fred Finklehoffe; written by Ruth Goodman and Augustus Goetz; opened Monday (29). Got divided press.

"The Medium," and "The Telephone." Barrymore (22d week) (M-1,064; $4.20). Duo of operatic playlets has been making some profit; takings around $12,000 last week; "An Inspector Calls" slated to follow soon, however.

"The Voice of the Turtle," Morosco (181st week) (C-939; $3.60). Grosses mild in comparison to most others but there are only three in cast; over $8,000 and moves to Beck late this month.

"Under the Counter," Shubert (R-1,387; $4.80). English revue brought over intact and presented by Lee Ephraim and the Shuberts; opens Friday (3).

"Young Man's Fancy," Plymouth (22d week) (C-1,075; $3.60). How this one continues is the management's secret for it's a low-grosser; moves to the Court Sunday (5), vacated by "I Gotta Get Out"; $7,000

REPEAT ENGAGEMENT

"Anna Lucasta," National (D-1,164; $3.60). Second week current; "Medea" due in this house Oct. 20; $6,500.

'Okla.!' Sock 30G In 4th New Haven Visit

New Haven, Sept. 30.

Fourth local visit of "Oklahoma!," which opened here originally as "Away We Go" a few seasons back, garnered an estimated $30,000 in its full week stand at he Shubert (22-27). Figure, based on eight performances at $4.20 top, meant several sellout shows, which was terrific in view of prior stands in nearby Bridgeport and Hartford, cities that normally feed local coffers.

Season's fourth breakin holds forth this week as "The Druid Circle" unwraps its script for a last half (2-4).

Other preems set for fall include "For Love Or Money" (Oct. 16-18), "Street Car Named Desire" (Oct. 30-Nov. 1),, "Bonanza Bound" (Nov. 20-22, tentative).

'Man' 26G, Hub; 'Allegro' 36G, 'Time' $12,000

Boston, Sept. 30.

"Man and Superman" at the Shubert, was off to a sock start last week. Biz everywhere has been good so far, with mediocre attractions doing generally better than similar fare in the film spots.

The moving out of "Alice in Wonderland" despite an improving level of biz at the Opera House has brought speculation as to the reason, with talk of back-stage complication—and not with the stagehands either—held mainly responsible.

Openers this week are "Duet for Two Hands" at the Wilbur and the San Carlo Opera Co. at the Opera House. Immediately ahead are "The Druid Circle" at the Wilbur Oct. 6. "Sweethearts" at the Shubert same night, "Oklahoma!" at the Colonial ditto, and "An Inspector Calls" at the Plymouth Oct. 7.

Estimates for Last Week

"Allegro," Colonial (1,500; $4.80). Guild show, SRO since it opened, hit a wow estimated $36,000 on its third week—first without Guild discounts—and moves into its finale here headed for the same figure. Show has brought plenty of divided opinion, especially in theatrewise circles, but has proved beyond a doubt its attraction for the customers and seems headed for a b.o. wham in N. Y. too. Final week current.

"Alice in Wonderland," Opera House (3,000; $3.60). Rallied on its second and final week for a strong estimated $25,000, which should be enough, but moves out with talk of managerial complications to make room for the San Carlo Co., here this week.

"How I Wonder," Wilbur (1,241; $3.60). Despite Raymond Massey's appeal, this one never clicked and dropped on second to poor estimated $7,500.

"Man and Superman," Shubert (1,713; $3.60). A sock attraction with b.o. and marquee appeal plus a full set of raves from the crix, which pushed this up to a husky estimated $26,000. Very big, and headed for bigger things in current final week.

"This Time Tomorrow," Plymouth (1,461; $3.60). Guild biz got this one an okay estimated $12,000, but press was divided and it doesn't look too much like a b.o. winner. Final week current.

'Weakness' Is Strong $15,800 in Cleveland

Cleveland, Sept. 30.

As opener of Hanna's 26th season, Ina Claire in "Fatal Weakness" brought out the carriage trade as well as several near-capacity crowds which added up to $15,800 at $3.75 top.

Currently on tap is revival of "Red Mill," with Katherine Cornell's "Antony and Cleopatra" set for Oct. 13. Playhouse repertory company is starting its 32d season with "Joan of Lorraine."

'MILL' 24G, BUFFALO

Buffalo, Sept. 30.

"The Red Mill," in a full week session at the Erlanger last week, ground out a bumper $24,000 take. Top was $4.20.

Plays Abroad

School for Spinsters

London, Sept. 12.

Alec L. Rea and E. P. Clift production with Roy Limbert of play in two acts (seven scenes) by Roland Pertwee. Directed by William Armstrong. At Criterion, London, Sept. 11, '47.

Rose Harding	Sheila Sim
Tom Harding	Derek Blomfield
Daisy Harding	Jasmine Dee
Prudence Daltry	Iris Hoey
Oswald Grey	Geoffrey Quaife
Hamilton Harding	Julien Mitchell
Freda Lane	Georgina Cookson
Louisa	Helene Burls

This is an unoriginal but entertaining comedy of the tyrannical Victorian parent confronted with a rebellious family of stock characters. Well produced and amiably received, but doesn't amount to much. Story starts more as an object lesson against the possessiveness of the selfish older generation, but develops a breeziness bordering on farce which detracts from its stability.

Scene is a provincial town in 1900, with a domineering father preventing his elder daughter's marriage, wishing to insure the home comforts and attention he was used to before his wife's death. He cunningly coerces the boy, who is an architect in his office, to enlist for the Boer War. When, two years later, the soldier returns to claim his bride, he finds she has turned into a spiritless woman wrapt up in household cares and old beyond her years.

Kid sister has blossomed from a lumpy schoolgirl into a seductive siren, and shows how a conquering hero should be welcomed. This shakes the older girl into realization of what she is about to lose, and she sheds the shawl and air of martyred gloom just in time. A bit of papa's past, in the shape of a gold-digging chorus girl with a dubious infant, appears on the scene, and his decision to marry her squares things up all around.

Iris Hoey has the best lines in the play as the wise, understanding maiden aunt who is instrumental in saving her niece from becoming a wasted spinster like herself. Julien Mitchell registers convincingly as the sanctimonious father, and the young lovers are excellently portrayed by Sheila Sim and Geoffrey Quaife. Derek Blomfield makes the most of some riotous moments as the young son getting plastered on learning he has finally passed his medical exams, and Jasmine Dee is a typical go-getting brat with no scruples.

Nothing outstanding in this production and, all told, its chances are just so-so. *Clem.*

One, Two, Three

London, Sept. 11.

Hale Plays production (in association with Frederick Piffard, Patrick Ide) of revue in two parts (18 scenes). Book and lyrics by Loftus Wingram; music by Misha Spoliansky; dances and ensembles by Philip and Betty Buchel. Directed by Tommy Hayes. Stars Binnie and Sonnie Hale, Charles Heslop; features Anthony Hayes, Gail Kendal, Marie Sellar, Michael Lindon, Pamela Kail, Freddie Coulson, Ilena Manova, Roy Hartley. Orchestra directed by Van Phillips. At Duke of York's, London, Sept. 10, '47.

Although Binnie and Sonnie Hale have appeared together in a radio feature, "All Hale," this is the first time brother and sister have played in the same stage show. Had it been put on 10 years ago, before the barbed wit and blue innuendo of the "Sweet and Low" variety had sharpened the public palate, it might have stood a better chance.

Of the 18 odd numbers and sketches, outstanding are the sister's clever character studies, brother's exuberance and genial personality, particularly in a Statue of Liberty and Nelson impersonation, with the two wisecracking on topical matters. Idea, originated by their father, comedian Robert Hale, is well carried out and gets plenty of laughs. Quite a lot of the lyrics poke fun at Britain, mainly jibing at current preference for American-born stage shows.

Gail Kendal, a newcomer, has a nice sense of caricature and does well in her limited scope. Marie Sellar has some graceful dancing numbers, partnered by Anthony Hayes, and the chorus is charming and talented. Charles Heslop handles his varied tasks with ease and skill.

A blended "Oklahoma-Annie Get Your Gun" skit doesn't register as well as it should, although the idea is good and Miss Hale gives a lifelike imitation of Dolores Gray as "Annie." If the items were reshuffled on the program and set in different running order, it might be an advantage. Show has been on tour and should have settled down for its London premiere with more self-assurance.

A visual depiction of the radio feature, showing the stars not only playing numerous characters but supplying all the sound effects, gives the best opportunity for displaying their talent. Revue closes with a flashback of songs from their past successes, played in the costumes of the time—"No, No, Nanette," "Sunny," "Mr. Cinders."

London loves its old favorites and on the strength of the name of Hale, this production may get by. At least it is something one could take youngsters to without a qualm. *Clem.*

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600G Advance

Continued from page 1

with three more in the boxoffice. Backstage doorman had to be called in one day to help open mail. Guild has its own subscribers for 3½ weeks, and in addition has set 31 parties until Jan. 14, about two a week. After Jan. 24 the lowest-priced ticket will be $1.80 instead of $1.20.

Advance sale on the Mary Martin-starred road company of "Annie Get Your Gun" for the 15-day stay in Dallas, starting Friday (3), is also unprecedented. By Monday (29) night, advance was $108,000, with $150,000 expected by curtain time. Potential take for the engagement is $300,000, with auditorium seating over 4,000 and a top set at $4.90.

Series Nips B. O.

Continued from page 1

when there was no tele coverage, it was much worse this year. However, film ops expected the influx of visitors to N. Y. for the Series would help them recoup their losses last night.

About 50,000 tele sets in bars and taverns throughout the city were jammed with viewers yesterday. Fact that an estimated 54% of sets in Greater New York are concentrated outside Manhattan indicated that suburban houses suffered during the game time just as much as the Broadway deluxe showcasers. It must be pointed out, though, that the opening game lasted only two-and-a-half hours, so that biz started to pick up again shortly after 4 p.m.

4-City Tele Hookup

Games are being carried by seven different tele stations in New York, Philadelphia, Washington and Schenectady and film grosses in the latter three cities are expected to be affected as much as those in N. Y. during game time for the duration of the series. More than 500,000 people are expected to watch the games on tele sets, with Television Broadcasters Assn. prexy J. R. Poppele estimating the total might reach close to 700,000.

Roxy and Park avenue theatres, both N. Y. deluxers, installed tele receivers in their lobbies especially for the series in an effort to offset the b.o. dip. Because of its high ceiling, the Roxy was uncertain until late Monday (29) that wiring could be run down to service its set. Park Avenue set had been ordered some time ago but wasn't delivered until Monday.

Poppele based his high estimate of viewers on the fact that more than 50,000 sets are now distributed in homes and public places within range of the stations that will air the series. "It's reasonable to assume," he said, "that the average viewing audience per receiver will be about 15 to 20 persons. Everybody from President Truman to the average schoolboy who may have decided to take the afternoon off and get close to a television set will be watching the games."

Thousands of convalescing servicemen are expected to watch the games via video in Army and Navy hospitals throughout the east. Total number of lookers will give the World Series its greatest audience in history.

'Lay That Tele Camera Down,' Shriek Gridders

Los Angeles, Sept. 30.

Television has the silk pants scared off the footballers in this un-gridlike clime. Neither the Rose Bowl nor the Coast Conference will even bend an ear to overtures for video rights and they come right out with "nuthin' doin' this year, next year or the next." They make no bones about it; stadia are built for cash customers and not the padded warriors and seeing the game on home screens has too many advantages over buying tickets, bucking traffic and incidental annoyances.

Arnold Maguire, Coast radio head of Foote, Cone & Belding, went over to see the Pasadena brass about televising the New Year's day football. What he came away with was a closed deal for setting up cameras for the Tournament of Roses Parade. When he asked how about the football game the snickers were Pasadena polite but unmistakable in their implied meaning. Maguire, meanwhile, is talking with Loyola officials, who are not averse to having their games televised, commercially or otherwise. However, being unaffiliated with any conference, they have few games on their schedule that could compete with even the sound broadcasts of the conference crowd. NBC has long had the exclusive rights to airing the Rose Bowl game.

Ink Spots

Continued from page 2

Jack Hulbert-Cecily Courtneidge "Under the Counter" show which opens in New York Friday (3), and the Old Vic companies have made U. S. appearances. Another British show, "The Winslow Boy," is slated for a Washington debut shortly, while negotiations for the complete cast of the Sid Field show "Piccadilly Hayride" and "Sweetest and Lowest" are to appear in New York next year.

In addition, the article declares that the London "Oklahoma!" cast is having all its American cast gradually replaced by Britons. Much of the profit of that show will remain in England to finance other shows. The other Broadway musical, "Annie Get Your Gun," has only two American principals, and in "Diamon Lil" there will be only three American principals. Of the other American shows in London, "Born Yesterday," "Life With Father," "Separate Rooms" and "Tobacco Road" have only two American principals, and one of them, Hartley Power, has been in England for the last 20 years.

Ink Spots Getting Their Coin

The William Morris agency, N. Y., declared that the Ink Spots controversy has been settled. Quartet has agreed to a $1,000 cut which will permit them to play only one theatre.

Office spokesmen declared that funds for the Spots' remittances to America had been sent to the Exchange Control Office in time, delay in transmission had been caused by the fact that the Control office makes its remittances once monthly.

Spots will continue to play out the rest of their pact, and are expected back in the U. S. in October.

No Bucks for Mae West

London, Sept. 30.

Mae West was denied permission to work on the British Broadcasting System because of the dollar shortage here. BBC explained that all artists who must be paid in American money are being cancelled by the network, in an effort to conserve exchange.

It's not yet known whether the radio ban on Miss West was brought about by the articles in the London Express and Daily Mail on the Ink Spots situation, but it's been pointed out that British authorities have frequently refused permission for some acts to double in theatres for reasons of exchange.

Yiddish Plays

Continued from page 50

A Little Mazel

Freiman offering. But there's more than a modicum of pleasing entertainment which should give this entry a fairish pull for biz from devotees of the Yiddish theatre.

Smooth transition from play to song—or for that matter, from light to heavy—for which the English-speaking stage continually aims, just isn't there. Sets are obviously cheapies; the choral terping clumsy if willing. Nonetheless, there's expert laugh-snaring lines, vigorous thesping and such general good humor that this musico-drama's failings are overweighted.

Two factors, increasingly noticeable on the Yiddish stage in the past few years, stick out more than ever. Obviously hep to both the temper of the times and boxoffice implications, the resurgence of Jewish nationalism is played up and anti-British diatribes win the solidest mitting. An increase in borrowing from English—words, phrases and sentences—cater to the younger and less Yiddish-versed generation.

Fuchs, who did an unsuccessful English-speaking stint several years back at La Martinique, N. Y. nitery, under the name of Leon Victor, still is tops in his Brooklyn heath. He cops the yocks with Bolgerish contortions, comic song delivery, and overall clowning. His travesty on the cinema (and, incidentally, a shrewdly aimed appeal for Yiddish theatre patronage), labeled "Do It in the Sun" (producer, David O. Selzer), is standout. A comic bit in which he masquerades as a femme with a weakness for middle-aged men had the crowd pleased no end.

Plot isn't anything to be taken too seriously, since it's strictly a vehicle for Fuchs and his cohorts. It relates, not too convincingly, the reunion in America of several families with their children who had been left behind in Palestine. Windup plays to the w.k. Jewish love for weddings; before the curtains drops there are four of them performed simultaneously. Woven into the story is an impassioned plea for tolerance towards "greenhorns" and a return to a Jewish way of life.

There's the usual overacting, of course, if judged by Yank standards, but it goes without saying that Yiddish audiences dote on thesping that's strong and unsubtle. Jacob Jacobs, who doubles as lyricist and second comic, fills neatly as a friend of the family; Bettie Jacobs as his vis-a-vis is robustly likeable, and Albert Shoengold displays surprisingly pleasing pipes in a brace of tunes.

Chorus has a fresh, youthful appeal, but their footing is rough enough to stand plenty of sandpapering. Songs are only average, with one number, "My Heart Is Singing," melodic enough to stand on its own. *Wit.*

Just My Luck

Menasha Skulnik production of operetta in two acts (12 scenes) by William Siegel. Stars Skulnik, Lilly Lilliana and Leon Liebgold; features Yetta Zwerling, Jacob Suzanoff, Anna Teitelbaum, Sarah Gingold. Staged by Skulnik; settings, Michael Saltzman; dances, Lillian Shapero; lyrics, Isidor Lillian and Jacob Jacobs; music, Abe Ellstein;; conducted by Ellstein. At 2d Ave. theatre, N. Y., Sept. 27, '47; $3.20 top.

Bennie	Max Rosenblatt
Jennie	Anne Winters
Tzudik	Sam Gertler
Zalmen Moishe	Isidor Friedman
Perl Paye	Yetta Zwerling
Dr. Gotthelf	Jacob Suzanoff
Broche	Pauline Hoffman
Pinie	Menasha Skulnik
A Naval Guard	Willie Secunda
Leah	Anna Teitelbaum
Rachel	Sarah Gingold
Mania	Lilly Lilliana
Sol	Leon Liebgold
Simcha	Moses Feder

Sailors, Refugees, Scotchmen, Ballet Dancers, etc.

As usual, the book in a Yiddish musical means far less than it would normally in the English-speaking theatre, and "Just My Luck" is an outstanding example of that. But, fortunately, "Luck" has the benefit of one of the funniest men in the Yiddish theatre, Menasha Skulnik. Because of Skulnik it can't help but draw its share of customers.

Billed as an operetta, this actually is a patched-together story that includes some good music by Abe Ellstein and a Skulnik-paced cast that exacts its proper quotient of comedy, drama and music. In short, the libretto, as such, doesn't mean a thing where there are ample samples of the other.

The story is one of love and frustration, and when the yarn gets a little too heavy there is always Skulnik ready with interminable comedy lyrics or fol-de-rol to ease the pathos. What the story is about doesn't matter. What Skulnik does, aided in the comedy department by Yetta Zwerling, does. The pair, as usual, team for some broad antics that invariably, as they have for years as a team. keep audiences convulsed. Whether one understands the Yiddish language or not, one never fails to interpret the projections of the pasty-faced, languid Skulnik, who quite conceivably is the top comedian in the Yiddish idiom today.

The major romance is handled by Lilly Lilliana and Leon Liebgold, the former as the girl lost in a Displaced Persons camp, the boy as the American Army officer who, because of circumstances and blindness incurred by a war injury, is separated, until nearly the final curtain, from Miss Lilliana. Of course, in the Yiddish theatre, the young lovers are always separated because of some such reason, and audiences are no end grateful for the approach of the final curtain. Young lovers must be reunited, and, of course, the boy inevitably has some sort of shock or operation that gives him back his sight or helps bring them together.

The music, as usual, is listenable without being socko, with some of the score being reminiscent of some American musicomedy stuff. There's no pretense, however, of borrowing music from uptown and interpolating Yiddish lyrics.

Skulnik has directed, with the major attention, of course, centered on his own talents, without which this would be no show. The dances are standard for this type of theatre, and the settings comprise practically all props against backdrops that indicate that this show has, comparatively, not been expensive to produce. *Kahn.*

Play Out of Town

Duet for Two Hands

Montreal, Sept. 24.

Robert Reud production of melodrama by Mary Hayley Bell in two acts (five scenes). Stars Francis L. Sullivan; features Joyce Redman and Hugh Marlowe. Staged by Reginald Denham; set, Charles Elson; costumes, Helene Pons. At His Majesty's, Montreal, Sept. 24, '47; $3.60 top.

Though a London success, this is strictly a road show and will have a hard time reaching Broadway. Even though fairly well staged in one richly decorated set, and well acted, "Duet for Two Hands" remains a "Beast With Five Fingers" affair which is difficult to digest.

The play tells the melodramatic story of a poet who has had an accident, losing his two hands. But a surgeon performs the miraculous operation of lending, with life still attached to them, a dead man's hands to his poet friend. The dead man was also a friend of the doctor, and the latter's daughter was in love with him. The deceased had murdered his mistress, an actress. The story's crux revolves around the psychological factors that beset the poet because of the newly-acquired hands.

The dialog in the first act is poor, often lagging. It is much better in the second act, with, also, more dramatic consistency. Reginald Denham's staging is fair, though, actually, he didn't have much of a play with which to play.

The acting remains the best part of the show, with the three leads, Francis L. Sullivan, British character actor, in his U. S. stage debut; blonde Joyce Redman and Hugh Marlowe performing excellently. Sullivan, as the surgeon, is particularly good, though with all his talent he can hardly solo "Duet" to click response. Miss Redman is a looker, has a vibrant voice, accomplished diction and artistic depth. Marlowe, as the poet, is not only troubled with his hands but with his whole part. Above the part, he reveals a rich voice, sober and finished acting. Wynne Clark mumbles her British accent too much in the first act but is more understandable in the second part. *Marc.*

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Literati

Zolotow's Shift to Doubleday

Maurice Zolotow's biog of Billy Rose, originally serialized in Collier's mag, will probably see publication by Doubleday next spring, almost coincidental with Simon & Schuster's compilation of Rose's "Pitching Horseshoes" columns which has been delayed likewise, albeit for another reason. Salvatore Dali's illustrations for Rose's book is stalling S&S' book. Zolotow's biog, however, got stalled when Rose wanted some references in the mag serialization deleted in book version. Random House, the original publisher, bowed out, however, when it discovered it was impossible to precede Rose's own volume in the spring. RH prexy Bennett Cerf insisted on a '47 publication, or else.

Zolotow, meantime, heads for the Coast to do pieces on Al Jolson and Clark Gable for Readers Digest and Oscar Levant and Jimmy Durante "profiles" for Satevepost. Zolotow's piece on Jack Benny for Cosmopolitan is in the current (October) issue and another on Rouben Mamoulian is due later.

Meanwhile, the author's wife, Charlotte Zolotow, has written another book for children, "But Not Billy," illustrated by Lys Cassal, which Harpers is bringing out this month.

Latins Keen for Yank News

It's Uncle Sam who calls the tune now, Latin newsmen feel, and as a result they have cut European news far from what it used to be. Scribes currently devote a good half of their space to Washington dispatches as well as covering extensively the financial setup out of New York. Latin newspapers have also shown a firm trend toward more intensive news coverage in their own countries, American observers in South America point out.

Often in the pre-war period it wasn't possible to tell what was going on locally from studying columns of the Latin press for it concentrated on everything abroad, nothing at home. Also accounting for the swing to Yank news is the tense Latin American financial situation where most countries are up against an economic wall because of dollar exchange shortage.

Importance of news from Latin America is stressed, too, by U. S. sheets. N. Y. Post's current syndication of Ray Joseph's (ex-VARIETY mugg) weekly piece has been picking up because of increasing hot south-of-the-border news. So far Josephs has covered, or has been able to predict revolutions or serious upsets in Venezuela, Ecuador and Columbia.

Ken Kling's Hoss Expose Book

Hearst cartoonist Ken Kling has turned in his final mss. to Duell, Sloan & Pearce on "All the Kling's Horses," for spring publication. It's a comedy expose on racing, the training racket, etc. The trotting races are in for a particular attention.

This is his second book. Some time ago Kling authored "Stuff About Steeds."

Radio's "Crime" Quiz Book

"Isn't It a Crime?", quiz book on crime stories, will be issued Oct. 15 by Arco Publishing Co. Authors of the 170-page tome are Ted Cott, program director of station WNEW, N. Y., and William and David X. Manners, mystery writers. Leo Garel did the illustrations. Famous mystery writers have already taken the tests, with their scores being printed at the bottom as an added feature.

Book grew out of a program of the same name on WNEW.

Harry Martin News Guild Prez

Harry Martin, amusement editor of The Commercial Appeal and VARIETY mugg in Memphis, was last week elected president of the American Newspaper Guild for a two-year term starting Nov. 1, succeeding Milton Murray. Martin defeated Willard Shelton, Washington correspondent for PM, 6,409 to 4,885.

Sam Eubanks, of Oakland, Calif., was reelected executive vice-president over Jim Bucknam, Manchester, N. H. Ralph Novak, Detroit, was elected secretary-treasurer over G. Kay Williams, Los Angeles. Martin, Eubanks and Novak had been nominated jointly to head the so-called pro-Guild slate, representing the conservative forces in the Guild.

The conservatives will have 11 members out of 13 on the new International Executive Board, it was indicated from the returns. Ten of the winning IEB members were pro-Guild nominees. Another, Dorothy Rockwell, Washington, was an independent candidate, but subscribed to the conservative platform and supported its major nominees. Leftwing representatives elected were John T. McManus, PM movie critic and president of the New York local, who defeated Victor Leo for the regional vice-presidency in Region V, and George Hutchinson, Los Angeles president, who won over conservative Howard Welty, San Diego.

Embittered 'Squirrel'

"The Squirrel Cage"—an apt title—paints the literati setup in Hollywood as a seamy mess. Novel by Edwin Gilbert (Doubleday) is an interesting account of the misadventures of a New York playwright who goes to the Coast to do a screen version of his hit Broadway play, is licked by the environment and his associates, and quits. Book gives sordid picture of a scripter's life, with false friends, prying execs, cheating dames, and a Red bogey that hangs like a pall.

Unfortunately, the characters are all stock—the predatory secretary, bullying personnel manager, stupid film prez, back-knifing writers—and few stand out as real figures. Story has been told before, but evidently needed retelling, to get it out of the author's embittered system. Treatment, though, is nonchalant, objective. And though probably exaggerated, its thesis rings true. *Bron.*

Mrs. Everitt Named Editor

Mrs. C. Raymond Everitt has been named editorial head of Houghton Mifflin's general publishing division in New York. She assumes duties formerly handled by Hardwick Moseley, who moves to Boston the end of the year to become general manager of the firm's selling department.

A veteran in the publishing field, Mrs. Everitt started her career as an associate of her late husband in the management of the Curtis Brown agency office, where she headed the magazine department for six years. More recently she conducted a publishing course at Radcliffe College.

Authors Guild Balloting

Ballots have been sent to the membership for a mail referendum on three proposed amendments to the constitution and bylaws of the Authors Guild. The deadline for their return is Oct. 16.

Constitutional amendment would revise the procedure for filling vacancies occurring in the Guild council more than 80 days before a regular election. Instead of the council electing a replacement, there would be a special election by the membership. The two amendments to the bylaws would (1) require nominees for office to file acceptances of nomination and would further insure the validity of secret balloting, and (2) would provide for distribution of statements supporting various candidates. All three proposals have been approved by the Guild council.

GI News Instruction

Chiefs of American radio and news bureaus in Tokyo have accepted invitations to help in the instruction of GIs in international news reporting at the Tokyo Educational center.

Among the bigwigs who will divulge their trade secrets (supposedly) are George Folster, NBC; Russ Brines, AP; Keyes Beach, Chicago Daily News; Jack Percival, Sydney Morning Herald; Dennis McEvoy, Reader's Digest; Eddie Tseng, Central News of China; Frank Hawley, London Times; Walt Simmons, Chicago Tribune, and Gene Zenier, March of Time.

Authors League Council Huddling

Authors League council will meet next week, the exact date to be decided, to appoint a nominating committee for the organization's elections to be held at the annual membership meeting Nov. 12. A new slate of officers will be elected. New members of the League council, representing the various affiliate guilds, will be elected by the memberships of the latter organizations.

Annual meeting and election of the Authors Guild will probably be set for some time between Nov. 30 and Dec. 9. Nominating committee for the Guild has been appointed, with Glenway Wescott as chairman and including Greta Palmer, John P. Marquand, Robert Duffus, Alan Green, Irmegarde Eberle and one other to be named. Next Guild council meeting will be held within a week or two.

Dramatist Guild's annual meeting and election will be held sometime between Nov. 2 and 11. The next Guild council meeting will take place in a couple of weeks.

Triple Ed Shift

Triple shift of editorships recently involved Whittlesey House, Crowell, Harper Bros. and Harper's mag. William Poole switched from editorship of Whittlesey House to become top editor at Crowell.

Edward C. Aswell transferred from Harper Bros. to the editorship of Whittlesey. John Fisher moved from Harper's mag to become editor-in-chief at Harper Bros.

League Nixes Whoduners

Authors League of America has refused a bid of the Mystery Writers of America to enter the organization as an independent guild. The League ruled that it would admit MWA only as a unit of the League-affiliated Authors Guild.

A special League committee, headed by Frederick Lewis Allen, declared its opposition to any kind of affiliation with any other organization functioning in the same field as the Authors Guild.

Mystery writers committee has been formed by the Authors Guild. Includes Mignon Eberhart and Lawrence Treat, with Frances Lockridge chairman. Latter is succeeded by Annalee Jacoby as chairman of the anthology committee.

Jack Robinson has joined the editorial board of the Authors League Bulletin, succeeding Robert T. Colwell, who resigned because of the press of business. He's a member of the firm of the Sullivan, Stauffer, Colwell & Bayles ad agency.

McGraw-Hill Tests Farm Mag

The Farm Research Division of McGraw-Hill Publishing Co. is preparing the third edition of its proposed magazine, Farm Business, for an October dateline. The third issue will be put out with some dispatch as it is to be used in a circulation test, according to the Chicago office. The first experimental issue came out late in the spring, and the second last month.

Thus far the mag follows somewhat the format of Business Week and much of its material has been rounded up by Business Week's established correspondents.

CHATTER

Robert Riskin is writing a magazine yarn on motion picture ballyhoo.

Irv Kupcinet in Hollywood to cover film doings for the Chicago Times.

Eugene Tillinger, writer-author, slated to sail Oct. 11 from Cherbourg for the U. S.

Joseph Wechsberg's novel, "The Continental Touch," due in January via Houghton-Mifflin.

Edwin Seaver's 4th annual "Cross-Section: 1948" anthology of new writers, due in January.

Dance News, ballet tradepaper, marking its 5th anni.

Louella Parsons, for the eighth consecutive year, will write the lead story on motion pictures for Encyclopedia Britannica.

Theatre Arts, publishers, bringing out "The Negro in the American Theatre," by Edith J. R. Isaacs, editor of Theatre Arts mag.

Saturday Evening Post profiling Oscar Hammerstein II, in article entitled "How to Make $4,000,000 on Broadway," by David G. Wittels, will appear in two installments beginning with issue of Oct. 4.

Nelson Gruppo, art director of N.Y. Sunday Mirror mag since 1945, has resigned to freelance. Before the war he was Stage Magazine art director, and during war on staff of Yank in U.S. and Italy.

Bill Ornstein's short story "I Was Almost A Hero," coming up soon in Scholastic magazine. Metro publicist also has two other pieces due next month, one in Screen Writer, the other in Writers' Journal.

A history of "Tom" shows, by Harry Birdoff, is being published by Vanni in October. "Uncle Tom's Cabin," first staged in 1852, is believed to have chalked up around a million performances since then.

Henry W. Sams, head of the English department at the Univ. of Chicago, is compiling a new text book on argumentative writing, which will include the recent controversy between James Thurber and Samuel Goldwyn.

SCULLY'S SCRAPBOOK

By Frank Scully

Carey, Cal., Sept. 25.

Seems best thing radio does is to speed bad news to where it will hurt most. First time I ever heard this boon to mankind was on the Riviera in a villa of an eminent theatre owner. He was so impressed with his wireless that he decided to hold a cocktail party for its launching.

First item to come over was a news flash from Paris. Commentator told of the collapse of a big theatre chain. At first we couldn't get the name. Then suddenly our host cried, "Tiens! Sacre bleu, c'est moi!"

He yanked out the plug, began tearing his hair and cancelled the party. The first news the radio had carried, it seemed, was the tycoon's own bankruptcy.

Then only last week, after listening to a eulogy of the Little Flower, I turned the dial to get away from a jingle concerning second-hand hot rods and ran smack into a flash that one of my best friends had just died. That was Harry Carey.

The Last Outlaw

The two had much in common. Both were born in New York, addicted to ten-gallon hats and liked to act. Butch, however, was raised in the west and went east to study law and go into politics, whereas Carey was raised in New York politics, studied law at Fordham and went west to grow up with westerns.

Carey was the last in the Tom Mix, Bill Hart, Will Rogers tradition, and when he said, "They've got me, too, pardner!" they really got 'em all.

He was also, incidentally, about the last survivor of the MGM's famous "Trader Horn" troupe—the Trader, Thalberg, Tully and Van Dyke having preceded him up the Gold Coast. That picture also finished the major careers of Edwina Booth and Duncan Renaldo, a jinxer if there ever was one.

In the last 20 years Carey did westerns only as a sideline, preferring fat character parts in big pictures. But he still had one western always ready for a make, or a remake, if things got tough. That was "The Last Outlaw." It was a natural because it played the techniques of modern criminologists against the methods of oldtimers, the oldtimers finally getting their man with horse, rope and Remington.

Indians Don't Count

Carey not only liked to play westerns, he liked to live like a westerner. In fact he began his career on Broadway playing in something he wrote called "Montana," and if he wasn't about the first to make the San Fernando Valley his home, that's because entomologists still count Indians.

Where the pavement ended Carey began. He once owned 4,000 acres about 40 miles northwest of Hollywood. It had its own postoffice. It was called Carey, Cal. He laid out a trading post and stocked it with authentic Navajo Indians, blankets and silversmiths. Not a trace of Carey, Cal., remains today. I've driven right over the townsite without knowing it, for today it's buried under 30 feet of sand.

One Man's Washout

Years before Carey came into the valley some ruthless individualists had built a dam above this rugged individualist's ranch. They built it to get as much profit out of as little material as they could, so naturally the dam broke one day and crashed right down through the canyon, drowning 900 settlers, on the way to the sea. Carey, Cal., and the Navajo Indians were among those destroyed.

In that flood went $300,000 worth of the Carey capital. Some cops came up to "protect" what was left of the Bronx cowboy's rancho and proceeded to shoot chickens in the trees and make off with the water-soaked Navajo rugs.

You would have thought that things like this would have driven Carey back to City Island and sailboats. Then his house burned down. Instead of taking this as a final warning he went to work and rebuilt the house exactly as it had been before, except that this time he built it with adobe blocks, which do not burn.

He loved nature so much that he couldn't tolerate steel girders, telegraph poles and powerlines lousing up his landscape. He wouldn't even compromise enough to have electric lights and so for years his hacienda was lighted with oil from the lamps of China.

But just as the dam was built above him whether he liked it or not, so power companies were able to run wires all over his acres whether he liked it or not. He finally admitted defeat, sold out and headed for greener fields, about 100 miles to the south, under the dome of the Palomar Observatory. There he built, if anything, a more beautiful adobe hacienda than the one which had been home to so many for so long on the fringe of the San Fernando Valley. But he was not to enjoy this new ranch long.

Valiant Is the Word For Carey

I knew him best during the more melancholy years of our country's history. That is to say about 10 years ago. We were building Bedside Manor and Carey was being besieged by an actor to rent out one of his ranch houses. He was dead against renting anything and felt that the only way he could tell the actor that no deal was possible was to have the ranch house occupied. So he and his wife Ollie prevailed upon the Scully Circus to move in, which wasn't hard to do as we had got an order to move from one place and hadn't completed construction of another.

Having spent six months in the warm and beautiful company of these beautiful people, I look back after 10 years and can recall only one point of friction. Ollie Carey was continually annoyed that our kids didn't drink enough milk or eat enough of banana cream pies which Tom, her Chinese cook, made for no other purpose.

There was no more authentic sight than to see old All-American Carey riding over his rancho. He was then near 60 and sat so erect you'd think he had a ramrod up his back. Around him were a dozen dogs, all breeds and sorts, all unwanted by everybody else, and therefore welcomed by Carey.

One Fourth of July our kids spoiled his whole day. He had got some large wine vats and had cut them down to make cattle troughs. The kids were wading in them.

To the Rescue!

Suddenly Carey came on one of ours dunking the other to the point of drowning. He rushed up, rescued the more-dead-than-alive-little darling, and throwing all caution to the winds rolled her on the edge of the barrel till he had pumped out most of the water from her vital organs. This actually saved her life. But for the rest of the day Carey was brooding as to whether he had hurt her internal organs.

In all my days I never heard anybody tell stories of the picture business as Carey could. So naturally he's the only actor who never so much as hinted he had a book in him. Actually he had dozens. As he went back to practically the beginning of Hollywood, there was hardly a development in tinsel town which hadn't touched him in one way or another.

He had come out 37 years ago when a show he and Lionel Barrymore were backing went broke in New York. They couldn't even leave their hotel as every exit was guarded by a process server. They finally got an offer from Griffith to come to Hollywood, and called in the hotel manager, telling him of their release from bondage. They told him they had enough to pay him and get to Hollywood, but that was all.

He decided that one good turn deserved another, so he got them out of the hotel through a basement exit that connected with an adjoining building, and told them to take the ferry to Jersey, where they would be out of the jurisdiction of New York subpoenas.

That went fine until the conductor shouted, "Next stop, Albany, N. Y.!"

For the rest of the trip, until they passed Buffalo, the two of them locked themselves in the toilet.

Carey was a star at Universal when Jack Ford came out of the University of Maine, and their friendship never wavered for the next 30 years. In fact Ford was at Carey's bedside when he died, and Carey was buried from the Field Photo Farm, which Ford set up for the men who had served with him in the Navy during the war.

Broadway

Gloria Safier has resigned as head of the N. Y. office of Sam Jaffe agency.

Mrs. Joe Seidelman, wife of the Universal foreign chief, lost her mother, 75.

Jimmy Gleason and Jerry Horwin collabing on a play about magicos on the Coast.

Inez Robb sailing to cover the Princess Elizabeth's wedding in London for INS.

D'Oyly Carte Co. due back on Broadway with Gilbert & Sullivan rep, starting Dec. 29.

Milt Pickman, now with the Nat Goldstone agency, back to the Coast tomorrow (Thursday).

Lou Cowan "pouring" for Bob and Fay Riskin tomorrow (Thurs.) at the C.wan home on 5th avenue.

Marjorie Hildreth staging Philip Van Dyke's "Life Sentence" for On-Stage at Cherry Lane theatre Oct. 7.

Martha Linton, formerly with James A. Davidson concert management, has signed with Columbia Concerts.

David Pardoll, stage manager of "Born Yesterday" staged Jockey Club's show at Waldorf-Astoria Saturday (27).

Eddie Meyers and Bennett Rosner, former United Atrists p.a.s, have set up their own flackery to handle theatrical personalities.

Bill Hong Sook, who owned the Palais D'Or, now boss-man of the Old China, on 52d street, where Kelly's Stables rested for many years.

The Hotel Astor's Hunting Room and other hostelries advertising for customers, both for the eateries and rooms, is another prewar keynote reasserting itself.

Messmore Kendall, Capitol theatre prez, recently presented with American Legion Americanism medal in connection with dedication of Freedom Train.

Par Theatres veepee Edward L. Hyman's daughter, Jeanne Grace Hyman, married William Edmund Blatz Saturday (27) at Christ Methodist Church, ~~N. Y.~~

Arthur Hornblow, Jr., and his wife, the former Bubbles Schinasi, flew in from London and o.o.ing the N. Y. scene for another week or so before proceeding to the Coast.

Marks Levine, National Concert & Artists Corp. v.p., leaving tomorrow for his biennial Coast trip to check artist contracts and take in San Francisco Opera season. Returns Nov. 6.

Harry Cohn, Columbia prez, arrived in New York over the weekend from the Coast, his first trip east in 18 months. He's attending the World Series, handling some business, etc.

Important conference every Friday afternoon for attorney Henry Jaffe and Columbia Recording v.p. Manie Sacks is their phone agreement setting bets on the following day's football games.

Robby Lantz, last Universal's talent and story scout in London, flew in from Europe over the weekend and on to Hollywood for huddles with Abe Lastfogel about a William Morris agency berth.

Sylvia (Mrs. Leonard) Lyons packed a pair of sneakers in with her hospital things "so as to make the pacing easier" for the columnist, as they're expecting their fourth addition any day.

Theodore Bachenheimer, prewar Vienna legit producer, mulling Broadway managerial debut with musical, "Gay Masquerade," with music by Johann Strauss, Jr., and book by Howard Greenberger and Joe Bates Smith.

Walter Hendl, asst. conductor of N. Y. Philharmonic, who wrote music for "Dark of the Moon," is completing his First Symphony and revising score on his new musical, "Once Upon a Holiday," tried out in strawhats this summer.

New Beekman place house decorating keeping Ellin Berlin here while Irving Berlin flew to Dallas for the Mary Martin debut Friday (3) in the national company of "Annie Get Your Gun." Incidentally, the Berlins' new manse will house a private projection room.

Al Stevens, vaude and nitery comic, denies that death of adopted 15-month-old son, Gary, was due to neglect, as previously reported. Although reports said the baby drowned in bathtub, Stevens states child died of enteritis, for which it was being treated.

Miami Beach

By Larry Solloway

Tom Ferris returns to Roney Plaza as publicity rep.

Ned Schuyler in New York for talent for the Beachcomber.

Club Bali will reopen in December, with fresh coin and change of policy.

Nan Blackstone into Paddock club next week, with Nino Yacovino in supporting show.

E. M. Loew, who owns the Latin Quarter on Palm Island, will manage it himself this season.

Al Jolson will be back this season at the Lord Tarleton, at least for the March of Dimes party in January.

Red Buttons, comic in "This Is The Army," mulling Copacabana offer for early season date. Wants a height-of-winter slot.

Jackie Miles has an apartment on the Beach for his wife and baby. Expects to take several weeks rest before Clover Club engagement starting Jan. 12.

Kitty and Danny Davis making the rounds of New York cafes on second leg of long vacation. They're bidding for comics, thereby refuting their own annuonced plans for selling their local bistro.

Chicago

Ray Milland in for week-end.

"Henry V" opens Oct. 22 at the Surf.

Audrey Trotter visiting his family in nearby Joliet.

Pat O'Brien looking over the local football teams.

Ben Lyon and Bebe Daniels in town on talent hunt.

Doris Dowling signed here for lead in "All Gaul Is Divided."

Jack Belasco, Woods theatre manager, off for Florida rest.

Burtus Bishop, MGM district man, in New York for a week.

Douglas Fairbanks, Jr., in town to address Executives Club.

Douglas Park Yiddish theatre reopened with Jennie Goldstein.

Stage For Action opens fall season Oct. 28 at the 11th Street theatre.

Y. Frank Freeman conferring with Allen Usher, Paramount district head.

Maurice Duke, of Monogram, and Freddie Stewart, junior star, in town for disk jockey appearances.

George Oshrin is the new manager of the Harris, replacing Leonard Sang, who was transfered to the Belasco, New York.

James Stewart, Richard Conte and Henry Hathaway, off to Statesville prison to get background shots for "Northside 777." Robert Donman in as location flack for 20th-Fox.

St. Louis

By Sam X. Hurst

Martha Raye headlining floor show at Chase Club.

Fred Wehrenberg board chairman of newly formed Theatre Owners of America.

Vladimir Golschmann tees off St. Louis symph orch season Oct. 18 in opera house of Henry W. Kiel auditorium.

Adele Inge, local ice skater, has inked a contract to co-star in ice productions at the Stoll theatre, London.

Ballet Russe de Monte Carlo will be brought here Oct. 20-22 by Entertainment Enterprises, at $1.22 to $4.27 scale.

Jacob M. Lashly reelected prez of the Municipal Theatre Assn., which presents summer shows in the Forest Park playhouse.

Harry Farbman, concertmaster and assistant conductor of the St. Louis symph orch, guest conductor of the Toronto Philharmonic.

Australia

By Eric Gorrick

Sam Snider, head of Snider-Dean pic loop, back from U. S.

Ted Shawn giving repeat concerts at the Independent theatre, North Sydney.

Robert Hill, a director of Greater Union Theatres, died in Melbourne after a long illness.

Bob Barre's "Stardusters" will open in Melbourne after Sydney run for the Dave Martin Tivoli loop.

Ralph Doyle, RKO topper recently returned from U. S., is to marry Edna Penn, local fashion expert.

"Dangerous Corner" may go on the road for Garnet Carroll and Sir Ben Fuller. Did okay at the Princess, Melbourne.

Prime Minister Peter Frazer of New Zealand nixed the screening of short, "Indonesia Calling," through the N. Z. zone. Pic was made in Sydney some time ago by indie group with alleged trade union backing.

Budapest

By George F. Gaal

Number of radio license owners in Hungary now is 341,797.

Composer Laszlo Angyal appointed chairman of Hunnia state film factory.

Alexander Sved, Metropolitan Opera baritone, will make five pix next spring in Italy.

Aubrey Pankey, U. S. Negro singer giving a concert as guest of the Hungarian Workers Cultural Assn.

Ferenc Fricsay, conductor of State Opera here, signed a 50-performance contract with the Vienna State Opera.

British singer Anita Best ordered by police to leave Hungary because of statements made publicily against Hungarian politics.

Lajos Zilahy, novelist and playwright, left for Mexico to attend shooting of a pic based on his novel, "There's Something in the River."

Dinu Petrescu, head of Bucharest Reflektor Film, back from U. S. and here now to negotiate producing four bilingual Hungaro-Rumanian pix.

Director Istvan Fejer, who will leave soon for London, will first make a documentary picture here titled, "And Still We Live," showing achievements of the new, democratic Hungary. Pic will be made in English and Hungarian version, written by Janos Fothy and Istvan Rado, Jr.

London

Hal Wallis signed Italian actress Marina Berti.

Vicky (News Chronicle cartoonist) married actress Lucielle Gray.

Betsy Holmes out of "Oklahoma!" cast with emergency appendectomy.

Archibald Ogden, 20th-Fox story editor, returns to New York Oct. 11.

Richard Winnington, News Chronicle film critic, returns to his job Oct. 6 after long illness.

Charles Goldner has joined the cast of the Anatole de Grunwald-Gordon Parry film," Bond Street."

Arthur Lane's revival of "The Dubarry" opens at the Princes Oct. 8, with Irene Manning singing title role.

David Paltenghi, dancer, to work in the "Alice in Wonderland" picture which Lou Bunin will make in France.

Austrian producer-director Willi Forst due Oot. 1, to start work for Two Cities on his film "Elisabeth of Austria."

Robert Hull in from U. S. to replace Launce Maraschal in the Senator role in "Born Yesterday" at the Garrick.

Brian Easdale is writing the music for the Pressburger-Powell picture "Red Shoes," starring ballerina Moira Shearer.

"Anna Lucasta" set for production at His Majesty's Oct. 30 following Stratford-on-Avon Festival Co. Shakespearean season.

Rose Stradner (Mrs. Joe Mankiewicz) due here Oct. 1 to join her husband, who is directing the Peggy Cummins film, "Escape."

Ethel Barrymore may come over to star in Anatole de Grunwald's film, "Queen of Spades," based on a short story by Pushkin.

Steven Pallos, film producer, returned from Italy, has finished his latest pic, "Call of the Blood," with John Clements, Kay Hammond and John Justin.

"Dark Summer," first play by Wynyard Browne, tried out at Brighton recently was snapped up by Dutch managers for production in Holland. Show will come into London next month.

Ivor Novello, Bobbie Andrews and Olive Gilbert leaving for New York middle of October, then going on to South Africa, where Novello stars in a stage production of his play, "Perchance to Dream."

Washington

By Florence S. Lowe

Ray ("Poor Pauline") Walker, doing a nitery stint at Gold Key Club.

Harold E. Sheffers, ex of the Navy, named sales manager of WTTG-Du Mont Television.

Morton Downey, with Ted Straeter's orch, launching the season for Statler's Embassy Room.

Cornelia Otis Skinner again named chairman of women's activities for the 1948 March of Dimes.

Frances Starr, ex-Broadway actress, recently widowed, now making her home here after a summer stock stint in "Claudia."

WWDC plans a "radio showcase" program featuring transcriptions of shows from stations in all parts of the country to give local listeners an idea of how the other half listens

Pittsburgh

By Hal Cohen

Dancer Ellen Varga has left for Texas.

Penn's Mask and Wig Club show booked for Dec. 26 at Syria Mosque.

Esco LaRue and Trixie, of "Ice-Capades," lost their eight-week-old baby.

Dancer Nora Lewis out of action for a few months following an operation.

Pianist Molly Papile taking a month's vacation from the Horseshoe Bar.

Jimmy Murray, new KQV manager, has moved into a new home in Mt. Lebanon.

Eddie Specter, manager of Pittsburgh Symphony, into the hospital for observation.

Lang Thompson has quit town again to go back with Frederick Bros. in Chicago.

Lenny Kent opened two-week engagement Monday (29) at Jackie Heller's Carousel.

Flock of Cleveland newspapermen and radio commentators caught "Ice-Capades" here.

Muriel Rahn, original Carmen of "Carmen Jones," giving concert Oct. 3 at Carnegie Music Hall.

Richard Graham, stage and screen actor, has been engaged to teach at Playhouse school this season.

Herbert Kubly, former Sun-Telegraph reporter and reviewer, named drama critic for Esquire mag.

Al Checco, just out of Tech drama school, will be assistant stage manager for "An Inspector Calls."

Joan Brooks and Debonaires will head show for William Penn hotel's Terrace Room reopening Oct. 6.

Harry Levant in town seeing his folks before taking over baton for "Under the Counter" on Broadway.

George Kelly's "Fatal Weakness" winding up summer season at Mountain Playhouse in Jennerstown, Pa.

Claire Ray has married West Daytona Beach business man and turned her dancing line over to Rita O'Brien.

Ailsa McLachlin, ballet mistress of "Ice Capades," has left show to resume as skating instructress at local Gardens.

Phil Cavezza became ill immediately after his band opened at Ankara and was off the stand for several nights.

Alberto Casabona, with Marty Gregor band for two seasons, has left town to join Cleveland Symphony's first violin section.

Jules Green, booker for Warner circuit in Pittsburgh zone, has resigned to go with James Saphier talent agency in Hollywood.

Mrs. Vince Barnett flew from Coast to join her husband for drive to Montreal, where Barnett will do an indie picture for Geo. Hirliman.

Shirley Eckl, local ballerina, has quit the Ballet Theatre after five seasons and is back home as a student at the University of Pittsburgh.

Will Jason, Monogram director, visiting his sister, Lily (Mrs. M. A.) Silver, here. Freddie Stewart, star of Jason's pictures, accompanying him.

Stockholm

By Sven G. Winquist

Swedish singer Carina Portnow on tour in Denmark.

"Gilda" is Columbia's greatest b.o. draw in Sweden since the company's start here.

French singer Charles Trenet at the Concert Hall here is scoring great success.

Swedish opera-singer Dora Lindgren giving successful concerts in Copenhagen.

"Cyrano de Bergerac," at the Oscar theatre, is a big success, and will play for several months.

Scala theatre is opening soon with a new variety show. Lasse Krantz is the leading name, as usual.

British actor David Farrar came to Stockholm for the preeming of Eagle Lion's "Frieda" at the Spegeln, Sept. 15.

"Humoresque," originally stopped by censor here, has now been okayed, and is a real draw at the Rigoletto.

Vienna

By Emil W. Maass

Helene Thimig inked for State Burg theatre.

George Nikolaus Marton, theatrical agency, has reopened its offices.

Hungarian music director Ferencz Fricsay appointed orchestra leader in State Opera.

Documentary film "Stormy Years for Austria," Franz Rossak production, just finished.

Academy theatre will produce Rose Franken's "Claudia," with Elsa Wohlgemuth in leading role.

Robert Stolz contributed the music to the Styria Film production, "Vienna Ballad," Max Neufeld directing.

Paul Kalbeck, back after eight years, has first job, directing Josefstadt theatre production, "Life With Father."

Prof. Gottfried Freiberg resigned as president of Vienna Philharmonic Orchestra, and succeeded by Alfred Boskowsky.

South Africa

By Joe Hanson

Sergium and his Gypsy Band, imported from London by African Theatres, made big hit at Alhambra theatre, Cape Town.

Appointment of Spaniard, Enrique Jorda, as conductor of Cape Town Symphony Orchestra, confirmed after heated debate in City Council.

Bobbie and Norrie Dwyer, brother and sister dance act, here on six months' visit. Although American trained, have appeared mostly in England.

Oscar Natzka, bass; Elda Ribetti, soprano, and Raffi Petrossain, pianist, doing combined concert tour of South Africa, received ovation at first appearance in Johannesburg.

Kansas City

By John Quinn

Lew Valentine, Dr. I. Q., in a stop-over on way to a Texas date.

Bob Carney back as comic at the Folly Burlesque, his first local stint since before the war.

"Ice Cycles of 1947" set for a six day run beginning Oct. 28 in the Pla-Mor Arena, at $3.30 top.

Fairy Cunningham, dancer, and Toasty Paul orch new combo in the Drum Room of the Hotel President.

"Pirates of Penzance" presented Sept. 26-27 in the Music Hall as first effort of newly formed Kansas City Light Opera Co.

San Francisco

By Ted Friend

Mary Pickford in town.

John Elwood to New York.

Emil Brisacher to New York.

Lawrence Lash new assistant manager at Balboa, Levin house.

Artie Shaw and Kathleen Winsor here to visit her ailing mother.

Benny Ford, flight promotor has bought the shuttered Lombard and will reopen it as an Italian eatery.

New entertainment policy at Barbizon Room, with Guy Cherney setting road spot tour.

Hollywood

Ray Milland in from Europe.

Virginia Mayo trained to Chicago.

Greer Garson divorced Richard Ney.

Gene Anderson laid up with throat infection.

Sister Elizabeth Kenny left for Australia.

Martha Stewart returned from Manhattan.

Alan Ladd and Sue Carol returned from the east.

Charlie Brackett and Billy Wilder in from Europe.

Dinah Shore due for motherhood in mid-December.

Larry Storch opened at Ciro's for a two-week stand.

J. Edward Bromberg to San Francisco on business.

Douglas Fairbanks returned from huddles in New York.

John J. Jones to Chicago for Screen Guild parleys.

Robert Riskin to Chicago for the opening of "Magic Town."

Virginia Huston to Omaha to be bridesmaid at a wedding.

Paulette Goddard and Burgess Meredith in from Europe.

Lucille Ball checked out of Metro after contract disagreement.

Phil Reisman in town for foreign distribution huddles at RKO.

George Raft will leave for Europe after seeing the World Series.

Bill Peirce, Jr., resigned as publicity director for Ben Bogeaus.

Danny McCauley back to work at Paramount after an eye operation.

Robert Ableson in town after Film Classics sales huddles in New York.

Fortunio Bonanova opened a singing tour with a concert in Burbank.

Joe Frisco opens a two-week stand Oct. 13 at El Cerito, Oakland.

Joseph P. Smith to San Francisco as new head of RKO's branch office.

Patricia Alpin resumed her dancing after a week out with a sprained ankle.

Anita Kostka, moppet, will be known on the screen as Anita Castle.

Tex Williams opens a tour of vaudefilm houses Oct. 9 at the Oriental, Chicago.

Joan Harrison checked in at Universal-International after two weeks in New York.

Errol Flynn checked in at Warners for the first time since he completed "Silver River."

Elizabeth Lundigan and Jacqueline White planed to Mexico City for film chores.

Milton S. Kusell to Seattle and Denver on business for Selznick Releasing Organization.

Myrvyn Vye checked in from New York for a role in "A Connecticut Yankee" at Paramount.

Bob Hope's right arm burned by a premature blast of gunpowder during the filming of "Paleface."

Tokyo

Viscount Takatoshi Kyogoku named Jap editorial rep of U. S. mag, Musical America.

Sgt. Peter Hines, former city editor of the Pacific Stars and Stripes, departed from Japan last week for his Boston home and discharge.

Cinema continues to be the No. 1 amusement for Occupation troops in Japan. There are now 11 theatres operating daily in the Tokyo-Yokohama area.

Andrew S. Youngman, member of the Society of American Magicians, and Jack Tropp, member of the International Brotherhood of Magicians, have organized a Magicians Club in Japan.

Caracas

Singer Rosa Negra signed for Camel program.

Fernando Flaquer named program manager for Radio Barquisimeto.

Biarritz booked Rosita Constanzo, Martha Calderini, Aurora del Tbigal and Frank de Caro.

Gilda Marin in at Copacabana club, Hotel Majestic, coming from the Havana Jockey Club.

Hotel Waldorf has booked Rafael Minaya orchestra; Georges Thiron, Belgian accordionist, and Ray Gunzberg, pianist.

Maria Guerrero and Pepe Rameu head group of Mexican comedians booked for indefinite stay starting in December.

Shifting of Saturday basebal from afternoon to night has take heavy cut out of theatres. Horse going to run under lights next year

Minneapolis

Morrie Brennans orch into Anglesey cafe's Disc Jockey room.

"Dan Patch" location crew sho race footage at State fair grounds.

Warren Douglas, film actor, visiting his family for month's vacation.

New audience participation show "Sur-Prize Party," on WLOL, wit Jack Stanley as m.c.

Johnny Morris replaced Johnn McDougall on WLOL's "Johnny O the Spot" record show.

Harry Katz, ex-burlesque oper ator, named business manager o North Star Drama guild.

Don Stolz, director-manager o Old Log strawhat, to South Bend t direct winter stock schedule.

OBITUARIES

MOSE GUMBLE

Mose Gumble, 71, veteran music contact man and exploiteer, died after a heart attack on 20th Century Limited at Elkhart, Ind., Sept. 27, while en route to Hollywood. Service this (Wed.) morning at 11:45 a.m. in N. Y. City.

Details in Music section.

JERRY G. MAYER

Jerry G. Mayer, 56, Metro studio manager and brother of Louis B. Mayer, died in Cedars of Lebanon hospital, Los Angeles, Sept. 29, after a long illness. He had been in a coma for more than a week.

He underwent two operations in San Francisco earlier in the year, but had returned to the studio several times and was there a month ago when he was stricken. Since entering Cedars hospital, he had undergone one operation, from which he rallied for time.

Born in Brooklyn, April 16, 1891, he went to Hollywood in 1922 as plant manager of the original studio founded by his brother. Two years later, when Louis took over Metro, Jerry went with the company as unit manager. He became studio purchasing agent in 1935, and advanced to the post he held for 10 years prior to his death.

He began working at 12 for a deep sea salvage company in St. John, N.B. He became a professional diver, helping dismantle and salvage a number of wrecks off the Nova Scotia coast until he founded his own salvage company. He was president of the Norwood, Canton & Sharon Street Railway Co.; vice-president of the Dominion Iron & Wrecking Co.; vice-president of Consolidated Brass Foundries, and director of Standard Steel Co.

After the first World War, during which he helped clear the Halifax Harbor after the munitions explosion there, he joined Louis B. in the management of the latter's first theatrical enterprise in Haverhill, Mass. He remained to see this business expand into a large theatre chain and film exchange.

Besides his brother, widow and son, Gerald, survive.

JACOBO GLUCKSMANN

Jacobo Glucksmann, 66, president of Pennant Products, Inc., film distributors and exporters of theatre equipment, died in New York Sept. 29. Identified with the picture industry for more than 35 years, he at one time handled the export business of several of the major companies in Uruguay and Argentina.

Glucksmann, a member of Picture Pioneers since its organization, leaves four brothers and five sisters. Funeral services wil be held at 1 p.m. today (Wed.) at the Park West Chapel, N. Y.

JOSEPH AUGUST

Joseph August, 57, pioneer motion picture cameraman, died on the RKO-Pathe lot in Culver City, Sept. 25, after a heart attack. He collapsed while filming a scene for David O. Selznick's "Portrait of Jenny." In his long film career, starting in 1911, August shot 277 pictures, including the Academy Award winner, "The Informer." As a Naval commander during the late war he was a member of John Ford's O. S. S. unit and filmed the battle of Midway under fire.

He was charter member of the American Society of Cinematographers.

CHESTER A. BARNETT

Chester A. Barnett, 62, former character actor in silent movies, died of pneumonia at his home in Jefferson City, Mo., Sept. 22. Barnett began his theatrical career under David Belasco on the New York stage, but went to Hollywood in the heyday of the silents. He appeared with such stars as Pearl White, Norma Talmadge, Alice Brady, Clara Kimball Young, Doris Kenyon and others. In recent years he had operated a music store in Jefferson City.

Widow, two sisters and a brother survive.

MAX KOENIGSBERG

Max Koenigsberg, 70, originator of the civic opera movement in the U. S., died in Denver, Sept. 27. Born in Denver, he moved to St. Louis, where as a May Co. executive he became the founder, 28 years ago, of the St. Louis Municipal Opera. Koenigsberg helped introduce civic opera in Detroit, Pittsburgh and other cities. In 1943 he became managing director of the Dallas Opera, and produced two seasons of opera there until retiring because of ill health.

Widow and daughter survive.

MISHA GERMAN

Misha German, 60, actor and producer of the Yiddish stage, died in New York, Sept. 25, after a brief illness. He last appeared in vaudeville at the Clinton theatre, N. Y., last spring.

In his lengthy career which spanned more than three decades, German and his wife, Lucy, had trouped through Europe, So. America and the U. S. He was born in Russia, came to America in 1916 and later was active with the Yiddish Art Theatre.

Widow survives.

JASPER SPOCK

Jasper Spock, office manager for George T. Bye & Co., literary agency, for nearly 20 years, died Sept. 25 in New York.

Spock was formerly in the business department of the old New York World, where Bye was a reporter. He went with Bye in 1923 to start The Putnam Syndicate, subsequently joining the Bye agency after it was founded in 1927.

MILTON MORRIS

Milton Morris, 63, former president of the Showman's League of America, died of a heart attack in Memphis, Sept. 21. A native of Greenville, Miss., he was for many years a partner in the Morris & Castle shows. He had recently signed a contract to manage the Cavalcade of America shows, starting next month in Honolulu.

Wife, two brothers and three sisters survive.

HERBERT CLIFTON

Herbert Clifton, 63, stage and screen actor, died in Hollywood, Sept. 26, after a major operation. Born in London, he appeared on the British stage before coming to the States. He worked two seasons in the "Ziegfeld Follies," and appeared in other musicals. He also was an Orpheum circuit headliner. His last film was "Ivy," for Universal-International.

A son survives.

HELEN ROSENA SPENCER

Mrs. Helen Rosena Spencer, 61, of Greenfield, Saratoga county, N.Y., former dancer, died in Saratoga, Sept. 24, from injuries sustained in an automobile accident. She was the widow of George Niblo Spencer, also a performer, the couple having been a vaudeville dancing act.

Brother and two sisters survive.

WILLIAM B. DAVIDSON

William B. Davidson, 59, a character actor, died in Santa Monica, Sept. 28, following an operation. He began his film career at the old Vitagraph studios in New York and came to Hollywood in 1924. His last film was "Farmer's Daughter."

Widow, former Helen Bolton, an actress, survives.

THOMAS L. DAVIS

Thomas L. (Jeff) Davis, 48, branch manager of United Artists Corp. in New Orleans since 1943, died in that city Sept. 23, after brief illness. He had been with firm since its founding. He was former branch manager at Atlanta.

Widow, son, daughter, brother and three sisters survive.

GLEN LEWIS

Glen Lewis, 50, assistant superintendent of the Warner studio lab for the last 23 years, died in his North Hollywood home, Sept. 28. He became assistant to lab superintendent Fred Gage in 1924.

Widow and daughter survive.

ROSALIE WIRTHLIN

Rosalie Wirthlin, 75, former concert singer, died of a complication of diseases recently at the home of relatives in University City, St. Louis county, Mo. She lived in New York until several years ago.

JANET FAIRBANKS

Janet Fairbanks, 44, opera singer, died in Billings hospital, Chicago, Sept. 26. She sang with the Chicago Symphony orchestra, the Grant Park orchestra and San Carlo Opera Co.

Mother and two brothers survive.

Father, 77, of Bert Lahr, comedian currently starring in "Burlesque" at the Belasco, N. Y., died in New Rochelle, N. Y., Sept. 27. Widow, daughter and brother also survive him.

William F. Schoenleber, 81, owner of the Violet, neighborhood theatre in Milwaukee, died in that city, Sept. 28. Son Albert operates the house.

Jack Bessey, one-time part owner of the Hickman and Bessey stock company, died in Chicago, recently, apparently of a heart attack.

Mother, 75, of Mrs. Joseph H. Seidelman, wife of the foreign chief of Universal Pictures Corp., died in New York Sept. 27.

William J. Klea, 47, electrician on the RKO lot for 25 years, dropped dead Sept. 27 as he was reporting for work at the studio.

Mother of Abner Greshler, talent agent, died in New York Sept. 30. Also surviving are husband and daughter.

Mother of Anne Woll, legit press agent, died in N.Y., Sept. 26, after long illness.

Binford

Continued from page 1

ment by declaring that the Irving Berlin score is "suggestively salacious and risque....this is particularly true of 'Doin' What Comes Naturally'", and contending that others of the Berlin songs were "equally suggestive," the Memphis censor got a double-barrelled brushoff from Hammerstein and Berlin. The former, speaking to VARIETY by phone from Boston, where he is working with Richard Rodgers on "Allegro," due to open on Broadway next week, observed that "there would have been no question about Berlin's songs if we had conformed to Mr. Binford's peculiar Jim Crow ideas and eliminated those three colored players. As for calling Berlin 'salacious,' after his 40 years as America's No. 1 songwriter, that's really a new one. Mr. Binford apparently doesn't know that the most circumspect outlets for American popular music are the radio networks, and the wide performances on the air of the 'Annie Get Your Gun' music speaks for itself."

Berlin, in New York, just prior to his departure yesterday (Tues.) for Dallas for the opening of the Mary Martin "Annie" company this Friday (3), stated that "if it ever came to a question of Jim Crow cast restrictions or a theatrical booking, we certainly don't want to play in such communities."

Binford's Logic

Memphis, Sept. 30.

Amplifying the reasons for his ban, Binford said: "The play is social equality in action. It has been turned down in other southern cities....I don't know anywhere that it's playing in the south except Texas and, of course, Mary Martin is a Texas girl and they can do what they like down there."

Col. Charlie McElravy, managing director at the municipally-owned Ellis auditorium, confirmed that he had cancelled the Mary Martin company's booking of "Annie" after "consulting" with Binford and checking with the New York representatives to see if the three Negroes could be eliminated. Harry Essex, company manager, declined to cut the Negroes from the troupe and said it would be okay to cancel the Memphis dates "since there are several other cities clamoring for them."

Binford's objection was to the Negroes in the cast who portray a trainman, waiter and porter. "Why, one of them is a conductor, and we don't have any conductors in the south that are Negroes," he said. [Hammerstein corrected that by stating the action is on a train that is heading west, and he added "that's where we'll route 'Annie,' certainly not in Memphis"].

Repudiation

Memphis, Sept. 30.

Mayor Hartsfield of Atlanta has denied the statement by Lloyd T. Binford, Memphis censor, that "Annie Get Your Gun" has been banned there. "It's something we've never heard of," the mayor declared, "And I would have heard it if it were banned."

Chattanooga auditorium management declared that "Annie" reps haven't asked for a booking there and the Birmingham Police Chief, Floyd Eddins, the city's one-man censor board, also contradicted Binford, saying that the show hasn't played there and he hasn't reviewed it.

New Orleans completed the quartet repudiating the Memphis censor with the statement that the Crescent City is making every effort to book "Annie" for Nov. 3, but has been unsuccessful so far.

Ride Herd

Continued from page 1

chief, last week, is to be carried out by E. J. McAvoy, company's head of short subjects.

The series, according to McAvoy, is experimental—if it sells well, U will go into the streamliners as a matter of habit. Decision to try the 25-minute subs for Bs was taken after a survey of a number of keys, including Dallas and St. Louis, where U found that exhibs were looking for a shorter pic to tailend dual bills so that turnover of patronage could be speeded up. Number of hinterland theatres are also anxious for shorter pix, McAvoy said, because they don't want to dump their patrons on the streets after midnight in spots where transportation is poor.

All six oaters will feature Dave McEnery, San Antonio radio singer, and Ken Duncan who's played opposite Roy Rogers in a number of the latter's pix. Metropolitan dude ranches have already been sounded out on the picmaking proposal, McAvoy said, and they're willing to go for it. One ranch at Montauk Point, L. I., McAvoy noted, has 100 head of cattle and over 40 horses. That's more than ample for the requirements of his scripts.

At least six ranches in the New York area are equipped, so far as livestock and terrain is concerned, to be usable for filming westerns, U exec added. No studio shooting at all is contemplated but all streamliners will be made outdoors and on one of these sites.

U's sales toppers think there's a good spot for the truncated westerns in double-feature territory playing a big A film and in single-feature sectors where a weak A needs fortifying. It's the same idea as Hal Roach had in turning out his comedy streamliners but the latter is now packaging two-in-one and selling them in place of an A.

House Reviews

Continued from page 48

Million Dollar. A.

Orch was too loud behind vocalist on both numbers. Mitchell wraps up "Don't Say You're Sorry" and "There'll Be Some Changes Made" for solid returns.

Hattie McDaniel, co-star on bill, made only a faint impression at first show. Bad material and nervousness were against her. On song end she fared slightly better, doing "Smiles," "Can't Help Loving That Man" and "Can't Give You Anything But Love."

Rounding out the bill is some class interpretive precision tap work by Calvin Davis. Lad gives smooth and polished terping to "Temptation" and wins well-deserved encore. *Brog.*

RKO, Boston

Boston, Sept. 26.

Cab Calloway Orch, Count Leroy, Stump & Stumpy, Berry Bros., others; "Stepchild" (E-L).

Cab Calloway band can still jar the foundations of the house when the boys bear down, but it offers a little more contrast this season in the quieter moods. Pleases the cash customers nicely, but regrettably there aren't quite so many of them as usual. Just seems bands aren't bringing them in as of yore.

Band, with Calloway handling the vocals, does such things as "Summertime," "I've Got a Gal Named Nettie," "She's Funny That Way" and of course "Minnie the Moocher," the last named preceded by an elaborate symphonic prelude done as if they thought it was Franck's D minor Symphony. Maestro, uninhibited as usual, goes over big, and so does the band. Vocals are neatly handled by Mary Louise, who warbles "My Desire," "I Want to Be Loved," etc., for a beg-off.

Nice layout of vaude specialties round out the show. Count Leroy does tricky taps on roller skates, winding up with a virtuoso session on top of a small table; Berry brothers knock themselves out in a fast dance and acrobatic specialty remarkable for its timing, and Stump & Stumpy, patomime, pull vocal gags and work themselves into plenty applause in a sock comedy routine.

Biz, at opener, was off. *Elie.*

Fay Bainter

Continued from page 1

Fidelity members (who had not participated in the strike) were not required to join.

As the bitterness of the strike gradually wore away, various Actors Fidelity members took out Equity cards, usually in order to accept stock engagements. Others joined the Screen Actors Guild and American Federation of Radio Artists, both affiliates of Equity, but remained non-union in legit. In recent years, Charles Coburn and Ruth Chatterton joined Equity so as to qualify for summer stock, but George M. Cohan never did join. At one time, when he was set for a radio guest date, he declined to join AFRA, but the radio union gave him a waiver rather than make an issue of it.

Although the fact is little known, actors don't actually have to join Equity in order to appear in legit, either on Broadway the road or stock. Under the Equity rules, anyone who has conscientious scruples against belonging to a union may be exempted from membership. However, he must pay the initiation fee and regular dues.

There are believed to have been a few instances of actors being granted such exemptions. According to Equity officials, in most cases actors who have declared they had scruples against union membership have dropped the issue when they learned they had to pay initiation fees and dues.

MARRIAGES

Laverne Wafer to Warren Ketter in Chicago, Sept. 27. Groom is promotion man for Bill Evans, disk jockey.

Marjorie Crowl to Mike Newman, Las Vegas, Sept. 26. He's head of an advertising agency.

Jeanne Grace Hyman to William Edmund Blatz, Sept. 27, in New York. She's the daughter of Edward L. Hyman, v.p. of Paramount Theatres Service Corp.

Cathy Carter to John Edward Martin, Hollywood, Sept. 25. Bride is a screen actress.

Helen Damp to Jack Lamont, Albany, N. Y., Sept. 27. He's assistant manager of Warner's Ritz in that city.

Lucy Carasso de Menasse to Maurice Abravanel, Richmond, Sept. 20. He's former Broadway legit conductor, now head of Utah Symphony Orchestra.

Anita Covato to Arthur Benton, Pittsburgh, Sept. 20. Bride's the daughter of Etzi Covato, bandleader and nitery owner.

Hilda Zerelstein to Lewis N. Herb, Philadelphia, Sept. 30. Bride's on National Screen staff in Pittsburgh.

Dorothy Earlene Mann to Jim Vynalek, Pleasonton, Tex., Sept. 26. Bride is member of staff of KYFM, San Antonio; he's with Conroy Advertising Agency in same city.

Pamela Wilde to Philippe de Coninck, Neuilly, France, Sept. 19. Bride is a legit and picture actress; he's a film producer.

Adele Longmire to Arthur Franz, Princeton, Sept. 20. Bride is actress-playwright; groom is an actor.

BIRTHS

Mr. and Mrs. Eddie Guss, daughter, Hollywood, Sept. 25. Father is a film casting director.

Mr. and Mrs. Irving Lerner, son, Hollywood, Sept. 27. Father is documentary director and member of board of Hollywood Film Society.

Mr. and Mrs. Frank K. Danzig, daughter, New York, Sept. 19. Father is general manager of Command Radio Productions.

Mr. and Mrs. Stirling Silliphant, daughter, N. Y., Sept. 24. Father is administrative assistant to Charles Schlaifer, 20th-Fox ad-publicity head.

Mr. and Mrs. James Nasser, daughter, Hollywood, Sept. 23. Father is chief of General Service Studio.

Mr. and Mrs. Herb Harvey, daughter, West Palm Beach, Sept. 20. Father is announcer at WWPG in that city.

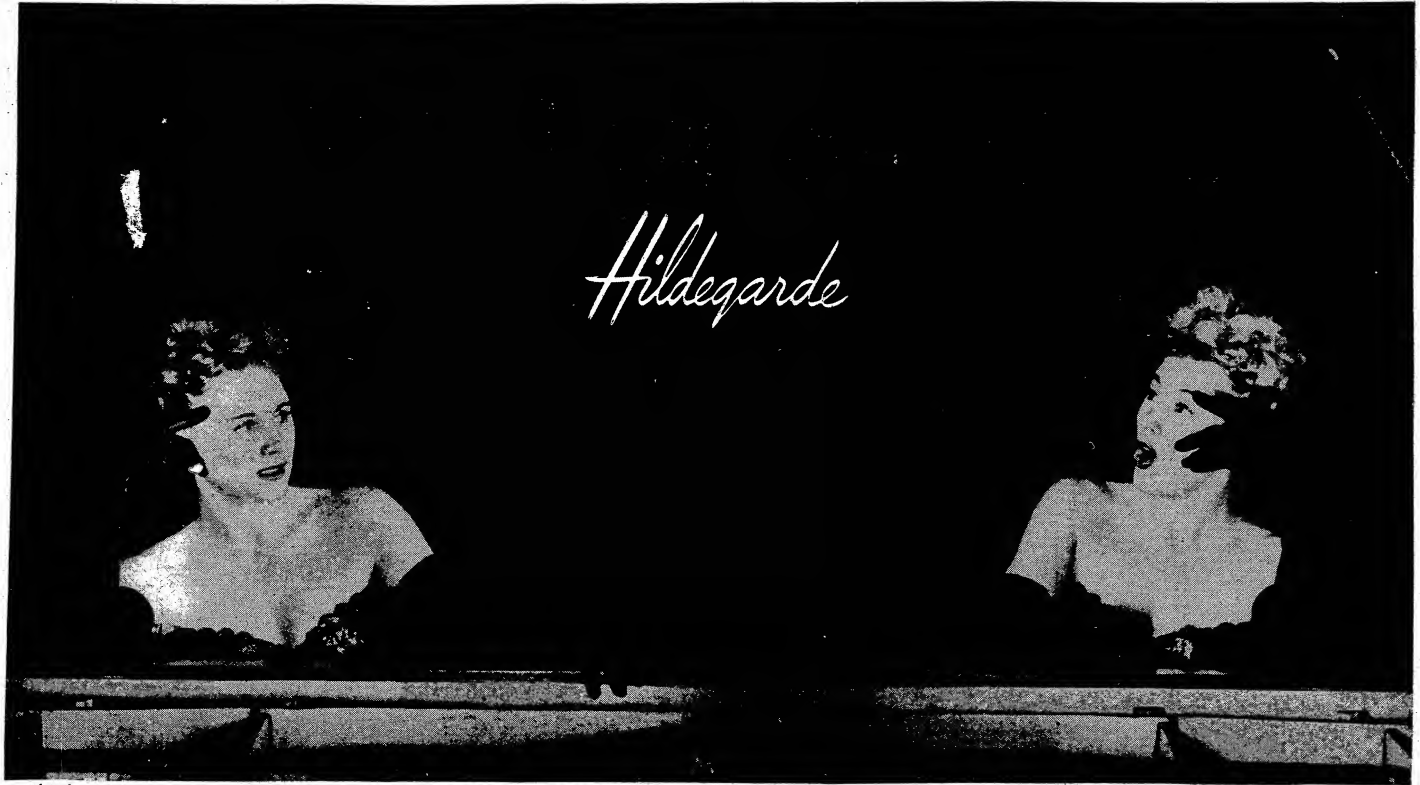
Mr. and Mrs. Donald Clayton, son, Los Angeles, Sept. 20. Father is a film flack.

Mr. and Mrs. Leonard Lyons, son, New York, Sept. 29. Father is syndicated columnist.

Mr. and Mrs. Art Duram, son, Chicago, Sept. 19. Father is WBBM sales promotion manager.

Mr. and Mrs. Harry Grey, son, Hollywood, Sept. 23. Father is a film technician at Paramount.

Mr. and Mrs. George Feinberg, daughter, New York, Sept. 29. Father is president of Dazian's, stage fabrics firm.



Portrait by YAVNO

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SCREEN RADIO MUSIC STAGE

OCT 8 '47 F.

VARIETY

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MUSIC BIZ RUSTY ON NEW IDEAS

Series' Record Gross Belies Tele Hurts Sports But It Dos Dent Theatres

Baseball fans plunked down more than $2,000,000 for the first time in history to see the late World Series, proving beyond a doubt that television will not cut into gate receipts of major sports events, according to tele officials. Severe inroads made in Broadway matinee film grosses during the seven-game run of the Series furnishes proof just as positive, however, that the film industry will soon have a major new competitor with which to contend.

Previous record was set in 1945, when 333,457 fans paid to watch the Chicago Cubs and Detroit Tigers square away. Fact that the 1945 mark was shattered this year, when tele was allowed in a Series ballpark for the first time, should allay the fears of the most pessimistic sports promoters. An estimated 700,000 fans in four major cities saw the 1947 Series daily, almost doubling the total seven-game attendance at the gate, and yet the money raked in broke all previous records.

(Los Angeles Dons' management, meanwhile, has determined not to sign for tele in 1948 until a comprehensive study is made of its effect on the boxoffice. See story on Page 27.)

Action of Baseball Commissioner A. B. ("Happy") Chandler in hedging until the last possible minute in assigning tele rights this year can never be honestly repeated, according to video officials. Reiterating

(Continued on page 16)

HONORING LASTFOGEL FOR HIS WARTIME JOB

Abe Lastfogel, William Morris agency general manager and president of USO-Camp Shows, will be tendered a testimonial luncheon by the six organizations comprising USO, at the Waldorf-Astoria hotel, N. Y., Oct. 24. Lastfogel will be presented with an engraved parchment book attesting to his "distinguished war effort." Organizations sponsoring the affair are the Young Men's and Young Women's Christian Assn., Jewish Welfare Board, National Catholic Community Service, Travelers Aid Society and the Salvation Army.

Others to be honored at the affair are John D. Rockefeller, Jr., Thomas D'Arcy Brophy of McCann-Erickson; Walter Hoving, former president of Lord & Taylor; Prescott A. Bush of the banking firm of Brown Bros. & Harriman; T. J. Ross of Ivy Lee Associates; Harper Sibley, president U. S. Chamber of Commerce; John F. Hickey, USO treasurer; Euclid M. McBride, first asst. USO treasurer, and Mrs. Maurice T. Moore.

Lastfogel was previously honored by the Government two years ago for his Camp Shows work with award of the Medal of Freedom. He's due in from the Coast next week and is slated to take part in discussions to frame a new setup to take the place of Camp Shows in the entertainment of hospitalized vets.

Anyway, A Bad Trailer

Television commercials for Gillette Safety Razor during the World Series games at Ebbets Field looked more like plugs for "five o'clock shadow." Both the tele announcers and the sports celebs they interviewed sported what looked like two-day beards.

Fact is, however, that viewers were really getting an insight into the future. Plugs were conducted in a small studio built by CBS next to the tele control booth at Ebbets Field, which requires studio lighting conditions. Image orthicon cameras used are super-sensitive to infra-red in the incandescent lights and the infra-red brought out the announcers' under-the-skin whiskers.

Europe Radio's Lack of Humor Cited by Bryson

Radio programming on the European continent is glum with a deadly seriousness, according to Lyman Bryson, CBS' consultant on public affairs and education, just returned from a tour of the continent. Bryson went abroad two months ago as consultant on education and mass media for UNESCO, which is elaborating a program for international understanding through use of the schools, films and radio.

Describing operations of the broadcasters in France, where he spent the major part of his time, Bryson said that the state-controlled facilities displayed as much freedom as there is in America, with vigorous debate constantly going on between all shades of opinion from Communists to De Gaullists But nobody ever cracks a joke. Even

(Continued on page 48)

MCA TO ALSO GO INTO LEGIT THEATRE MGT.

Music Corp. of America will soon add theatre operation to its full list of activities. Agency plans to take over the theatre in the new $8,000,000 Prudential Life Insurance bldg., now under construction on Wilshire blvd., in Los Angeles, near Slapsie Maxie's nitery. House will have an 1,800 seating capacity and will be used as a radio studio, in addition to a legit showcase.

MCA board chairman Jules C. Stein is handling the deal.

POOR SONGS NSG FOR BANDS, DISKS

By ABEL GREEN

Tin Pan Alley is at its nadir in quality. The fact that some of America's currently top bestsellers, as well as those of recent years, have been yesteryear hits, best bespeaks the downbeat in current pop-song quality. That's the consensus of many of the top-ranking creators in the music business, including not only the songwriters and music publishers but the recorders and the band bookers.

"Peg O' My Heart," "The Whiffenpoof Song," "I Wonder Who's Kissing Her Now," "Body and Soul," "That's My Desire," "When You Were Sweet 16," "Heartaches," "April Showers," "Alexander's Ragtime Band" and "Guilty," to name but a few, are enjoying renewed popularity, not because they're old songs but because they possess an "idea" and a quality which the new song crop seems to lack. The new generation doesn't know they're old songs; obviously most of these "revived" hits are so old that, curiously, they've become new all over again.

Jack Kapp, president of Decca, is vociferous that today's songwriters allegedly are too mechanical in their production, and that the publishers seem to be operating on an assembly-line technique.

Irving Berlin, without committing himself too strongly, apparently is of the same opinion when he mentions that "Jerome Kern seemed to have that durable quality best of all." Berlin does give the lie to the old saw that radio kills off too many good songs by stressing that radio, conversely, seems to have been largely instrumental in reviving some of those yesteryear hits. That is, radio combined with a good re-

(Continued on page 43)

Hinterland Niteries Eye Gaming Rooms To Bolster Waning Biz

An increasing number of out of town nitery owners are being forced to seek gaming annexes in order to make operations pay. High costs of operations, coupled with super-performer salaries are making it necessary for bonifaces to seek other sources of revenue, with casino activity offering the likeliest solution.

Situation is especially evident in industrial towns around Ohio and neighboring states where it's axiomatic that virtually every club, except those in hotels, subsists on its green-felt earnings. It's only because of the backroom activity that the high talent bills can be paid. Ordinarily, most towns in this region are unable to support a club with a $3,000 talent budget unless income is buttressed from other sources.

Many spots are employing slot

(Continued on page 54)

B'way Season Has Officially Started: Critics, Producers Phooey Each Other

Pay Gypsies, Pay

Phil Coscia, of the Eddie Sherman vaude agency, yesterday (Tues.) gave an office audition that he'll remember for some time. A pair of gypsies came in to inquire about a job for a talented brother. Grateful that Coscia was listening, the Tziganes told his fortune, blessed his wallet, and virtually salaamed before him.

Coscia enjoyed it all until reached for his wallet after they had gone. Then he noted $20 missing.

Another verbal Broadway prairie-twister seems to be brewing up between producers-directors and the N. Y. drama critics, to continue the free-for-all tradition carried along in the past couple of seasons. The ganging up has started early in the season. Various straws in the wind the past week are the ads producer Henry Duffy took reprinting the Billy Rose Monday (6) column on "Music In My Heart" same day in other dailies; ads taken by the management for "The Heiress," with its indirect needling of other critics; off-the-beaten-path cracks by reviewers on some shows, and the Jed Harris interview in Earl Wilson's column in Monday's N. Y. Post.

The Harris soundoff had all the steam of some of the producer-director's diatribes of the past. "The Heiress," which Fred Finklehoffe produced and Harris directed, had received seven good notices from the dailies. Only Brooks Atkinson, of the N. Y. Times, and Howard Barnes, Herald Tribune, dissented.

Harris, according to Wilson, charged that Barnes panned the show because he was given seats off the aisle through error instead of on the aisle. "For years," Harris said, "if the Times and Trib rapped

(Continued on page 54)

Schary Chasing L. B. Mayer For Earnings Crown

Dore Schary, RKO's executive veepee in charge of studio operations, has a five-year ticket with RKO which should make him the highest paid production chief in Hollywood with the possible exception of Louis B. Mayer, Metro's studio topper, it's been learned. Besides receiving $3,800 weekly plus expenses of $250, Schary's deal with RKO, made this year, gives him 2½% of the net profits of the company before payment of federal income taxes.

Based on RKO's record revenues for 1946, Schary would have raked in a total of $682,000 on his pact

(Continued on page 55)

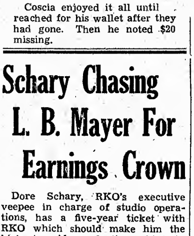
DANNY KAYE'S 2 WKS. OF VAUDERS AT 12½G, %

Danny Kaye has been set for two vaude dates, starting at the Palace, Cleveland, Nov. 18 and playing Michigan theatre, Detroit, Dec. 26. Other dates may be added.

He's being guaranteed $12,500 plus half the gate over $35,000, but must lift tab for supporting acts.

The PERFECT CHRISTMAS GIFT
9 Christmas Carols

SILENT NIGHT
'TWAS THE NIGHT BEFORE CHRISTMAS
ADESTE FIDELIS
GOD REST YE MERRY, GENTLEMEN
CAROL OF THE BELLS
HARK! THE HERALD ANGELS SING
OH LITTLE TOWN OF BETHLEHEM
JOY TO THE WORLD
THE FIRST NOEL



by the HOUR OF CHARM
ALL-GIRL ORCHESTRA and CHOIR
Under the direction of PHIL SPITALNY

CHARM RECORDS, Inc.
P. O. Box 40, Radio City Station, New York 19, N. Y.

Switch on Usual Benefits, ANTA To Finance Via Legit Star Albums

Switch on usual fund-raising benefits, involving the release of a special album of recordings featuring legit stars in excerpts from hit plays is currently being lined up to help finance the work of the American National Theatre & Academy. Nat Karson, legit and film scenic designer and producer, has been commissioned by ANTA to handle the job.

Platter album was decided on, according to Karson, on the assumption that the public is tired of benefit performances at such places as Madison Sq. Garden, N. Y. Legit stars lined up to press the recordings will turn over all royalties to ANTA. In addition, all playwrights whose material will be used will waive their royalty rights in ANTA's favor. Karson is currently dickering with several disk outfits to press and release the album, tentatively titled "Album of Stars."

Legit players lined up so far include Helen Hayes, Gertrude Lawrence, Fredric March and Florence Eldredge, Otto Kruger, Cornelia Otis Skinner, Eva Le Gallienne, Sir Cedric Hardwicke, Alfred Lunt and Lynne Fontanne, Raymond Massey, Michael Redgrave, Bobby Clark and Judith Evelyn. Most record companies, Karson pointed out, would be unable to round up an array of stars such as that. In addition to the name value, he declared, the album should be a bestseller through its educational value.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS, OF AUGUST 24, 1912, AS AMENDED BY THE ACT OF MARCH 3, 1933, AND JULY 2, 1946.

Of Variety, published weekly at New York, N. Y., for October 1, 1947.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Erichs, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 W. 46th street, New York City.
Editor—Abel Green, 154 West 46th street, New York City.
Managing Editor—None.
Business Manager—Harold Erichs, 154 West 46th street, New York City.

2. That the owners are: Sidne Silverman, 154 West 46th street, New York City; Syd Silverman, 154 West 46th street, New York City; estate of Sime Silverman, 154 West 46th street, New York City; Sidne Silverman in trust for Harold Erichs, 154 West 46th street, New York City; Sidne Silverman in trust for Abel Green, 154 West 46th street, New York City; Sidne Silverman in trust for Jack Pulaski, 154 West 46th street, New York City, and Sidne Silverman in trust for Louis Rydell, 154 West 46th street, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiants full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is .... (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 30th day of September, 1947.

Nathan Newman,
Notary Public No. 48.

(My commission expires March 30, 1948).

ITURBI TAKES RUNOUT IN CHILE—FOR 2D TIME

Santiago, Sept. 30.

With two concerts scheduled for Santiago's Teatre Municipal, and every seat long sold, Jose Iturbi scrammed out, leaving his Chilean fans cold. Pianist arrived Sept. 28 in his own plane from Panama, carrying his own piano.

Scheduled to play Monday (29), he received a phone call from Metro in New York ordering him to get back immediately to select music for a new picture for which he's contracted. Iturbi spent exactly 36 hours in Santiago and left a few hours before his first scheduled concert, leaving both management of theatre and ticket holders plenty mad.

Iturbi, apologizing profusely, claimed he had no choice in matter, and had to obey instructions. He said it was the second time in his career that the same thing happened, and that it was Santiago the last time—some 15 years ago.

Santiago is apparently a jinx to Iturbi. He once sold his plane to a Latin millionaire, who crashed it killing everyone on its first trip. Though the new owner wasn't a Chilean, he crashed the plane at Santiago.

Par Eyeing Pre-Prod. Deal for Abbott's 'Ma'

Paramount has under consideration a pre-production deal for George Abbott's forthcoming legit musical, "Look Ma, I'm Dancing." Whether it puts up coin to back the show hinges on casting. Principal role is that of a hoofer of the Gene Kelly type. Since Kelly is under pact to Metro, Par is mulling possibility of a switch to make it a starrer for Betty Hutton.

If Par goes into the show, it would be on a deal combining an investment in the legiter itself, plus purchase of screen rights. Abbott is slated to send it into rehearsal Nov. 1. Nancy Walker will be starred. Jerome Lawrence, Robert E. Lee and Hugh Martin did the book, with Martin contributing music and lyrics.

Filipino Govt. Cuts Admission Prices

Manila, Oct. 7.

By government decree, theatre and cinema admission prices were cut yesterday (Mon.) from 25 to 30c., with new schedule going into effect Oct. 16. Hardest hit will be downtown theatres showing firstrun pictures while the third and fourth class houses are only slightly affected.

For the purpose of the price-fixing, theatres were classified into four groups with maximum cuts imposed on the top category. Admissions for premiers and benefit show planned above the prescribed prices must henceforth be submitted to the government board for approval before exhibition.

Borneman's UNESCO Job

Ernest Borneman, vet producer for the National Film Board of Canada, now director of mass media for the United Nations Educational, Scientific & Cultural Organization, flies to Paris Friday (10) to take over his new job. He will handle all press, radio, legit and films for UNESCO.

Borneman will work under John Grierson, his former boss on the Canadian Film Board, who's now head of UNESCO in Europe and the Middle East. Before the war, Borneman worked with Douglas Fairbanks Jr.'s Criterion Film Productions in England. He's the author of several novels, latest of which, "Tremolo," will be published by Harper & Bros. early next year.

277th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Coming soon, the most unusual picture ever made, KEN MURRAY'S Production, "BILL AND COO," in Trucolor. A Republic release.

Film Praisers Squawk On Getting Caught Short On Those Long Hemlines

Hollywood, Oct. 7.

Both press agents and fashion designers are currently squawking about the new long-skirt styles. But indications are that the hemline goes down in Hollywood as well as elsewhere, though Arry Kelly, Universal-International designer, is indignantly wondering who gave Paris the right to dictate.

Kelly insists that the lowest Hollywood is going to drop its skirts is to 14 inches from the floor, this talk about a hemline 12 inches above floor not meaning a thing in designing for film production.

Studios generally say they have no great number of backlog pictures hanging over the short-skirt period. Paramount's immediately forthcoming releases are either period or costume pix in which the latest style isn't a factor. Same goes for 20th-Fox.

The U-I designers got the tipoff in time to lengthen skirts where necessary for pictures just finished or in production. Chief wail is coming from the publicity offices, where the boys haven't yet figured out a way to meet the newspaper mag demand for cheesecake with femmes garbed in the new long skirts.

U.S. AMUS. TAXES OFF SHARPLY IN JULY

Washington, Oct. 7.

Government amusement tax collections dropped sharply in August, which means a bad month at the boxoffice last July. The excises brought in a total of only $33,511,000, as against $40,233,000 for June business, and $39,537,000 for July, 1946.

Of the current total only $29,309,000 represents the 20% admissions bite and about 75 to 80% of that was taken in on theatre business, the remainder coming from other amusements. A year before, the figure was $4,000,000 higher. In other words, business was $20,000,000 better for July, 1946, than for July, 1947.

The nitery field was definitely on the skids. The 20% nick of nitery tabs brought Uncle Sam $4,028,000 for July, or $1,750,000 under the same period of a year before, and $1,100,000 below June, 1947.

The 3rd Internal Revenue District of New York, which includes all of Manhattan above 23d street, took in $3,051,000 in general admissions taxes on July business, plus another $250,727 from nightclubs. The latter was particularly bad.

Cultural Freedom Rally

Conference of writers, actors, artists and others in the creative crafts, on the subject of cultural freedom and civil liberties, will be held Oct. 25-26 at the Commodore hotel, N. Y., under the sponsorship of the arts, sciences and professions division of the Progressive Citizens of America. Harlow Shapley, director of the Harvard observatory, will chairman.

Sessions will be devoted to films, radio, theatre, music, press, advertising, art, science, etc., with participants including John Cromwell, Olin Downes, Lillian Hellman, Norman Corwin, W. E. B. DuBois and Paul Robeson.

This Week's Football

By Harry Wismer

(Sports Director, ABC Network)

College

GAMES	WINNERS	*POINTS
Illinois-Army	Illinois	7
Kansas State-Boston College (Fri. nite)	Boston College	10
NYU-Boston U. (Fri. nite)	Boston U.	6
Cornell-Colgate	Cornell	3
Yale-Columbia	Yale	3
Dartmouth-Penn	Penn	20
Penn State-Fordham	Penn State	35
Harvard-Virginia	Harvard	10
Villanova-Holy Cross	Holy Cross	3
Duke-Navy	Duke	7
Pitt-Michigan	Michigan	40
Princeton-Rutgers	Princeton	14
Temple-Syracuse (nite)	Syracuse	7
Indiana-Iowa	Indiana	7
Nebraska-Iowa State	Nebraska	10
Mich. State-Washington State	Mich. State	6
Northwestern-Minnesota	Minnesota	3
Detroit-Marquette (nite)	Marquette	6
Missouri-Colorado	Missouri	14
Tulsa-Texas Tech	Tulsa	12
Florida-Auburn	Auburn	14
Notre Dame-Purdue	Notre Dame	42
U. of So. Cal.-Ohio State	USC	12
Texas-Oklahoma	Texas	27
SMU-Oklahoma A&M	Southern Meth.	14
California-Wisconsin	California	6
Duquesne-Alabama	Alabama	21
Clemson-N. Carolina State (nite)	North Carolina St.	7
Georgia-Kentucky (nite)	Georgia	10
VMI-Georgia Tech	Georgia Tech	30
Texas A&M-LSU	L. S. U.	7
Miss. State-San Francisco	San Fran	10
Wake Forest-North Carolina	N. Carolina	20
Tulane-Rice	Rice	7
Arkansas-Baylor	Arkansas	10
Texas Christian-Miami (Fri. nite)	Tex. Christian	12
Oregon-UCLA	UCLA	20
St. Mary's-Washington	Washington	7
Stanford-Santa Clara	Stanford	6

(College games are played Saturday afternoon, unless otherwise stated.)

Pro Football

NATIONAL LEAGUE

GAMES	WINNERS	POINTS
N. Y. Giants-Wash. Redskins	Redskins	7
Pitt Steelers-Boston Yanks	Yanks	7
Philly Eagles-Chi Bears	Eagles	6
Chi Cards-Green Bay Packers	Cards	7
L. A. Rams-Detroit Lions	Rams	14

ALL-AMERICA CONFERENCE

GAMES	WINNERS	POINTS
Baltimore Colts-Buffalo Bills	Bills	10
Brooklyn Dodgers-N. Y. Yankees	Yankees	35
Chi Rockets-San Fran	San Fran	32
L. A. Dons-Cleveland Browns	Browns	12

(Pro games are played Sunday afternoon, unless otherwise stated.)

Season's Record: Won 49; Lost, 25; Ties, 6; Pct., .662
(Ties Don't Count)

**Points represent predicted margin of victory, not the official odds.*

Another Capra's Pix

Paris, Oct. 7.

Although nothing much came out of the recently concluded Cannes Film Festival for the participating film companies, the event resulted in the discovery of a 10-year-old painter prodigy, Edouard Capra, whose work is highly regarded. Merle Oberon bought three of his canvases, and Elsa Maxwell is currently arranging for an exhibition of his paintings in New York in November.

Strangely enough for a boy of that age, his works include nudes, for which his mother acted as model.

TIGER OF FRANCE DUE FOR A. LESSER BIOPIC

Producer-manager Arthur Lesser, who returned last week from an extended stay in France, is set to go ahead with a bilingual filmbiog of the life of the late Georges Clemenceau, World War I premier of France. Deal has been consummated with Pierre Clemenceau, statesman's grandson, to act as technical adviser, and permission has been obtained to film historic interiors such as the halls of Versailles, where the peace treaty was signed.

Lesser's outfit, Societe Productions Mondiales, will use two casts, with English speaking actors to be imported from the United States.

Boyer Seeks Pic Rights On Former London Play

Hollywood, Oct. 7.

Charles Boyer is dickering for film rights to legiter, "La Tendresse," in which he starred on the London stage.

Story of middle-aged man married to a young girl would be made at Universal-International with Ann Blyth.

ACADEMIE GONCOURT ACTS COY ON GUITRY

Paris, Sept. 30.

Lack of a quorum prevented the Academie Goncourt from settling "l'Affaire Guitry"—whether Sacha Guitry would or wouldn't remain a member of the Academie. Latter is limited to 10 and the meetings take place at lunches at Drouant, a Paris eatery.

Some of the members won't have him any more, because of his alleged attitude during German occupation. Andre Billy, one of the members, threatened to resign if Guitry was reinstated. Guitry, who has been returned to civil rights, had prepped a picture on Talleyrand, the 18th century diplomat, but this was found too dangerous by the censor, as being full of references to current politics.

With producer Robert Perier, he has switched to a biopic of his own father, the late Lucien Guitry, prominent legit actor. Guitry himself will give a series of lectures in a Paris hall, beginning Oct. 20.

British Tax Situation Cutrates Author's Deal

Option of "Alexandra," novel by Gladys Schmitt, recently dropped by Universal-International, has been picked up by Metro. Yarn about a legit actress in love with her coach is to be published by Dial Press next Monday (13).

U-I's option called for $100,000 guarantee against a ceiling of $200,000 achieved via an escalator clause on number of copies of the book sold. Metro's deal is similar in format, but calls for only a $50,000 guarantee against a $100,000 ceiling. Its option is for six months.

Universal dropped the ticket as result of the shift in the world situation which made it consider the property too expensive for the prospective gross. Same reason enabled M-G to step in with the half-price offer.

BIDDING NO PANACEA FOR EXHIBS

Expect Another Crippling Blow Vs. U. S. Films Produced in England

London, Oct. 7.

Treasury statement is imminent which may further cripple all Yank filmmaking in Britain. Before the week is up the Labor government is expected to rule that pix made in England by American companies will henceforth be subject to the same transfer of currency restrictions as British films.

As an added blow, the government will also limit the source of bankrolling for Yank production in Britain. The new film restriction will provide that companies earning money here can use it for financing production but cannot borrow from British sources when those funds are exhausted.

In effect, the second ruling makes all production plans hinge on the current tax question. While a number of Yank films are still free from the 75% bite, once they're played off the dwindling revenues will not support pic-making.

Reps of American companies, foreseeing the move, are already predicting that it will curtail plans to spend $24,000,000 within the next two years on big films for world markets. Instead, the Yanks will revert to quota quickies.

As to subjecting Yank films made here to the same currency restrictions as British-made, that puts an immediate kibosh on things. It's not expected that any Yank producers will be willing to have their money frozen here and subjected to the dic-

(Continued on page 16)

RANK MAY GET GOV'T OK TO IMPORT U.S. STARS

London, Oct. 7.

Despite tightened currency regulations which forced J. Arthur Rank to shelve production of "Blue Lagoon" for want of authority to spend $17,000 on U. S. Technicolor prints, there'll be no hampering of Rank's big-spending plans to bring over American stars for British productions. Preliminary to going ahead with the project, Rank sounded the British treasury on the proposal and has received unofficial approval.

There'll be no official word necessary until paychecks are actually turned over to visting stars. But the Britisher probed government reaction so that he could line up shooting schedules and complete pacts with the Yank players. Private okay is understood to be based on a realization of the Laborites that British pix with American top-drawing names will more than pay in revenues here and abroad for the heavy salaries which will be forked out.

Among American stars lined up for British production next year and the year after are Bing Crosby, Deanna Durbin Claudette Colbert and Douglas Fairbanks, Jr.

2 Knighted Exhibs Split Lunch Fete (Cuffo) in N.Y.

Motion Picture Assn. has broadened the luncheon it will toss for Sir Alexander King today (Wednesday) to co-honor Sir Sidney Clift. King controls the largest theatre circuit in Scotland while Clift is an important English exhib. Both, since arrival in this country recently, have expressed strong indignation at the British government's imposition of a 75% tax on U. S. films.

Luncheon, to which invites have gone out to company toppers and foreign chiefs exclusively, will be held at the "21" Club, N. Y. Gerald M. Mayer, chief of MPA's international department, is handling arrangements.

Siodmak-AA Deal

Hollywood, Oct. 7.

Kurt Siodmak organized his own indie producing unit, closing deal with Allied Artists to release his first picture, still untitled.

Robert Alda and Ann Dvorak probably will top cast.

British Exhibs Content With Yank Pix Alone

Hollywood, Oct. 7.

American pictures are vital to British exhibitors, who would be content to show nothing but Hollywood product, according to Harry Buxton, operator of a circuit of 23 first run theatres in England.

Buxton, currently on his first visit to California, declared a 50% freeze, instead of the 75% tax is practically a certainty over there.

British Stalemate Up for Scrutiny In Washington

The stalemate resulting from the hard-to-get attitude struck by both the majors and the British labor government will come in for scrutiny and possible reshaping at the special meet of the Motion Picture Assn.'s directorate called by Eric Johnston in Washington tomorrow (Thurs.). Top execs of all companies will head for the capital for the important conclave, which may mean an end to the insistence that the Laborites officially invite Johnston to come over and talk.

Settlement developments have been stymied because the MPA has refused to accept hints from the British that Johnston's presence would be desirable. MPA prexy, it's understood, is wary of making the crossing unless an official invite is forthcoming which would spell a fair chance of success. The British government has furthered the stalemate by refusing any such act with the contention that private individuals can't be the recipients of official invitations.

There's considerable sentiment in trade circles for discarding the adamant stand as the only way of breaking the ice. Among the unofficial flirtations was one by Sir Wilfrid Eadie, head of the recent

(Continued on page 20)

Menotti's New Play May Have Film Pre-Financing

Three producers are reported interested in possibly acquiring screen rights to a new play by Gian-Carlo Menotti which was tried out at New Milford, Conn., this past summer. It's called "A Copy of Mme. Aupic." Menotti is author of "The Medium" and "The Telephone," combo of musical plays which are a current Broadway hit. "Aupic" is a straight play.

Metro, to whom writer is now under contract, as well as Hal Wallis and David O. Selznick have indicated interest in the new play. Harold Freedman, of Brandt & Brandt, who is agenting, is endeavoring to set up a Broadway production prior to the film sale.

Ed Raftery—Banker

Edward C. Raftery, counsel and former president of United Artists, yesterday (Tuesday) was named a member of the advisory board of the Chemical Bank & Trust Co., N. Y. He accepted the post at a luncheon at the Hotel Astor. He's a member of the law firm of O'Brien, Driscoll, Raftery & Lawler.

Other members of the Chemical advisory board are Robert Goelet, chairman; Adolph Zukor, vice-chairman; Stanton Griffis, John Reed Kilpatrick, Messmore Kendall, E. Claude Mills and Meredith Woods.

COLUMBUS DAY SHUTDOWN

New York offices of all the film companies will be closed Monday (13) in observation of Columbus Day.

Holiday, which falls on Sunday, is being observed the following day.

SO AUCTION SALES AT NEW MINIMUM

Despite the near-certainty that the U.S. Supreme Court will insist on some method of competitive selling in its forthcoming ruling on the anti-trust decision, the major film distributors feel that selling via bids definitely is not the answer.

Majors, in fact, have cut sales by competitive bidding down to rock bottom in the last several months and have striven to evade selling that way as much as possible. Chief reason for their antipathy to putting product on the auction block is that they haven't made a cent on the system since the anti-trust decision was handed down nearly 18 months ago. Several sales chiefs, in fact, declare it's ridiculous to take bids for product in small situations since low grosses from such theatres hardly even compensate for the extra clerical help and paper necessary for the bidding procedure.

Survey of the various companies reveals that about the only bidding conducted presently is in strictly competitive situations where it look as though a law suit might be pending. Such is the case if an exhibitor who hasn't been able to buy product from a company threatens legal action unless he gets a chance to bid for product. Even in these cases, the majors have attempted to work out some kind of deal that would obviate bidding,

(Continued on page 16)

Cultural Amusements From U.S. Get Okay For German People

Washington, Oct. 7.

The American Zone of Germany is to be opened up, without restriction, to non-commercial films, sheet music, records, etc., which can be used for cultural and education purposes in the reeducation of the people, according to the announcement just made by the Army and State Department.

The army is authorized to prevent any commercial or non-cultural uses being made of the material which may be shipped into the American Zone in unlimited volume from the U. S. and elsewhere. The situation is creating a precedent which indicates that the unlimited commercial shipment of films into the American Zone of the Germany may not be far in the future.

$12,000,000 Golden State Circuit Focus of D. C. and Trade Interest As Skouras Bros. Are Suspected in Deal

Golden State Theatre circuit of California became the focal point yesterday (Tuesday) of developments from coast to coast. Reports concerning the 116-house chain, valued at about $12,000,000, included:

1. That the anti-trust division of the Department of Justice is probing complaints that Charles and Spyros Skouras are behind efforts to purchase the circuit. One or more independents squawked that some of the would-be buyers are fronts for the Skouras theatre interests.

2. George Skouras, president of Skouras Theatres Corp., N. Y., and v.p. of United Artists Theatre Circuit, has made an offer of $12,000,000 for the chain. Records show that George Skouras is in no way connected in a business way via 20th-Fox with brothers Charles and Spyros.

3. Reports from San Francisco were that deal by which Milton Reynolds, Chicago manufacturer of ball-point pens, and Robert L. Lippert, California indie circuit operator, were to take over Golden State was at the point of completion. However, it was learned that Reynolds and Lippert a few days earlier were said to be "sore as a boil" that their offer had been turned down and felt they had been "shouldered out" by other interests.

Lippert, it has been learned, was recently questioned by Dept. of Justice attorneys investigating the charges that Charles and Spyros Skouras were behind offers to buy

(Continued on page 16)

Sidney Mentioned As Jerry Mayer Successor

Hollywood, Oct. 7.

Louis K. Sidney is mentioned around Metro as successor to the late Jerry Mayer, as studio manager.

Bill Spencer, who had taken over some of Mayer's duties, will continue as purchasing agent.

Majors Still Ban Oldies From Tele, Despite $200 Per

With indie distributors opening up their product to television broadcasters in increasing numbers, the majors are still holding back on even their oldest films, despite the fact that most of these pictures now lying idle on the fence could mean added revenue. Tele broadcasters now pay about $200 per feature for a one-shot performance, with the actual cost depending on the age of the picture.

Majors' sentiment on television was summed up by one industry spokesman, who implied the usual unvoiced fear of tele's eventually becoming a major form of competition. "I know I can make some extra money by renting pictures to the broadcasters," he declared. "But why should I do anything at all to help them?" Other of the majors declare the only reason they won't allow their product to be leased for tele purposes is because of the American

(Continued on page 14)

WURTZEL, 20TH SET 12-PIC, 2-YEAR PACT

Hollywood, Oct. 7.

Deal for 12 films during next two years has been signed by Sol M. Wurtzel Productions and 20th-Fox. Pact was disclosed by Wurtzel and I. B. Kornblum on their return from N. Y. huddles.

Current contract, also for two years, winds up in November, when Wurtzel starts production on a currently-prepping comedy-drama with a Los Angeles background.

MAYER DUE IN N.Y. FOR H.O. MEET AND CHECKUP

Metro production chief Louis B. Mayer is slated to arrive in New York from the Coast Oct. 20. Purpose of his trip has not been revealed but it's believed he'll huddle with Metro prexy Nicholas M. Schenck and other h.o. officials on future production plans.

Mayer may also check into Mt. Sinai hospital, N. Y., for his periodic going-over. He hasn't been in N. Y. since his hospital checkup about this time last year.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

National Boxoffice Survey

World Series Hurts B.O.—'Father,' 'Stranger,' 'Passage,' 'Foxes,' 'Earth,' 'Desire' Top Field

Competition of World Series baseball games, with millions of fans tuned in on radios and television every afternoon for seven days in succession, and return of warmer weather are slowing the pace somewhat at the national boxoffice this week. Fact that a big array of new pictures is being launched currently also tends to taper off the takes even for the biggest production.

"Life With Father" (WB) leads the b.o. procession this week, new playdates at upped scale being a repetition of previous sock openings. In second groove is "Welcome Stranger" (Par) with a new batch of playdates. "Dark Passage" (WB) continues in third place while "Foxes of Harrow" (20th) has moved into prominence by landing in fourth. Fifth position is being copped by "Down To Earth" (Col), with fourth week's takings at the N. Y. Music Hall giving it a real boost.

Others in the Big Eight this session are evenly split, "Desire Me" (M-G), "Kiss of Death" (20th) and "Wild Harvest" (Par) finishing in that order. Runners-up are "Crossfire" (RKO) and "Desert Fury" (Par).

Easily the most promising of new entrants is "Unconquered" (Par), which opens in N.Y. this week. Film is terrific $45,000 on its Pittsburgh preem. "Spirit of West Point" (FC) also shows real promise, being sock in San Francisco and great at the small-seater Victoria, N. Y. "Unsuspected" (WB) hints potentially nice trade, based on initial N. Y. week.

"Merton of Movies" (M-G), new Red Skelton comedy, is top new L. A. film and okay in Washington. "Heaven Only Knows" (UA), another new L. A. picture, is rated fine there. "Husband's Affairs" (Col), while only okay in Frisco and fair in Philadelphia, shapes as lusty in Buffalo and strong in Baltimore. "Magic Town" (RKO), which opened in N. Y. yesterday (Tues.), is faring nicely in second L. A. stanza.

"Desire Me" ranges from fair to stout in some nine keys covered by VARIETY. "Brute Force" (U) is pacing Portland, Ore., with sock session. "Deep Valley" (WB) continues spotty, not showing up big in any spot currently. "Lured" (UA) is showing up nicely in several new bookings this stanza, being particularly strong in Chicago and Seattle.

(Complete Boxoffice Reports on Pages 9-11)

'Tights,' 'Bobby-Soxer,' 'Welcome,' 'Father' Top 4 B.O. Champs in Sept.

Betty Grable's "Mother Wore Tights" (20th) was the national boxoffice champion for September, according to weekly boxoffice reports from VARIETY correspondents in some 22 representative key cities. Picture even surpassed the great showing of "Bachelor and Bobby-Soxer" (RKO), which ended September in second position. In like manner, "Welcome Stranger" (Par) was just a few strides behind "Bachelor," after copping first position for the month of August. It was the second month running that "Bachelor" wound up a close second, indicating the Cary Grant-Shirley Temple starrer's vast drawing power.

"Life With Father" (WB) was a strong fourth in last month's sweepstakes, gaining big money totals to a large extent via its $1.25 top in all theatres played to date. Oddly enough, "Father" found the hiked scale, which had helped it to such big totals in many keys, a stumbling block in some spots. This was particularly true of cities where natives long have had an aversion to paying the upped scale for any screen attraction. In a few of such cities, the higher scale was blamed for pared weekly totals or a few disappointing sessions, especially after opening week.

Fifth place was won by "Down to Earth" (Col), which took in plenty of coin despite failing to impress in a few locations. Picture also was helped by two big weeks at the N. Y. Music Hall to start its four-week run there. "Variety Girl" (Par) finished in sixth slot while "Gone With Wind" (M-G) (reissue) ended in seventh. Eighth place went to "Crossfire" (RKO), and "Dark Passage" (WB) was strong enough to slide into ninth position.

Closely in There

"Kiss of Death" (20th) and "Song of Thin Man" (M-G) barely missed

(Continued on page 18)

September's Big Nine

1. "Mother Wore Tights" (20th).
2. "Bachelor Bobby-Soxer" (RKO).
3. "Welcome Stranger" (Par).
4. "Life With Father" (WB).
5. "Down to Earth" (Col).
6. "Variety Girl" (Par).
7. "Gone With Wind" (M-G)
8. "Crossfire" (RKO).
9. "Dark Passage" (WB).

KREISLER'S FOREIGN O.O. ON PIX MARKETS

Full outline on the inroads being made by foreign pictures against American film markets abroad will be furnished U. S. industry officials by B. Bernard Kreisler, former Universal shorts salesmanager. Kreisler sails aboard the Queen Mary, Friday (10) for a four-month comprehensive study of production, distribution and exhibition of films in 14 European countries.

Kreisler is to report on the foreign market situation for the Harvard Graduate School of Business Administration. His findings will be published, however, for the film industry, as well as the faculty and students of Harvard. While Kreisler expects to study the progress made by film industries in foreign countries since the war's end, primary emphasis will be laid on how far foreign product has gone in competing with U. S. films in Europe.

Can. Censors Reverse On 'Black Narcissus'

Toronto, Oct. 7.

Following film group and newspaper protests over the banning of "Black Narcissus" (E-L), censorship appeal board of British Columbia has reversed its decision and given the J. Arthur Rank production the greenlight, according to word received over the weekend by Frank Fisher, general manager in Canada for Eagle Lion product.

First time Rank film was ever forbidden showings in any part of the Empire, no reason was given by the B.C. censorship board on its original decision or subsequent reversal, although it was Eagle Lion's contention in its protest that "Black Narcissus" had not been viewed on first occasion by entire personnel of the censorship board.

Chi Bans 'Narcissus'

Chicago, Oct. 7.

"Black Narcissus" (U) last week was banned here on the grounds it is immoral and its subjects—Anglican nuns—were not portrayed properly.

"Railroaded," Eagle Lion gangster pic, also got thumbs down from the censor board, which reviewed 87 picts. Board made 31 cuts, but didn't pass out any pink tickets.

'Mother Wore Tights' Author Culls From Vaude Memory Files

Goldensbridge, N. Y.

Editor, VARIETY:

I read your review of "Mother Wore Tights" and was—after the enthusiastic notice Joe Laurie, Jr., gave my book when it came out in Sept., '44—somewhat disappointed that you hadn't much praise for Lamar Trotti's adaptation.

The reason I am writing, however, is to clear up a misunderstanding. Your reviewer thought, I believe, that the picture was, in one spot, making fun of 'or trying incorrectly to imitate) VARIETY's colorful and highly individual language. I refer to the sentence: "Sample of the picture's unreality is the daughter's protest against the language used by VARIETY in its marriage columns." The daughter's protest was *not* against VARIETY or its language but against the poor taste of vaudevillians, themselves. And she was not speaking of VARIETY's marriage columns, but of a PAID ADVERTISEMENT. What she says in the picture is: "They (vaudevillians) take a full page AD to announce their daughter's wedding so they can advertise their act at the same time"—or words to that effect.

Mr. Trotti got this from Chapter 16 of my book in which I quoted a full page ad which did actually appear in VARIETY around 1930. Although I am relying on my memory I can see it just as clearly as I can my typewriter. It was on a right-hand page and ran like this:

YIPPIE!

Chic Rose
YORK & KING
of THE OLD FAMILY TINTYPE announce the marriage
of their daughter,
True
(to so and so on such
and such a date)

The kids are going to Europe
on their honeymoon and Mom
and Pope are going along!

WHOOPIE!

I knew York & King, who were big enough headliners to run such an ad, and went to school for several years with their daughter, True—that is why the ad stuck in my memory. Anyway, I hope this clears up the misunderstanding for I love VARIETY, out of old copies of which Mother cut my first paper dolls between shows and which Dad quoted as religiously as a preacher quotes the Bible and which, in fact, was as familiar to me in the dressing rooms in which I was raised as were those Gideon Bibles in the hotel rooms in which I slept as a child traveling 'on the road' with Burt & Rosedale.

Miriam Young.

FIRST TOA BOARD MEET PROBABLY IN CHICAGO

First board of directors' meeting of the newly-birthed Theatre Owners of America will be staged at the end of the month with Chicago its likely locale. Top question for gabbing will be whether seat tax boost of the American Society of Composers, Authors & Publishers should be compromised or fought to the finish.

It's been decided, board will have 29 directors, one from each local theatre group. First four to be tapped by their outfits are Richard Biechlie, Kansas-Missouri Theatre Owners; Martin Mullins, Allied of New England; James Shanklin, West Virginia Theatre Owners; and Arthur Lockwood, Theatre Owners of Connecticut.

Reliance's Penalty'

Hollywood, Oct. 7.

Reliance Pictures, Inc., new indie outfit, picked "Strange Penalty" as its first production for distribution through 20th-Fox.

Jean Yarbrough will direct, film starting Nov. 10.

Hope 30% Aussie Freeze May Prove Pattern for Eng.

Exultant over favorable settlement of the Aussie currency tangle, foreign managers expressed the belief that it may serve as a pattern in other British dominions and elsewhere. The agreement which freezes 30% of remittances (estimated at $6,000,000 annually) for a 10-year period is figured to be the tops that could have been secured by Yank distribs. It's attributed, in the main, to definite pro-American sentiments expressed by the Aussies since start of the war and before.

With New Zealand, Malaya and other parts of the British commonwealth mulling some sort of restrictions, Aussie's relatively lighthanded action may pave the way to similar semi-freezes.

Seven ways of investing the 30% blocked Down Under were definitely approved by the Australian government. They're film production; payment of capital debts; capital expenditures on improvements; employees' pension funds; real estate of a permanent nature relating to business interests of a distrib; government and industrial securities; and loans on credits to theatre companies.

Theatre acquisitions remain in limbo. Government will pass on each theatre purchase when presented with the individual case. Companies may pay off debts on theatres which they now own.

U.S. Films Staying Out Of Denmark Until Some Accord Can Be Reached

Film of no U. S. major has played in a Danish theatre since last Friday (3) as result of the nix by members of the Motion Picture Export Assn. earlier in the week of Denmark's proposals for currency restrictions. Danish government forbids exhibition of films of any distrib not signing the agreement, which means the only American pix that can now be dated are minor product wholly owned by indie distribs in Denmark.

In the meantime, Fayette Allport, Motion Picture Assn.'s British rep, is endeavoring to work out a compromise in Copenhagen similar to the freeze agreement achieved with Australia last week. Danish proposal would result in export of less than half the coin due American companies and a heavy domestic tax on portion withheld. Less than $600,000 would be available for films.

Danish situation ties up closely with the British crisis, which resulted in England's discontinuing the convertibility of third country's currency into dollars. Denmark is the greatest butter exporter in the world, holding contracts from England for most of it. Country thus has a large supply of pounds which it could formerly convert to dollars to pay for films and other U. S. products. It is now without such funds, making restrictions necessary, which is clearly realized by the MPEA. All latter is seeking, according to spokesmen, is a fair deal on the amount of income withheld and use to which it can be put in Denmark.

Lancaster-Wallis Deal

Hollywood, Oct. 7.

Burt Lancaster inked new seven-year contract with Hal Wallis, pact superseding his original deal set with Paramount producer last year. Ticket permits Lancaster several outside pictures, including three commitments which remain with Mark Hellinger and films which he will produce himself.

His next stint for Wallis will be star role in "Rope of Sand."

Majors Still Seek Ruling on Easier U.S. Corporate Tax on Frozen Coin

Edwin S. Cohen, of the law firm of Sullivan & Cromwell, is repping for the film industry in a request of the Treasury Dept. for a ruling that frozen overseas currencies are free from corporate income taxes. Cohen has had a series of huddles with a committee designated by Treasury to talk over the question. There's been no ruling as yet. He was dispatched to Washington by the Motion Picture Assn.

Majors want to know where they stand on this important tax question before pitching for a shift to a freeze by the British government. Since Australia has already blocked 30% of remittances, the tangle also presents an immediate issue.

Some industry legalites believe a decision of the tax courts on a proceeding filed some years back by the United Artists Corp. of Japan against the Commissioner of Internal Revenue. May serve as a legal precedent. That ruling held UA of Japan didn't have to pay taxes until the coin was actually received by the parent org. Move was taken, however, because other company lawyers don't think the decision goes far enough.

Without a favorable ruling, distribs will be as badly off with a freeze as they are with the 75% ad valorem tax so far as dollars are concerned. Best that can be expected from the Labor government in Britain is a 50% blocking of funds. On a film netting $1,000,000 in England, for example, majors would receive $500,000. But they'd be compelled to pay a Federal 40% bite or so on the entire $1,000,000, or $400,000, leaving only $100,000 in dollars.

Under the ad valorem tax, distrib would receive $250,000 or a clear $150,000 after Federal taxes. That would leave the company with more in-the-pocket coin with present restrictions than if the British were won over to a freeze.

Skeered?

Loew's execs, leaving the h.o. at lunchtime last Friday (3), didn't know whether they had suddenly got into a new kind of labor war, or there was holdup in progress, or it was merely the competition really getting tough. Trained on the building's Broadway entrance were two machine guns.

It all proved harmless, however. The pair of persuaders were merely new sources of innocent merriment being moved into the penny arcade next to the film company.

Mazda 'Nuisance' Row A Test Case for All, Says UA's B'way Mgmt.

The Broadway theatre's battle to keep "The Outlaw" in lights after 11 p.m. in spite of litigating tenants of a nearby apartment building will be decided by three judges sitting in N. Y. special sessions. United Artists, operator of the house, claiming that the entire Times Sq. mazda situation depends on the ruling, asked and got a switch of the row from the magistrate's court. Trial is expected within two weeks.

Tenants of 200 W. 54th street have already slapped the Broadway with two summonses. Several magistrate court hearings in which Ernest Mahler of O'Brien, Driscoll, Raftery & Lawler repped for UA against the tenants failed to arrive at either a decision or settlement. UA, in an attempt to mollify the complainants, ordered everything above the marquee to be doused after midnight and the marquee itself, at 1 a.m.

Second summons, however, was served by cops at 11:10 p.m. last Thursday (2), on the charge that the flickering lights are a nuisance. Countering, UA has claimed in court that efforts to darken the theatre by 11 were an intolerable restriction on all Broadway theatres. Further summones are being held up pending a decision by special sessions.

New Directors Named By Rep in Goetz Bow-Out

L. A. Swirbul and Carl B. Heine have been elected to Republic's board, following resignation last week of three directors representing the Harry Goetz interest. Three more directors will be chosen later, prez Herbert J. Yates announced yesterday (Tues.).

Swirbul is prez of Grumman Aircraft Engineering Corp. and has been affiliated with Republic for 18 years. Heine, retired realtor, has served on the Setay Co. board since '34. He's also a director of Associated Motion Picture Industries. Both Setay and AMPI are Rep holding companies.

Bow-out of the three board members followed Yates' purchase of Goetz's interest last month, after a long free-for-all between the two stockholders. Resigning were Goetz; his attorney, Samuel Becker, and Harry C. Mills, an exec of J. C. Penney Co.

First quarter financial statement issued followed the directors' conclave disclosed that profits had dipped to little more than half of what they were for first 13 weeks last year. Net for quarter ending July 26 was $233,022 for '47, as against $444,949 for same period of '46.

N. Y. to L. A.

Joan Barton
Steve Broidy
MacDonald Carey
Arthur Christiansen
Paul Dullzell
Bert Friedlob
Arnold Grant
George Heller
Hedda Hopper
Arthur Hornblow, Jr.
Moe Kerman
Irving Mills
Morris S. Novick
Eleanor Parker
Lew Parker
Ella Raines
Ruth Richmond
Victor Saville
Lew Wasserman
Milton Weintraub
Walter Winchell

L. A. to N. Y.

John H. Auer
George Banyai
Charles (Bud) Barry
Robert Benjamin
Stephen Bekassy
Bill Brennan
Phyllis Calvert
Janis Carter
Bob Cobb
Emil Coleman
Cora Sue Collins
Doris Day
Mrs. Sidney Franklin
Cedric Gibbons
Georgia Gibbs
Wanda Hendrix
Sonja Henie
Oscar Homolka
Kim Hunter
Ken Lane
Robert Lantz
Emmet Lavery
Lida Livingston
Collette Lyons
Norman McLeod
Lillie Messinger
Frank Morgan
Boris Morros
Ralph Murphy
Michael North
Marc Platt
Marty Rackin
Phil Reisman
William Saal
Louis Sallet
E. L. Scanlon
Grad Sears
Max Shagrin
Earl Sheldon
Sam Shirley
Hunt Stromberg
Dave Sussman
Teddy Tetzlaff
Beverly Tyler
Alex Ward
Pat Weaver
Robert Webb
Ward Wheelock
Herbert J. Yates

N. Y. to Europe

Karl A. Bickel
Marquis George De Cuevas
Ben Fisher
Jed Harris
Mr. and Mrs. Oliver B. Johnston
A. C. W. Nightingale
Lee Sabinson
Jerry Sevastianoff

Europe to New York

Maurice Chevalier
Daphne Du Maurier
Pat Wallace

5 MAJORS' $80,000,000 CREDITS

Metro Clearing Releasing Sked Of Minors for Upcoming Biggies

Strategy of Metro's high command, it is reported, is to get off the company's shelves as quickly as possible a group of films which have been piling up because execs are dissatisfied with them. Aim now is to get them out this fall and early winter, roll with the critical haymakers anticipated, realize whatever income is possible—and then forget the whole thing. Release schedule reveals that the plan is already in effect.

Reasoning behind the strategy is that a flock of films in the old Metro tradition of quality will start pouring forth after the first of the year and the best thing to do is clear the slate in preparation for stepping out on the new foot. It is expected that the product coming after Jan. 1 will reflect production chief Louis B. Mayer's return to detailed operation of the studio earlier this year. He had been giving only generalized attention to activities on the lot for a time, with resultant opinion in the trade that he was being sorely missed. Studio is now getting his undivided attention, with every aspect of every film getting his careful o.o.

As well as paying careful mind to the artistic quality of each film, Mayer has been giving special gander to the budgets and shooting schedules, in keeping with efforts of all the studios at economy. It was

(Continued on page 14)

COL.'S 'SWORDSMAN' IN LOEW'S N.Y. CAP., OCT. 16

Metro films have been playing off so fast at the Broadway Capitol, the company's most important showcase house, that an outside picture will play the theatre next week for the first time in months. Film is Columbia's "Swordsman," co-starring Larry Parks and Ellen Drew, which goes in Oct. 16 following the current "Desire Me."

Capitol film bookings have been marked by disappointing runs recently. After "Hucksters" chalked up a neat six weeks, "Songs of the Thin Man" lasted only two weeks, and "Romance of Rosy Ridge" also stayed a disappointing two weeks before being pulled in favor of "Desire Me." Latter film winds up its second frame tonight (Wed.) and it, too, is scheduled for only one more session.

Metro spokesmen are quick to point out that the situation is not unique and the Capitol's two-week dates only follow the general trend. While this may be true outside New York, very few films have played less than three weeks in other Broadway houses recently and the street has been marked by such marathon runners during the last few months as "Bachelor and the Bobby Soxer" with seven weeks at Radio City Music Hall; "Welcome Stranger," seven weeks at the Paramount, and the low-budgeted "Crossfire," now finishing its 11th and final week at the Rivoli.

Metro Still Hedges On Upping 'Dolphin' Scale

With exhibitor organizations resisting upped admission scales on pictures, Metro has not yet decided on the price policy for its forthcoming "Green Dolphin Street." Since "Dolphin" is the most costly film on M-G's current release roster, however, it's probable exhibs will be asked to boost their admission scale, according to a Metro sales official.

Metro's upper sales echelon believes an upping of prices is the only way to recoup costs of high-budgeters, the spokesman said. "Dolphin" was started two years ago, when the entire industry was operating at peak profit conditions. When biz began to slump, it was too late to reduce the budget, which Metro claims has run over $4,000,000. With the British market cut off, consequently, a boost in admission scales appears the only way to get back production costs on the film.

Inflationary Billing

San Francisco, Oct. 7.

Miracles, apparently, can still happen anywhere.

Manager Edwin Scheeline, of the Balboa theatre here, found himself short of "4s" when he started to set up his marquee on "Miracle on 34th Street." So he merely extended the miracle a block to make it read "Miracle on 35th Street."

Forced stunt, even though it showed that miracles have hit an inflationary trend along with everything else, aided Scheeline's gross by drawing considerable attention to the marquee and feature.

475 'Amber' Prints Primed for 3,000 Dates Before '48

Twentieth-Fox, shooting for a goal of 3;000 bookings on "Forever Amber" between Oct. 19 and Dec. 31, has gone more than two-thirds of the way, with 2,211 dates set as of last week. According to 20th sales chief Andy Smith, Jr., the picture will open in every key city in U. S. and Canada during the first three weeks of its availability. It's slated to preem at the Roxy, N. Y., Oct. 22.

Twentieth has ordered 475 prints on "Amber," believed to be the most ever turned out on one film. All of them, according to Smith, will be in use continuously at the same time. Each Technicolor print costs about $1,200. "Amber" is being sold on a straight 50-50 deal in all situations, with price scales upped everywhere to $1.20 evenings, 76c matinees and 55c for children.

Four other films, meanwhile, are

(Continued on page 49)

Oklahoma and N. H. Territories Have 700 Houses, 417,776 Seats

Following up its recently launched statistical survey of the number and type of theatres in the U. S., Motion Picture Assn. has issued two additional reports this week covering operations in the New Haven and Oklahoma City exchange areas. Complete survey will cover the nation's 31 exchange centers with installments on each territory to be issued weekly.

New Haven report discloses 191 theatres in operation with total seating capacity of 178,948, these figures excluding two drive-ins with an automobile capacity of 1,100. Seven theatres in the area with 6,109 seats, are closed. Of all houses in section, 85 theatres with 104,940 seats are circuit operated with indie-owned theatres represented by 113 houses with 80,117 seats.

Oklahoma City directory reveals 509 theatres in operation with a 238,828 seating capacity not counting three drive-ins with auto capacity of 2,250. Area also contains 16 shuttered theatres with 7,231 seats. Of all theatres, 206 are circuit-operated with 128,944 seats and 319 are non-circuit houses with capacity of 117,115.

RKO Ends Talent Unit

Hollywood, Oct. 7.

New talent will have to shift for itself at RKO, with the abolition of the department organized five years ago to handle young thesps. Studio can't afford it at this time.

Donald Dillway, head of the department for five years, checked off the lot along with his staff.

METRO AND WB IN GOOD SHAPE ALSO

Five major companies have beat the overseas crisis to the punch by arranging total bank credits of $80,000,000 to grease future production activities. The current foreign dimout which has hit the chances of film profits and weakened the majors' borrowing powers came too late to snarl bankrolling maneuvers of Paramount, 20th-Fox, RKO, Universal and Columbia.

Of the other three companies, Metro and Warner Bros. had already rigged financing some years back. Only United Artists has been caught since UA is seeking $5,000,000 bankrolling in the present bearish market. Companies latched on to loans when plenty of unattached coin meant record low interest rates. No company is paying more than ½ of 1% for funds committed but yet unborrowed. Interest rates on money actually loaned in no instance exceeds 3%.

Universal has borrowed $8,000,000 from available credits of $10,000,000, it's been learned. U's deal with The First National Bank of Boston, the Bank of Manhattan and the Guaranty Trust Co. of New York scales down the figure to $9,000,000 in 1948 and $8,000,000 in '49. Company re-

(Continued on page 14)

Anti-Theatres' Tabu in U Loan

Universal is barred from investing more than $3,000,000 in theatres for the period running through 1951 under a unique provision of its loan from the First National Bank of Boston, the Bank of Manhattan and the Guaranty Trust. Further limiting its entry into the exhibition end of the business, U is also restricted from assuming liabilities for theatre rentals, directly or indirectly, in excess of $750,000 annually. Specifically exempted from these restrictions are funds frozen in foreign countries.

U has agreed to a number of other unusual provisions which regulate its production and distribution operations. Company must at all times have an inventory of features with unamortized negative costs of not less than 150% of the face amount of outstanding notes. With $8,000,000 now loaned to it, U must have $12,000,000 in inventory to meet this provision.

Loan agreement specifies that certain pix will not be included in estimated inventory. Those are all films which haven't been edited and cut within 10 months after going before the camera. Also excluded from the figuring are black-and-white which aren't released within 12 months of completion or within 18 months if in color.

BREAK ON TAXES UPS COL.'S NET PROFITS

Columbia cashed in this week on the lifting of the excess profits tax in 1946 by reporting an upped net of $3,707,000 for the year, ended June 30, despite declining revenues. Profits went a shade ahead of 1946 when Columbia had $3,450,000 to show after payment of taxes. By scoring a gain, Columbia pairs off with Warner Bros. as the only two companies which will report advances over peak 1946 profits.

Gross take before taxes amounted to $5,807,000, a fair-sized dip from the $7,000,000 garnered in fiscal 1946. Difference, however, was more than made up by payment of taxes of $2,100,000 during the last stanza against $3,550,000 doled to the Government in the year before.

Equivalent earnings per share of outstanding common also hit an all-time high with $5.33 netted for the 637,352 shares in stockholders' hands. Earnings in '46 were $5 per share on the 610,349 shares outstanding.

UA Decides to Buy Only Four RKO Films; Kelly Setting $5,000,000 B.R.

Instead of the seven films which it originally expected to purchase from RKO, United Artists has settled on four, for which it was expected to close a deal on the Coast last night. The other three pictures, more or less, may be purchased later on.

Instead of the $7,50,000 which UA tentatively anticipated paying for the seven films, it will give RKO about $5,000,000 for the four. Arthur W. Kelly, exec. v.p., who returned to New York from the Coast over the weekend, after sitting in on selection of the films, is now arranging the banking.

Irving Trust Co., N. Y., is one of the banks with which he is negotiating and is understood principally interested in advancing the coin. It's believed to be between 25% and 50% of the purchase price, the rest to go to RKO out of income from the films. Deal is a flat sale, however, with RKO retaining no profit participation.

Decision to reduce the number of films in the initial deal was reached at a meeting in Hollywood, Monday (6) of Mary Pickford, co-owner of UA; Gradwell L. Sears, prexy, and George Bagnall, v.p. in charge of production. Sears was slated to plane from the Coast to New York last night.

Three of the pictures being purchased, it has been learned, are "Station West," "Out of the Past" and "Indian Summer." "West," just now being completed, has Dick

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B.O. Boff in Bombay?

Hollywood, Oct. 7.

Bombay Talkies, Ltd., is discussing a deal with Monty Shaff and Frank P. Rosenberg for a Hindustani version of "Man Eaters of Kumaon" which Universal-International will release.

Plan is to turn English script over to BT which will reshoot all sequences requiring actors while retaining the animal footage from the original version.

AFL Intent On Settling H'wood Labor Row in SF

San Francisco, Oct. 7.

Whether Hollywood will be granted immediate labor peace or have its long jurisdictional fight dragged out even further is the important decision facing American Federation of Labor leaders today (Tuesday) meeting here at their annual convention. [No final decision by VARIETY's presstime.]

A settlement today would give the AFL the nod for cleaning its own house of internal troubles. If it is delayed, the credit is likely to go to Congress through Rep. Carroll Kearns, head of the House Labor subcommittee, who recently wound up his probe of the Hollywood labor situation. Kearns has an Oct. 20 session slated in Los Angeles for final review of the dispute.

AFL exec council thinks the film labor wrangle is so important that it has adjourned the convention for

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Selznick Org. Priming 'Paradine' and 'Jenny' To Follow 'Intermezzo'

Daniel T. O'Shea and Ernest L. Scanlon, top execs of David O. Selznick's Vanguard Films, have been in New York the past week confabbing with Selznick distribution topper Neil Agnew and eastern pub-ad chief Bob Gillham. They are laying plans for release of "Paradine Case" and "Portrait of Jenny," next two on the Selznick Releasing Organization slate after "Intermezzo" reissue.

It is currently planned to release "Paradine" about January and "Jenny" in March or April. However, DOS still has to do a final editing job on "Paradine," but is now so completely absorbed in finishing up "Jenny" there's a possibility that he will go right ahead on the latter. That could put "Jenny" ahead of "Paradine." Actual dates of release depend on swiftness of playoff of "Duel in the Sun," on which SRO is now concentrating.

"Mr. Blandings' Dreamhouse," which Dore Schary is making at RKO for SRO distribution, is to be released next summer. First of the six films Mark Hellinger is to make for SRO will be worked in some time next spring.

20th's 3-Day Sales Meet

Three-day meet of 20th-Fox division sales managers has been called for Nov. 10-12 at the homeoffice by sales chief Andy W. Smith, Jr. Sales execs will huddle on plans for merchandising 20th's 1948 roster of features.

Prexy Spyros Skouras will outline the upcoming films, including Sir Alexander Korda productions to be released by 20th in the U. S. Adpublicity chief Charles Schlaifer is slated to present ad-pub plans and Clarence Hill, manager of branch operations, will discuss exchange policies. Shorts sales manager Peter Levathes will outline plans for shorts.

NO RFC COIN SLATED FOR INDIE FINANCING

Washington, Oct. 7.

There is little chance that the Reconstruction Finance Corp. would lend coin for independent film production but, despite reports, Donald M. Nelson has not asked for such loans, an RFC spokesman said last week.

RFC has lent money to Hollywood on one or two occasions in the past, none recently. However, as a result of congressional action last June, the agency must sharply whittle down its lending and it will take a real selling job to interest it in any film venture now.

"I talked with most of the RFC directors, including John Goodloe, the chairman, who did speak with Donald Nelson," said one agency spokesman. "None of these people could understand reports that a request had been made to them for film loans and that the independents and Nelson were waiting to hear from them on the subject. The fact is we have nothing pending on that matter."

Andy Smith Going Out Into the Field Next Week

Andy Smith, Jr., 20th-Fox sales topper, goes out into the field next week to wind up his tour of the exchanges that began last May. He's slated to visit Dallas, Charlotte, Oklahoma City, Memphis, Pittsburgh, Detroit, Boston, Albany and Buffalo and then goes to the Coast for huddles with 20th salesmen in the Los Angeles exchange.

Smith will probably return to the homeoffice from time to time during the trip, as he has been doing in the past. Chief purpose of the trips are to establish closer relationship with the field men in his new post as chief of 20th's distribution department.

Dawson Resigns as RKO VP-Director, O'Connor Up

A. W. Dawson has stepped down from the triple post of veepee, treasurer and director of RKO theatres. His resignation was accepted last week by the RKO board, which immediately named Thomas F. O'Connor to take over the job of treasurer. Harold E. Newscomb was upped from ass't treasurer to a supervisory spot under O'Connor.

Edward W. Avery was named as ass't treas. in place of Newscomb.

41 Trust Suits Totaling $50,000,000 Claims Hang on U. S. Supreme Court Action on Majors, Schine, Griffith

The U. S. Supreme Court enters its fall term this week with the Government's main equity suit and the Schine and Griffith appeals in its lap and the fate of a record 41 individual exhib anti-trust actions depending on what the court says on those three appeals. Since successful prosecution of the Goldman (Philadelphia) and Jackson Park (Chicago) actions in the lower courts by suing exhibs, treble-damage suits have now hit an all-time peak of $50,000,000.

Actions have piled up in the courts but few, to date, have been tried. In most instances, exhibs are marking time until the high court has its say on the trio of actions before it. What the nine judges do, company lawyers think, will have a direct bearing on whether the imposing list of anti-trust actions ever reach a judge and jury.

Half-hundred mark in damages (despite a number of settlements) has been reached with the filing of the Mosque theatre action in Newark this month. That suit seeks $3,648,000 in triple balm. Of course, complaints represent only the asking price—but that hasn't been viewed lightly by legalites since William Goldman was handed a $435,000 judgment in Philadelphia last year.

Survey by VARIETY discloses the following complete list of anti-trust actions now pending against the majors. It doesn't include Government-inspired suits such as those now before the Supreme Court.

Plaintiff	Year Filed	Court Pending	Total Damages
Harry N. Ball	'44	Circuit Court, 3rd	Injunction
Jack Y. Berman	'46	Calif. Dist.	$5,250,000
Florence Bigelow	'42	Circuit Court, 7th	600,000
Bordanaro Bros.	'46	Buffalo Dist.	489,000
Courter Amus. Co.	'40	N. J. Dist.	574,200
Chalmers Cullins	'46	Tenn Dist.	2,910,000
Mentin W. D'Arcy	'46	Mo. Dist.	600,000
De Luxe Theatres	'47	Ill. Dist.	600,000
Glen W. Dickinson	'47	Mo. Dist.	525,000
Dipson Theatres	'46	Buffalo Dist.	2,561,833
Duluth Theatre Corp.	'46	Minn. Dist.	1,400,000
Thomas Ealand	'44	Mich. Dist.	450,000
Fifth & Walnut	'46	New York Dist.	2,100,000
Nicholas George	'45	Mich. Dist.	Injunction
Goldman Theatres	'42	Circuit Court, 3rd, judge	435,000
Goldman Theatres	'47	Pa. Dist.	8,400,000
Kenneth M. Gorhan	'38	Vt. Dist.	200,000
David N. Green	'47	Pa. Dist.	375,000
Grosz & Grosz	'45		816,908
Harford Theatre Co.	'46	Wash, D. C.	90,000
J. J. Theatres	'43	N. Y. Sup	Injunction
C. H. King	'49	Ill. Dist.	Injunction
Lakeview Theatres	'47	La. Dist.	962,000
Simon M. Lazarus	'47	Calif. Dist.	3,000,000
Manasha Theatre Realty	'47	Wisc. Dist.	600,000
Mission Theatres	'47	Mo. Dist.	1,050,000
Netcong Amuse.	'40	N. Y. Dist.	330,000
New Rio Theatres	'47	Ill. Dist.	1,200,000
Rivoli Operation Corp.	'47	N. Y. Dist.	1,200,000
Mosque Theatre	'47	N. J. Dist.	3,648,000
Morris Roth	'44	Pa. Dist.	Injunction
St. Louis Amuse.	'44	Mo. Dist.	285,000
Shore Amuse.	'47	Wash, D. C.	105,000
State Amuse.	'47	Mass. Dist.	200,000
Strand Theatre	'47	N. J. Dist.	3,900,000
Raymond J. Syufy	'47	Calif. Dist.	1,050,000
Theatco	'45	Calif. Dist.	1,540,000
United Exhibitors	'39	Pa. Dist.	1,275,000
Waldo Theatre Corp	'40	Me. Dist.	375,000
Westor Theatres	'40	N. J. Dist.	280,500
Joseph P. Wilson	'47	Vt. Dist.	3,648,000

'Unconquered' Bow In Pittsburgh Nabs Plenty of Ballyhoo

Pittsburgh, Oct. 7.

World preem of Cecil B. DeMille's "Unconquered" turned this usually reserved community inside out for three days last week. It was probably the biggest ballyhoo promotion the town's ever seen.

There was a natural historic tie-up in the subject matter, since "Unconquered" deals with early history of Pittsburgh, and that brought the commonwealth's governor, James Duff, and the state's junior U.S. senator, Edward Martin, in for the main events to share the spotlight with DeMille. Sandwiched between the banquets, breakfasts, balls and official receptions were stunts at landmarks, historical sites and institutions of higher learning, all good for plenty of columns. The climax came with a three-hour long parade on Friday afternoon (3), with more than 100,000 spectators crowded along the route.

DeMille received honors galore from colleges, Americanism groups and patriotic organizations, leaving town loaded down with scrolls and plaques. Almost unbelievable was the way civic, business, political, educational and social leaders became assistant press-agents for the enterprise.

A lot of credit goes to Bill Danziger and Charley Burke, sent into town nearly two months ago to map and execute the details.

Windup was preem of picture itself at Penn theatre Friday night (3) before an invitation audience that jammed the house. Thousands gathered outside to see the celebrities take a bow and say a few words from a specially-built platform.

7 MAJORS CHARGE % CHIZ BY OHIO INDIE

Cleveland, Oct. 7.

All majors except Columbia have filed seven separate percentage chiseling actions here in the Federal district court against Harold Makinson, Frank N. Gaethke and the Park Theatre Co., operators of a chain of seven Ohio theatres. Involved in the action are the Lake, Lyric, Park and Pastime in Barberton; and the Deuber and McKinley, Canton.

Complaints follow conventional pattern and charge defendants with submitting false reports of admission receipts. Jones, Day, Cockley & Reavis filed for plaintiffs with Sargoy & Stein of New York also of counsel.

Minority Stockholder Suit Vs. U and Officers

Series of stockholder suits under the Securities Exchange Act of 1934 continued last week when Bertha T. Aine filed action in the NY federal court against Universal, N. J. Blumberg, J. Cheever Cowdin, Charles D. Prutzman, William A. Scully, and Clifford Work, former studio head. Claim is made that defendants in January, 1945, made profit in excess of $250,000 by numerous stock transactions.

Contention is that defendants violated the SEC law by buying and selling within a six-month period. Complaint demands that all profits be turned over to the company.

Cartoonists Shaving Costs

Hollywood, Oct. 7.

Animated Cartoon Producers Assn. will hold a meeting this week to devise means of shaving production costs to cover the loss of the foreign market.

Rep After Fistic Greats For Clean-Boxing Pic

Hollywood, Oct. 7.

Clean side of the boxing business will be portrayed in "Ringside," an unpublished novel by Martin Van Lass, recently purchased by Republic.

Studio is negotiating with Joe Louis, Gene Tunney, Jack Dempsey, Manuel Ortiz, Tony Zale and Ray Robinson to play themselves in the picture, with Ray Miller already signed as technical adviser.

Hal Roach Suit Sparks All-Out Drive on Binford

Memphis, Oct. 7.

First step in the film industry's all-out fight against Memphis film censor Lloyd T. Binford was instituted here today (Tues.) with the filing of legal action by Hal Roach and United Artists. Initial action, constituting petition for a writ of certiorari, will challenge the constitutionality of Binford's ban on "Curley" because the film shows white and colored children playing together.

Suit is backed by the entire film industry, which has long burned at Binford's bigoted tactics. Eric Johnston, Motion Picture Assn. prexy, has promised full support of the MPA. American Civil Liberties Union also offered backing for the fight, with Elmer Rice, chairman of its National Council on Freedom from Censorship, wiring Johnston that "you may count on our support to carry this test up to the U. S. Supreme Court if necessary in an effort to reverse the old ruling that motion pictures are solely entertainment and may therefore be censored."

[Roach declared in New York yesterday (Tuesday) that he would not have inserted the banned scene in the film had it not been for the agreement between the MPA and the National Assn. for the Advancement of Colored People to present Negroes in a picture in proportion to their population in the film's locale.

[Producer emphasized that the scene was shot in Los Angeles, where colored kids do play with white children, and not in Memphis. He added that Negroes might have felt neglected if he'd failed to show at least one colored moppet in the school scene. Roach declared that the costs of carrying the anti-Binford battle through the courts would probably be split among himself, UA and the MPA.]

Edward C. Raftery, general counsel for UA and attorney for Roach, spent two days here last week in huddles with three of Memphis' outstanding attorneys, Frank L. Glankler, Hamilton Little and Lowell Taylor. Raftery had originally planned to seek relief from the Binford nix in the Federal courts but the conferences here resulted in his decision to initiate action in local

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ROACH'S COMEDY DUALS SEEM TO BE PAYING OFF

Present indications are that Hal Roach will turn a fair profit on his "Comedy Carnival," which recently went into release. There has been considerable trade interest in the early engagements, since the "Carnival" is something new in distribution and exhibition. It's a combo of two short features running about 110 minutes together, which United Artists is selling in package form on an A feature basis.

Estimates from engagements played during the past three or four weeks are that the "Carnival" will garner about $1,100,000 in domestic rentals. With UA's distribution fee, cost of prints, advertising, etc., out of that, it will carry the producer to the break-even point on his investment of not quite $800,000 in the pair of pix. Since Roach's comedies have always done fairly well in the world market, income from abroad is being figured by UA to give him a convenient profit.

'Saga' Garson's Next

Hollywood, Oct. 7.

Next starrer for Greer Garson at Metro will be based on the John Galworthy trilogy, "Forsythe Saga." Robert Lord will produce, with the starting date still undecided.

'Forced' Higher Admish Prices Rapped Along With ASCAP Hike at Probe

Philadelphia, Oct. 7.

A Congressional sub-committee investigating the high cost of living last week heard a blast against "forced higher admission prices" and recent hike in exhibitor license fees by the American Society of Composers, Authors and Publishers.

The squawk was embodied in testimony on Thursday (2) before the committee by Sidney E. Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pennsylvania at a hearing in the Federal Building here. Following his testimony, the subcommittee decided it had no authority to probe increased admission prices foisted on exhibs by distributors or ASCAP's proposed new license fees.

Samuelson was the only witness to take up an item other than food and clothing before the sub-committee, which included Senator Flanders, R., Vt.; Sen. Myers, D., Pa., Rep. Rich., R., Pa., and Rep. Hart, D., N. J.

Samuelson prefaced his remarks by saying that entertainment was, in fact, a "necessity" and "is definitely an element in their cost of living."

"Congress should be as alert to detect arbitrary and unwarranted increases in amusement costs as in the commodities which are also included in life's necessities," Samuelson said.

Samuelson said that exhibitors had in the past fixed admissions on the basis of what they knew "their patrons can reasonably afford to pay."

"As a matter of self-interest," he said, "they fix the prices at levels which will attract the maximum

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Pa. Sabbath Strategy

Loew's is preparing to use the screens of its own houses in Pennsylvania in its battle to win votes for Sunday films at local option balloting in November. It is shooting pix for exhibition in its houses, of theatres outside the borders of Harrisburg to show the crowds of Harrisburgians who patronize them on the Sabbath.

Plea against the church groups who defeated a Sunday films option in 1940 is, of course, that if people want to see pictures they shouldn't be forced of out town to do so. Loew's collected almost twice as many names as the 4,700 required to get the Sunday pic question on the ballot, but churchmen are now fighting validity of the signatures.

Ft. Lee Studio Plans Cue Interest Anew In Other Eastern Plants

With the disclosure recently that a group of Long Island business men headed by Dr. A. O. Peters and Thomas Taglianetti had acquired the long dormant Fort Lee studios in Ft. Lee, N. J., for a $250,000 modernization program, interest of the trade focused on similarly inactive studios in the same area. Inasmuch as the present assessed valuation for the Ft. Lee studios is only $17,600, realty circles feel there may be activity in other Jersey film-making plants of yesteryear.

Elsewhere in Ft. Lee are the Paragon studios, now used for the construction of scenery. In the adjoining town of Cliffside are the old Ideal Sound Studios which National Screen Service used some 10 years ago for recording trailers. More recently the premises have been used for the production of an occasional quickie Negro film.

Ideal lot, according to Burton Robbins of National Screen, is in a general state of disrepair and his firm has made little use of it since switching its trailer recordings to the Coast. Improvement program at the Ft. Lee studios, officers of the firm said last week, calls for construction of an 85 x 125 aluminum sound stage as well as a smaller one similarly built. Alterations on the 3½-acre site are expected to be completed about the end of November.

Revamped plant will have a producing affiliate known as Gateway Productions, Dr. Peters revealed. Its plans are rather nebulous at the moment but it's anticipated that the filmmaking company will use about one-third of the premises for its own pictures. Balance of the space will be rented out. Peters said he was an actor and director for UFA, the German pre-war film company, and had worked in the U. S. as a technical director for Universal. His associate, Taglianetti, is a neophyte in the film biz.

SOPEG NIXES STATUS QUO PROPOSAL TILL 1948

Rejecting counter-proposals by the film companies to continue current pay levels until next September, Screen Office & Professional Employees Guild has invoked the arbitration clause in its contract to settle dispute stemming from the union's wage hike demands. Under wage reopening clause, union asked for 30% or $10, whichever is higher, but received a flat nix from the home offices last week.

Meanwhile, Screen Publicists Guild is expected to present its wage demand for a flat 30% increase to the companies this week.

Wilde Suspended

Hollywood, Oct. 7.

Cornel Wilde's refusal to play the male lead in "The Walls of Jericho" resulted in his suspension from the 20th-Fox payroll.

This makes two suspensions on the same picture. First was Gene Tierney, who declined the femme lead and was replaced by Anne Baxter.

Mono-AA and British Pathe Plan Anglo-U.S. Prod. to Dodge 75% Tax

With the foundation laid for a joint filmmaking arrangement between Monogram-Allied Artists and Pathe Pictures, Ltd., of Britain, the indie American firm has come up with a unique solution to the British tax-frozen remittance bugaboo. Under a plan outlined last week by Mono-AA prexy Steve Broidy the two companies lack only their respective boards' approval before setting up mutually-owned producing subsids in the U. S. and Britain.

In disclosing the deal, Broidy said that he felt certain Monogram's November board meeting would place its stamp of approval on the scheme. Final arrangements for reciprocal production were worked out with Pathe managing director William Moffat by Broidy and Monogram foreign chief Norton V. Ritchey on a two-month European junket from which they returned last Wednesday (1).

Plan calls for 50% of the new American producing subsid's profits to accrue to Pathe in dollars while revenues of the British counterpart will be split in pounds. As an illustration he pointed out that "whatever dollars British pictures earn in America will resolve into dollar credit for the British company" and vice versa.

Maximum of four pictures are to be made in Britain and the same figure is contemplated in the U. S. Idea, emphasized Broidy, did not stem from the recent British tax but was conceived 18 months ago. Included in the deal is an arrangement whereby Monogram will distribute Pathe Pictures other than those made with Monogram in all markets where Monogram has exchanges or reps.

However, Broidy pointed out that there are certain franchise arrangements in foreign countries that confine distribution at those points exclusively to Monogram and AA product. In those markets if Pathe can make a mutually favorable distributional deal "we will lift the bars to permit our franchise holders to distribute the pictures, assuming that Pathe desires that outlet."

RKO Casts Douglas

Hollywood, Oct. 7.

RKO has set Melvyn Douglas to star in "Mortgage on Life," simultaneously announcing Herman J. Mankiewicz will produce and write screenplay from Vicki Baum novel.

Actor starts assignment when he winds up current "Mr. Blandings Builds His Dream House."

BUYS ON PIX ORIGINALS DOWN 75%

Claim Clearance Cuts Foolish; Will Only Cut More Into 1st Run Grosses

Attempt by several of the majors to reduce clearances between first run and subsequent run houses is regarded as a foolish move by sales chiefs of the companies who haven't instituted the new policy. Their argument against the plan runs like this: Most of the domestic gross comes from key city first runs; biz is off tremendously in those situations; therefore, any further moves that encroach on profits of first run houses, such as reduction in clearances, is foolhardy.

Those majors working on cutting clearances for the last year or so hope to achieve more rapid liquidation of pictures. Such attempts, however, were slow-paced moves in scattered situations. Then came the British 75% tax and Universal sales chief William J. Scully's statement of all-out plans to reduce clearances. Scully's step was followed shortly by 20th-Fox sales head Andy Smith, Jr., who inaugurated a policy in Cleveland of cutting clearance to 21 days, with percentage terms to be asked of subsequent run houses in return for getting films more rapidly. Columbia and Warners indicated last week they would follow Smith's idea in principle.

Other majors, however, believe such a fullscale move to reduce clearances won't pay off. Where pictures used to play three or four weeks in key city first runs, they point out, they now last only one or two weeks. It's foolish, consequently, to do anything that would cut into first run grosses. In addition, one sales chief pointed out, it's extremely unlikely that any subsequent run exhibitor would consent to paying higher percentage terms

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LEGIT BIJOU ON B'WAY FOR CHEVALIER'S FILM

Dual deal with RKO has been negotiated by Maurice Maurer, operator of City Investing Company's Broadway showcases. RKO's "The Fugitive," recently completed by John Ford in Mexico, goes into City Investing's Victoria around Thanksgiving, while "Man About Town," Maurice Chevalier-starrer, made in France, goes into the Bijou, which CI is switching over from legit, Oct. 22.

"Fugitive" will follow "The Gangster," Allied Artists production, which goes into the Victoria after the current "Spirit of West Point." RKO is planning extensive buildup for the preem and a costly spectacular sign over the theatre, similar to that of the Astor, next door.

Bijou will make its film debut with "Man About Town." It's a tiny 600-seater which last housed "Life With Father." Booth equipment used this past summer in CI's Fulton,

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2 Par Newsreel Execs Into Tele-Comm'l Prod.

Duo of top Paramount newsreel officials have stepped out of the company to combine their efforts in running a newly-created pic producing outfit specializing in television, commercial and industrial films. The twosome, J. Segar Heavilin, in recent years makeup editor of the reel, and H. Alfred Steckman, reel's erstwhile sports editor, are taking over Mannon Productions, a New York unit which is backed by Mrs. Frances B. Mannon, wealthy San Francisco widow with no previous experience in filmmaking.

Heavilin ankled Par recently to take over the executive producer spot in the company. Steckman has been acting as general sales manager for the past few weeks. Heavilin's spot at the newsreel won't be filled immediately but the chores will be handled by A. J. Richard, editor-in-chief, for the time being.

Mrs. Mannon, who's now migrated to New York, is the company prexy. Some three months ago she took over the company plus equipment and sunk over $250,000 in new facilities.

Metro Boots Ballet

Hollywood, Oct. 7.

Ballet department, including Janet Bates, coach, was lopped off the Metro payroll as part of the retrenchment campaign caused by the British film tax.

Dancers will be signed to one-picture deals whenever their services are needed.

Keys Resist Most In U's Proposal To Cut Clearances

Campaign to slash clearances down the line is being pushed by Universal in face of stiff opposition from flocks of exhibs, company sales topper said this week. Company is finding toughest going in key cities, it's said, despite fact "in many cases a reduction of clearances doesn't mean anything to the exhibitor in loss of revenues."

U, so far, has succeeded in tapering clearances in some 200-300 situations. In San Francisco, for instance, second runs are now operating 30 days behind first runs where previously U sold its product on a traditional 59-day time lapse. Both Des Moines and Omaha have been cut to 45 days from 60 with further reductions under way.

U's toppers still see no sign of other majors joining in the move to speed up pix liquidation by faster playoffs. "Most of the distributors are all for it," one Universal exec said, "and once we clear the way, we know they'll follow suit. But right now, all they're willing to do is to hold our coat."

Clearance-reduction program was announced by sales chief William A. Scully with the idea of getting back film investments at an accelerated pace. With production costs upped, U needs the cash for its extensive shooting schedule.

MORE COLOR PIX FOR EL THROUGH WANGER DEAL

Hollywood, Oct. 7.

Color films will form a predominant part of future product at Eagle Lion. Tinted production gets a lift through the recent deal with Walter Wanger, who will produce four high-budgeters, two of them in Technicolor, annually for EL release.

Meanwhile, Jack Schwarz, who completed "Enchanted Valley" in Cinecolor for EL release, is dickering for a series of pictures to be made under that process. Al Rogell has also lined up "Mickey" and "New Mexico" for Cinecolor filming, in addition to his recently completed "Northwest Stampede." Other tinters are expected in case Hunt Stromberg closes his deal, now under negotiation, for release of a series of expensive productions through EL.

Sharp Battle Foreseen For SWG Presidency

Hollywood, Oct. 7.

Presidential election in the Screen Writers Guild has developed into a sharply defined battle, with Sheridan Gibney and Hugo Butler slated to fight it out for next year's term. Official ballots, bearing these two names, will be mailed to the membership Oct. 30, with Nov. 19 as the deadline for returns.

Candidates for the veepee post are Anne Chapin, Frances Goodrich, F. Hugh Herbert, Arthur Kober, George Seaton and Dwight Taylor. Running for secretary are Arthur Sheekman and Stanley Rubin, and for treasurer are Harry Tugend and Leo Townsend.

NIPS INCOME OF INDIE SCRIPTERS

Hollywood, Oct. 7.

The market for original stories, for years a rich source of extra income for freelance writers, has been shot to pieces, according to an industry-wide survey completed by David Stephenson, Eagle Lion story editor, at the request of Bryan Foy, EL exec producer. Report disclosed that demand for originals has plummeted 75% in the past six months.

In preparing data, Stephenson queried every studio and nearly all agents. In every case, purchase of originals from outside sources were reported down to a minimum. Although contract writers are supplying originals, this group accounts now for 38% of Hollywood's output as against 8% penned six months ago. Figure on originals from writers not on studio payrolls are down from 20% to 5%.

Prior to recent boxoffice dip, Stephenson learned, 47% of the average studio's output was from novels, short stories and articles. It's now 28%, and play purchases which equalled 12% of total production, is 7%. Remakes of old pictures, which comprised remaining 13%, is currently up to 22%.

Survey also showed what's been apparent for some time that studio purchases of high price novels and plays have fallen off considerably. Agents and studio heads agree the curtailment has resulted from increased production costs. In consequence, percentage of originals by salaried writers has surged upwards. Studios are demanding that writers work largely on their own originals thus cutting story costs.

Remakes of past hits are also increasing considerably. Stephenson predicts, however, that as soon as writers become aware that production costs are now a major feature in picture making and they begin to shape their yarns to fit limited sets and wardrobes, original story market will rise again.

Juke Trailer

Paramount theatre, N. Y., which has been booking bands and performers on the basis of their hit recordings, has installed a jukebox in its lounge to plug coming attractions.

It's stocked with disks of bands house has booked along with platters of Frankie Laine, Vic Damone and Mel Torme, all slated to play the house later.

The jukebox is part of the house service—and on the cuff.

Jackie Robinson's Pic

Jackie Robinson, Brooklyn Dodgers' star infielder and first Negro to crash major league baseball, has been signed for a one-picture role by Eagle Lion. The first baseman will take the lead in "Courage," film which will go before the camera in December with Ben Stoloff, exec producer, and Jack Goldberg, producer.

Stoloff and Goldberg are currently dickering with Branch Rickey, prez of the Dodgers, to do an opening commentary.

Goldwyn's Break On Tax Claim In Precedent Suit

Washington, Oct. 7.

Samuel Goldwyn has just saved Federal taxes on about $135,000, on the basis of a decision handed down by the Tax Court of the United States. This case has no connection with the pending "one picture corporation" matter but affects old earnings of the United Artists Studio Corp., forerunner of Samuel Goldwyn Studios.

By a decision of 11 to 5 of the Tax Court bench, Goldwyn upset a decision of the Commissioner of Internal Revenue regarding taxable dividend in a 1942 redemption of shares of the studio corporation. In 1942, Goldwyn received $800,000 as his share of the distribution. He maintained that only $104,610 was earnings and profits and therefore subject to income tax. He claimed the remainder was merely the return of paid-in capital. The Revenue people said that $239,059 was the earnings and profits share and that a tax should be paid on that amount.

Names mentioned in the suit included Joseph M. Schenck, Mary Pickford and Douglas Fairbanks. Together with Goldwyn, they organized the original corporation in 1926, calling it United Artists Studio Corp. In 1930, control was taken over the Features Productions, Inc. However,

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Briefs From the Lots

Michael North draws the crooner role in "Forever and Always," **Michael Curtiz's** third indie production for Warners release....**Linda Pragere**, 11-year-old ballet dancer, is the first casting for the film version of **Lion Feuchtwanger's** book, "Proud Destiny"....**Barton MacLane** checked in at 20th-Fox for the first time in five years for his role in "The Walls of Jericho"....**Arthur Murray** returned to work in "Jiggs and Maggie in Society" after several days out with a back injury....Universal-International gave the go sign to "Up in Central Park," with **Deanna Durbin, Dick Haymes** and **Vincent Price** in top roles.... **Nana Bryant** signed for a featured spot in "The Return of October" at Columbia.

Columbia switched "I Surrender Dear" back to its original tag, "Glamour Girl"...**Adele Jergens** drew a top role in "The Fuller Brush Man" at Columbia...**Walter Lantz** finished "Band Masters," his first delivery under his releasing contract with United Artists, which calls for one cartoon per month...**Jerry Fairbanks** has four camera crews working on location in Washington, Oregon, Hawaii and Illinois...**Beulah Bondi** draws a femme heavy role in "The Sainted Sisters" at Paramount...**Joseph Creham** plays a vaudeville booker in "April Showers" at Warners...**Frederick Brisson** named Foote, Cone & Belding to handle advertising for the **Rosalind Russell** starrer, "The Velvet Touch."

Lotte Lehman checked in at Metro for her film bow in "The Big City"...**R. G. Springsteen** draws director chores on "The Heart of Virginia," a **Sidney Picker** production at Republic...Catherine McLeod takes over the femme lead in "Old Los Angeles," replacing **Ilona Massey**, who bowed out because of other commitments...**Charles Dingle, William Frawley** and **Howard Smith** joined the "State of the Union" cast at Metro...**Katharine Dunham** reported at Universal-International to ready her dance routines for "Casbah"...**Steve Fisher** signed to write "Angel Face," **Mickey Rooney's** next starrer at Metro...**Henry Kesler** bought "Devil's Day Off," authored by **Lynn Root**, for his first indie production...First production by **William Pereira** under his new RKO contract will be "Bed of Roses," starting in December.

Dan Tobin signed for a comic role in "Mr. Blandings Builds His Dream House" at RKO...**Ward Bond** checked in at RKO-Pathe for a featured role in the **Ingrid Bergman** starrer, "Joan"...**Marc Platt**, on loanout from Columbia left for Italy to join the cast of "The Eternal Melody"...**Virginia Belmont** draws the femme lead in "Dangers of the Canadian Mounted," Republic's serial which starts this week...**Milton Krasner** will handle the cameras on "Up in Central Park" at Universal-International.

Foresee Exhibs Defraying More Of the Cost on Co-op Film Selling

First run exhibitors henceforth can look for an industry-wide demand by distributors that they carry more of the load in cooperative ad-exploitation campaigns. Although 20th-Fox prexy Spyros Skouras was the first to voice the demand publicly in his speech at the recent Theatre Owners of America meet, most of the majors have been gunning for such a move for several months, regarding it as another method of cutting costs.

Paramount remains as the only major company that plans to continue its present policy of a 50-50 split on all co-op advertising. Consensus among the other majors was voiced by Howard Dietz, Metro veepee over ad-publicity, who declared, "We don't get 50% rentals in all situations; why should we pay 50% of all cooperative advertising costs?" Dietz pointed out, however, that the entire situation is ambiguous as a mirage, since the percentage of co-op costs paid by various theatres varies with each theatre's basic budget.

Par, according to ad-pub chief Curtis Mitchell, cut out co-op campaigns in all but 114 cities about 18 months ago. Company will continue to split co-op ad costs on a 50-50 basis with theatres in those cities, all with over 100,000 population. Amount of co-op advertising, Mitchell said, depends on various factors, such as the star value in each film, what Par considers to be the boxoffice potential of a picture, and how far the theatre is willing to go in meeting Par's participation halfway.

As far as the small towns are

(Continued on page 18)

ALLIED'S REACTION TO SKOURAS AND HIS NT

Demands of 20th-Fox prexy Spyros Skouras that exhibitors henceforth will have to bear more of the distribution cost burden were met with a barrage of opposing reactions from both affiliated and non-affiliated theatre owners.

Alleged favoritism granted by Skouras to 20th's National Theatres, a wholly-owned subsidiary, constituted the chief target of the opposition guns. In answer to Skouras' plea for exhibs to carry a greater load of cooperative advertising expenditures, one affiliated circuit executive declared that "it might be a good idea for Skouras to set an example with his own National Theatres."

Skouras' demands for upped rentals were met with a typical independent exhib onslaught from Rocky Mountain Allied. Organization charged that Skouras, as a former exhibitor himself, "did not believe in percentages and he did not pay it." Emphasizing that the income of the majors is "still higher now than at any period during the war," the

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N.O. Burley Strips For Artistic Foreign Pix

New Orleans, Oct. 7.

The pendulum is going to make a complete swing here Nov. 4 when the old Star, home of burlesque for the past 15 years, switches to an art theatre flicker policy to become the first to play foreign pix regularly in New Orleans. The 1,550-seater has been acquired by Irwin Poche, vet theatre operator, who's now dickering with Universal's Prestige pictures outfit for a U. S. preem of a British film to lead off.

Poche is going to fete the switch of the Star from strippers by booking a symphonic orchestra for the first evening show. It'll give a full-time performance without benefit of celluloid. Each customer on opening night will be doled a nip of champaigne instead of dishes.

Greater Boston motion picture division of the Combined Jewish Appeal came within a few thousand dollars of hitting its $250,000 quota at its opening dinner in the Hub last week.

Miniature Reviews

"Where There's Life" (Par). Bob Hope at his funniest, which means solid business.

"This Time for Keeps" (Songs-Color) (M-G). Esther Williams, Melchior, Durante and Technicolor insure hearty b.o.

"Railroaded" (EL). Gangster meller with plenty of killings but no cast names; lower dualer.

"The Last Round-Up" (Col). Top-grade western, first of the new Gene Autrys from Columbia. Plenty to recommend it for the Autry market.

"The Wild Frontier" (Rep). Neat westerner for dual situations.

"The Spirit of West Point" (FC). Exploitable feature built around last season's Army gridiron greats, "Doc" Blanchard and Glenn Davis. Filled with actual news footage of season's top games.

"Blonde Savage" (E-L). Modest-budgeted jungle yarn for the dualers.

"White Stallion" (Astor). Westerner with Ken Maynard and Eddie Dean. Okay for supporting situations.

"Fame Is the Spur" (Gen.) (British). Excellent drama of a self-made politician, with U. S. appeal somewhat restricted.

"Farewell, My Beautiful Naples" (Italian). Overlong, average quality romance with music; little appeal byeond the Italian-speaking.

Where There's Life

Hollywood, Oct. 3.

Paramount release of Paul Jones production. Stars Bob Hope, Signe Hasso, William Bendix; features George Coulouris. Directed by Sidney Lanfield. Screenplay, Allen Boretz and Melville Shavelson; based on story by Shavelson; camera, Charles B. Lang, Jr.; special effects, Gordon Jennings; editor, Archie Marshek. Tradeshown Sept. 25, '47. Running time, **75 MINS.**

Michael Valentine	Bob Hope
Katrina Grimovitch	Signe Hasso
Victor O'Brien	William Bendix
Krivoc	George Coulouris
Hazel O'Brien	Vera Marshe
Paul Stertorius	George Zucco
Minister of War Grubitch	Dennis Hoey
Mr. Herbert Jones	John Alexander
Finance Minister Zavitch	Victor Varconi
Albert Miller	Joseph Vitale
Joe Snyder	Harry Von Zell

"Where There's Life" gives Bob Hope a tailor-made vehicle and adds up to nifty boxoffice. That old mythical kingdom fable has been brushed off and brightened up to furnish framework for a laugh-provoking melange of gags and situations. All involved make it register strongly. Production, direction and writing are smartly valued to display the Hope talents and he pops the maize handsomely.

Hope is seen as a happy New York disk jockey who doesn't know he's the heir-apparent to the kingdom of Barovia. The king is shot down by a bolshevik and a party is sent to America to bring back Hope. He doesn't take kindly to the idea as he's just about to marry Vera Marshe. He begins to change his mind, though, after being kidnapped and meeting Signe Hasso, the beautiful general in the party.

Plot is virtually one long chase as Hope and his kidnappers seek to avoid a group of murderous bolsheviks and at the same time dodge Miss Marshe's policemen brothers, headed by William Bendix, who want him for the proposed wedding. All the formula situations of the plot are milked dry for laughs in the swift scripting by Allen Boretz and Melville Shavelson. Dialog is punchy as tossed off by Hope and laughs often crowd laughs in unfoldment. Sidney Lanfield's direction is sure-handed in belting over the chuckles and keeping pace fast.

Miss Hasso brightens proceedings considerably as the fascinating general. Eye-appeal is strong and talent excellent, which makes the assignment count. Bendix rates laughs for work as the flat-foot brother of Miss Marshe, and George Colouris gets over as the principal heavy. Harry Von Zell is in briefly for chuckles as gag-playing announcer.

Production polish has been capably furnished by Paul Jones. Charles B. Lang used his camera expertly, and special photographic effects by Gordon Jennings aid laugh intent. Other credits measure up.

Brog.

This Time for Keeps

(COLOR-SONGS)

Metro release of Joe Pasternak production. Stars Esther Williams, Lauritz Melchior, Jimmy Durante. Directed by Richard Thorpe. Screenplay, Gladys Lehman; story, Erwin Gelsey, Lorraine Fielding; camera (Technicolor), Karl Freund; special effects, A. Arnold Gillespie; music, Georgie Stoll; editor, John Dunning; dances and water ballet, Stanley Donen. Tradeshown N. Y., Oct. 6, '47. Running time, **105 MINS.**

Nora	Esther Williams
Richard Herald	Lauritz Melchior
Ferdi Farro	Jimmy Durante
Dick Johnson	Johnnie Johnston
Xavier Cugat	Himself
Grandma	Dame May Whitty
Deborah	Sharon McManus
Gordon Coome	Dick Simmons
Frances	Mary Stuart
Peter	Ludwig Stossel
Merle	Dorothy Porter
Tommy Wonder	Himself
Mrs. Allenbury	Nella Walker
Norman	Holmes Herbert

"This Time for Keeps" is a money picture. Esther Williams, Lauritz Melchior and the yeoman Jimmy Durante, who struts himself to a new personal hit, virtually insure it on marquee values alone. Couple the splendiferous Technicolor production with the s.a. splash of the bathing beauts and it's ideal entertainment anywhere.

Johnnie Johnston is projected as the juvenile, his usual blonde coif wisely denatured so that the color gives him a better camera perspective, but actually he is eclipsed by Dick Simmons (cast as the disappointed juve) who does a standout job. Miss Williams, besides the aquatic and pulchritudinous display, comes off above par on her personal histrionics. She handles her lines (dialog) almost as well as her other lines (Jantzen).

Melchior gets off a few arias including a rather operatic version of a Cole Porter oldie, "You Are So Easy to Love." He is cast as Johnston's doting dad. Latter is an ex-GI who is more jive than long-hair in his vocal leanings and he displays them with a swing treatment of "Martha" after Melchior does it rousingly well as a legitimate aria.

Miss Williams is costarred with the comedic Durante in the Aqua-Caper show. Latter alternates between a mimic and a father confessor for the aquabelle whose grandmother (Dame May Whitty), an equestrian star on her own, generations back, watches over the brood. It's established that the pride of heritage that comes with an old theatrical family permits this grand dame of the circus to rule as arbiter of her favorite granddaughter's romantic, as well as professional, career.

The story is episodic as it flits from the Casa (Xavier) Cugat to the aquashow to the Mackinac Island (Wis.) locale where grandma is permanently domiciled. It thus becomes an on-location bally for the Mackinac resort, shifting from the tropical California locale to the Wisconsin winter-summer spot (both seasons are shown). In between, maestro Cugie batons his band with a tiny chihuahua pooch, in lieu of the baton. There are specialties by Tommy Wonder and others; Durante whams over a symphonic arrangement of "Inka Dinka" and a good comedy routine, "I Found the Lost Chord"; the marine ballet and other dance numbers are effective flashes as Stanley Donen staged them; "Piquita Amor" is interspliced as a promising theme, but the standard Porter number, "Easy to Love," snags the tune honors.

Joe Pasternak's production is ultra; director Richard Thorpe's pace good; and the swimming ensemble strictly orb-filling but done with restraint and consummate good taste.

Abel.

Railroaded

Eagle Lion release of Charles F. Riesner production. Features John Ireland, Sheila Ryan, Hugh Beaumont, Jane Randolph. Directed by Anthony Mann. Screenplay by John C. Higgins from original by Gertrude Walker; camera, Guy Roe; editor, Louis Sackin. Tradeshown N. Y., Oct. 2, '47. Running time, **72 MINS.**

Duke Martin	John Ireland
Rosa Rynn	Sheila Ryan
Mickey Ferguson	Hugh Beaumont
Clara Calhoun	Jane Randolph
Steve Ryan	Ed Kelly
Captain MacTaggart	Charles D. Brown
Chubb	Clancy Cooper
Marie	Peggy Converse
Mrs. Ryan	Hermine Sterler
Cowie	Keefe Brasselle
Ainsworth	Roy Gordon

This is an old-type blood-and-thunder gangster meller that's better than its no-name cast would indicate. A ruthless mobster's trigger-happy mood is reflected by many killings and robberies, with payoff gun battle in nightclub reminiscent of gangster shockers before the strict code era. Fact that there are no names to brighten the marquee will militate against film's draw but it will do okay as under-half of some dualers, and possibly other spots where the exhibitor is smart enough to circus his bally.

Story starts out like a familiar cops-and-robbery, then disintegrates into a plot wherein police detectives misinterpret circumstantial evidence, and it finally winds up with yarn centering on a cold-blooded gangster who uses his gun whenever anybody gets in his way.

Probably the most suspenseful moment is built around said mobster's deliberate gun-blasting of his sweetheart after he overhears her tipping off the coppers. Even skillful cutting does not make this a nice episode particularly since he had pushed her around all through the picture. The cold-blooded slaying of his boss soon afterwards steeps this production in plenty of gore.

Anthony Mann has directed, for the most part, with real acumen in developing maximum of suspense. Earlier passages where a truck-driver is unjustly accused by the gendarmes and put through a vivid third-degree seems a bit extraneous. John C. Higgins' screenplay is okay even if the Gertrude Walker original story proves not so original.

Outstanding in the cast is Hugh Beaumont, as the conscientious detective. He tends to underplay which makes his work all the more effective. John Ireland is sufficiently menacing as the gangster killer. Jane Randolph does excellent work as the gunmoll while Sheila Ryan, comely dark-haired gal, shows promise as the heroine.

Wear.

The Last Round-Up

(Songs)

Hollywood, Oct. 4.

Columbia release of a Gene Autry production, produced by Armand Schaefer. Stars Gene Autry; features Jean Heather, Ralph Morgan, Carol Thurston, Mark Daniels, Bobby Blake, Russ Vincent, The Texas Rangers. Directed by John English. Screenplay, Jack Townley and Earle Snell; story, Townley; camera, William Bradford; musical supervisor, Paul Mertz; editor, Aaron Stell. Previewed Oct. 2, '47. Running time, **76 MINS.**

Gene Autry	Himself
Carol	Jean Heather
Mason	Ralph Morgan
Lydia Henry	Carol Thurston
Matt Mason	Mark Daniels
Mike	Bobby Blake
Jeff Henry	Russ Vincent
Marvin	George "Shug" Fisher
Indian Chief	Trevor Bardette
Goss	Lee Bennett
Taylor	John Halloran
Jim	Sandy Sanders
Smith	Roy Gordon
Sam Luther	Silverheels Smith
Cora Luther	Frances Rey
Carter	Bob Cason

Gene Autry has teed off his new Columbia production slate with a top western entry. "The Last Round-Up" has everything a good, actionful western should have to make it click in the outdoor market. There's knowledgeable production, direction and writing to give the action plenty of substance. It's certain to please the many Autry fans and should attract some new ones.

Film bears evidence of higher than average oater budget. Because of that, extra sales efforts are called for to make sure the western market is completely covered, but picture is strong enough to back up any extra efforts taken.

"Round-Up" needs tighter editing in the beginning and on the finale for better pacing, but otherwise is practically minus faults. Although Jack Townley's solid script is laid in the modern west, there're Indians on the war path and other prairie action. It's all well premised, though, and the story holds water, a point not too common in westerns. Earle Snell collabed on script with Townley from latter's original.

John English's direction points up all of the plus factors, injecting little bits of business that add to overall merit. One instance is use of tune, "She'll Be Coming Around the Mountain," sung by Autry and classroom of Indian kids with gestures. Other Autry numbers are the title tune, "An Apple for the Teacher" by Johnny Burke and James Monaco; "You Can't See the Sun When You're Crying," by Allan Roberts and Doris Fisher, and "160 Acres" by David Kapp. All are nicely sold.

Plot deals with efforts of Autry to get the Indians to take new, fertile lands in exchange for barren acres through which an aqueduct is to be built. Between necessity of convincing the Indians, obtaining water rights from ranchers and blocking the villains' attempts to balk the deal, the hero has his hands full. Setup gives basis for a number of rough-and-tumble fistic displays, the Indian uprising promoted by the heavies, and general chases that make action swift.

Aiding Autry is a very competent cast, all registering strongly. Jean Heather, the heroine school teacher; Ralph Morgan and Mark Daniels, chief heavies; Bobby Blake, Carol Thurston and Russ Vincent, very believeable as educated Indians; George "Shug" Fisher, and others make for solid support.

Armand Schaefer, production head of the Autry company, selected film's backgrounds with care and exercised equal judgment on all phases. The action and outdoor backgrounds have been given wise attention by William Bradford's camera. Art direction, sets, Paul Mertz's musical supervision and other factors fit in perfectly.

Brog.

The Wild Frontier

Republic release of Gordon Kaye production. Stars Allan Lane. Directed by Philip Ford. Screenplay, Albert DeMond; camera, Alfred S. Keller; editor, Les Orlebeck. Tradeshown N. Y. Oct. 3, '47. Running time, **59 MINS.**

Allan "Rocky" Lane	Allan "Rocky" Lane
His Stallion	Black Jack
Charles "Saddles" Barton	Jack Holt
"Nugget" Clark	Eddy Waller
Marshal Frank Lane	Pierre Watkin
Jimmy Lane	John James
Lon Brand	Roy Barcroft
Patrick MacSween	Tom London
Steve Lawson	Sam Flint
A Gunman	Ted Mapes
Sam Wheeler	Budd Buster
Doc Hardy	Wheaton Chambers

"The Wild Frontier" is a fast actionful westerner that won't disappoint the customers for whom it's intended. Pic, marking the demise of Republic's Red Ryder series and the start of another mustang cycle with Allan Lane playing himself, is cut from a familiar formula but with exceptional neatness. Director Philip Ford has paced this one-hour feature at a breakneck speed with no time out for even a hint of romance. There's not a femme to be seen which is probably okay for the juve trade who don't like to mix mushin' with murderin'.

Production standards for this new series are fixed at a solid level. Backing up Lane is a good roster of players headed by Jack Holt and Eddy Waller. Camera work is first-rate, especially in fisticuff sequences where the punches look very realistic. Editing job is tight but smooth with overall dress making this film appealing fare for dualer situations.

Yarn revolves around the sheriff vs. outlaw theme with Lane getting the law-and-order job after his father is killed by some rustlers. Plenty of hard riding and gunplay takes place before Lane uncovers the town's leading citizen as being head of the robber gang. Climax is a bangup shooting fray ending in a stiff hand-to-hand fight between Lane and Holt, playing the heavy.

In lead, Lane registers nicely as a cowboy hero, showing an adequate thesping talent besides the usual square jaw. Holt makes a creditable villain, albeit it's strange to see this upstanding guardian of the law in so many previous pictures in part of a cattle thief. Rest of the cast play competently in their stock roles.

Herm.

The Spirit of West Point

Hollywood, Oct. 7.

Film Classics release of John W. Rogers-Harry Joe Brown production. Stars Felix "Doc" Blanchard, Glenn Davis; features Robert Shayne, Anne Nagel, Alan Hale, Jr. Directed by Ralph Murphy. Screenplay, Tom Reed; camera, Lester White; editor, Harvey Manger. Previewed Sept. 30, '47. Running time, **75 MINS.**

Felix "Doc" Blanchard	Himself
Glenn Davis	Himself
Ralph Davis	Glenn Davis
Col. Red Blaik	Robert Shayne
Mrs. Blaik	Anne Nagel
Oklahoma Cutler	Alan Hale, Jr.
Joe Wilson	George O'Hanlon
Mileaway McCarty	Michael Browne
Mrs. Davis	Margaret Wells
Mildred	Tanis Chandler
Mrs. Blanchard	Mary Newton
Mr. Blanchard	William Forrest
Cabot	Lee Bennett
Quarterback	Mickey McCardle
Ferriss	John Gallaudet
Young Doc Blanchard	Rudy Wissler

Bill Stern Harry Wismer Tom Harmon

Film Classics should garner fast return on "The Spirit of West Point" if releasing film during current football season. There's much actual footage of games that gave "Doc" Blanchard and Glenn Davis their reputation as the touchdown twins for Army, and presence of two pigskinners gives added exploitation material. Story is sketchy and film kudoes West Point and its traditions with plenty of flag-waving but authentic gridiron footage carries the ball satisfactorily.

Careers of football stars are picked up as they enter West Point and become members of the team in 1944. Their lives are sketchily and briefly dealt with, but there's enough to justify actual football footage, which, after all, is main contributor to the picture's salable values.

Quite a pitch is made on struggle of the two pigskinners to holdout against lucrative professional offers that flowed their way and how the Army was victorious in retaining its two new officers. Film was made while pair were on 60-day furlough between graduation and reporting for active duty as officers of the Army. Temptation is stressed through Mileaway McCarty departing West Point for better paying professional ball field.

Blanchard and Davis do an okay job of portraying themselves on the screen. Robert Shayne, as the coach, Col. Red Blaik, is excellent, as is Alan Hale, Jr., as Oklahoma Cutler. Anne Nagel, Mary Newton, Margaret Wells, Rudy Wissler and others are good under Ralph Murphy's direction in the John W. Rogers-Harry Joe Brown production.

New lensing and newsreel clips have been fitted together expertly by editor Harvey Manger. Other technical credits measure up.

Brog.

Blonde Savage

Eagle Lion release of Ensign (Lionel J. Toll) production. Stars Leif Erickson, Gale Sherwood; features Veda Ann Borg, Douglas Dumbrille, Frank Jenks. Directed by S. K. Seeley. Original screenplay, Gordon Bache; camera, William Sickner; editor, Paul Landres. Previewed N. Y., Oct. 1. Running time, **62 MINS.**

Steve Blake	Leif Erickson
Meelah	Gale Sherwood
Connie Harper	Veda Ann Borg
Mark Harper	Douglas Dumbrille
Hoppy Owens	Frank Jenks
Berger	Matt Willis
Tonga	Ernest Whitman
Mary Comstock	Cay Forester
Joe Comstock	John Dehner
Stone	Arthur Foster
George Bennett	Alex Fraser
Clarissa	Eve Whitney
Inspector	James Logan

Initial filmmaking venture of Ensign Productions is a modest-budgeter whose distributional market will be confined to lower dualers. "Blonde Savage," an unpretentious African jungle yarn, is just passable entertainment for the action fans. Overworked is the use of the flashback technique, but occasional employment of narrative to outline the plot presents a novel touch.

Picture has inherent exploitation values in the "blonde savage" angle. Mystery of why a flaxen-haired damsel is living with a tribe of African aborigines is eventually explained, but even when Meelah (Gale Sherwood) first appears in the reel there's little suspense generated as to how she got there.

First scene has Leif Erickson in a powwow with an attorney in an African coastal town pondering the fates of a gal and man who are held on murder raps. Then comes the flashback. Erickson and his pal, Frank Jenks, operators of a plane transport firm, are hired by diamond mine owner Douglas Dumbrille to make an aerial search for a native village. Forced down in the wilds they encounter Miss Sherwood, a femme big wheel among the savages. It develops she is the daughter of Dumbrille's murdered partner.

Acting is generally mediocre. Erickson physically is a stalwart enough hero but as the footage unreels he fails to inject conviction into his role. Jenks' comedy relief is strained while Miss Sherwood does as best she can in an implausible part. Dumbrille and Matt Willis register as heavies and Veda Ann Borg is so-so as Dumbrille's wife who loathes her life in the jungle.

Gordon Bache's screenplay is reminiscent of the Tarzan tales. S. K. Seeley's direction is fair. Producer Lionel J. Toll made liberal use of stock shots and film's mountings reflect his care in disbursing the budget.

White Stallion

(SONGS)

Astor release of Walt Mattox production. Features Eddie Dean, Ken Maynard, Rocky Cameron, Max Terhune. Directed by Robert Emmett. Screenplay, Frank Simpson; editor, Fred Bain; camera, Edward Kull; music, Frank Sanucci. At New Yorker theatre, N. Y., Oct. 1, '47. Running time, **54 MINS.**

Ken Maynard	Himself
Eddie Dean	Himself
Rocky Cameron	Himself
Max Terhune	Himself
U. S. Marshall Taylor	Glen Strange
Ann Martin	Ruth Roman
Pop Martin	Bob McKenzie
Jim Sorrell	Charles King
Tip	Bud Osborne
Red	Al Ferguson
Bronco	Dan White
Sleepy	Fred Gildart
Tex	Jerry Shields
Mr. Hodges	Hal Price
Sheriff	John Bridges

"White Stallion" is a routine western that's able to sustain itself in supporting situations. Picture is well-paced, has a certain marquee value with Ken Maynard and Eddie Dean, and there's a dab of comedy to heighten the interest.

Film makes some slight departure in that the cast toppers run through the film using their own names. Only obvious advantage in this procedure is the easy identification of the players. Otherwise there's the incongruity of having the rest of the cast fictionally labeled.

Maynard, Dean and Max Terhune work under Rocky Cameron in an effort to capture a group of bank-robbers. Heroics of this quartet ultimately break up the band and recover the loot.

Aside from chasing the baddies, Maynard, whose assignment has him posing as an entertainer with a medicine show, is afforded an opportunity to make with fancy roping and trick-shooting. Eddie Dean, ladles out his quota of songs and Max Terhune works a ventriloquist dummy for comedy effects. Further comedy is by Bob McKenzie as the medicine show operator, whose makeup and characterization is highly reminiscent of the late Walter Connolly. Ruth Roman is the minor love interest and villainy is by Charles King.

Robert Emmett's direction is fast and Frank Simpson's screenplay is good inasmuch as it uses a minimum of dialog.

Jose.

Fame Is the Spur

London, Sept. 24.

General Film Distributors' release of Two Cities-F. Del Giudice film. Stars Rosamund John, Michael Redgrave. Directed by Roy Boulting. Screenplay by Nigel Balchin from Howard Spring's novel. Editor, Richard Best; music by John Woodridge; camera, Gunther Grampf, Harry Waxman, Stanley Pavey. At Studio One, London, Sept. 23, '47. Running time, **116 MINS.**

Hamer Radshaw	Michael Redgrave
Ann	Rosamund John
Tom Hannaway	Bernard Miles
Arnold Ryerson	Hugh Burden
Mrs. Radshaw	Jean Shepheard
Grandpa	Guy Verney
Suddaby	Percy Walsh
Lady Lettice	Carla Lehmann
Old Buck	Seymour Hicks
Lord Liskeard	David Tomlinson
Aunt Lizzie	Marjorie Fielding
Magistrate	Milton Rosmer
Pendleton	Wylie Watson
Boy Hamer	Anthony Wager
Boy Ryerson	Brian Weske
Boy Hannaway	Gerald Fox
Dai	Charles Wood

Few writers can give poverty such an air of adventure as Howard Spring, and in the Boulting Bros. he found the right producer and director. It was not an easy matter to translate Spring's workmanlike saga of a self-made politician to the screen, but the Boultings have done this with praiseworthy conscientiousness.

In these days, when British audiences are politically minded, this story of a lad from the slums, who rises to cabinet rank, although he has qualities everyone will condemn, should have a wide appeal. It lacks humor, and now and again is pedestrian, yet Michael Redgrave's playing of the principal part—a blend of many labor politicians with a strong dash of Ramsay MacDonald—is powerful enough to hold attention all through.

For American audiences it may be a revelation of what British workmen have suffered since 1870. It may explain to them Labor's uncompromising attitude today to many Tory ideas. But as a general entertainment it will most likely find its way into the arty pix theatres. With the exception of the woman's suffrage

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'Thin Man'-Adler Tops Chi, $58,000; 'Fury' Solid 19G, 'Carnegie' Lofty 25G

Chicago, Oct. 7.

After a long siege of holdovers five new pictures opened in Chi this week. High dough-grabber is "Song of Thin Man" at Chicago with Larry Adler heading the vaude bill, for $58,000. "Singapore," coupled with "It's a Joke Son," at the Palace, is a slight $18,000. Roosevelt's "Desert Fury" looks solid $19,000.

The Grand has "Carnegie Hall" with a fancy $25,000 in prospect. "Lured" with Beatrice Kay and Joe E. Howard on stage is bringing the Oriental a crisp $45,000 on second week.

Most remarkable run is that of "Outlaw" at Rialto in its 15th week with a fair $9,500. This is its second in Loop, previously having played the Oriental eight weeks. "Kiss of Death" at the Garrick is still hefty at $18,000 for second frame. "Life With Father" is down to $19,000 in seventh stanza.

Estimates for This week

Apollo (B&K) (1,200; 95)—"Welcome Stranger" (Par) (10th wk). Medium $10,000. Last week, $12,000.

Chicago (B&K) (3,900; 95)—"Song Thin Man" (M-G) with Larry Adler and Fred and Elaine Barry topping stagebill. Sock $58,000. Last week, "Mother Wore Tights" (20th) with Virginia O'Brien heading stage (4th wk), staunch $40,000.

Garrick (B&K) (900; 95)—"Kiss of Death" (20th) (2d wk). Hefty $18,000. Last week, $20,000.

Grand (RKO) (1,500; 95)—"Carnegie Hall" (UA). Strong $25,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (5th wk), light $13,000.

Oriental (Essaness) (3,400; 95)—"Lured" (UA) (2d wk) with Beatrice Kay and Joe E. Howard topping stageshow. Crisp $45,000. Last week, $58,000.

Palace (RKO) (2,500; 95)—"Singapore" (U) and "It's a Joke Son" (EL). Moderate $19,000. Last week, "Something in Wind," (U), $18,000.

Rialto (Indie) (1,700; 95)—"Outlaw" (UA) (15th wk). Fair $9,500. Last week, $10,000.

Roosevelt (B&K) (1,500; 95)—"Desert Fury" (Par). Neat $19,000. Last week, "Cry Wolf" (WB) (4th wk), $15,000.

State-Lake (B&K) 2,700; $1.25)—"Life With Father" (WB) (7th wk). Down to $19,000. Last week, nice $20,000.

United Artists (B&K) (1,700; 95)—"Unfinished Dance" (M-G) (2d wk). Okay $18,000. Last week, $21,000.

Woods (Essaness) (1,073; 95)—"Walter Mitty" (RKO) (10th wk). Tidy $17,000. Last week, $19,500.

World (Indie) (587; 75)—"Children of Paradise" (Indie). Robust $4,000. Last week, "Happy Breed" (U) (6th wk), big $3,000.

'SLAVE' BRIGHT 20G IN 2 DENVER SPOTS

Denver, Oct. 7.

"Slave Girl," day-date at Denver and Webber, is doing best money this session. "Unfinished Dance" is rated mild at the Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Dark Passage" (WB) and "Adventures of Don Coyote" (UA), after week at Denver, Esquire. Good $4,000. Last week, "Mother Wore Tights" (20th) and "Blackmail" (Rep), fine $5,000.

Denham (Cockrill) 1,750; 35-70)—"Variety Girl" (Par) (2d wk). Nice $12,000, and holds again. Last week, smash $23,000.

Denver (Fox) (2,525; 35-74)—"Slave Girl" (U) and "Philo Vance Returns" (EL), day-date with Webber. Fancy $17,000. Last week, "Dark Passage" (WB) and "Adventures Don Coyote" (UA), also Esquire, big $18,000.

Esquire (Fox) (742; 35-74)—"Deep Valley" (WB) and "Joe Palooka Knockout" (Mono), day-date with Paramount. Good $2,500. Last week, "Dark Passage" (WB) and "Adventures Don Coyote" (UA), same.

Orpheum (RKO) (2,600; 35-74)—"Unfinished Dance" (M-G) and "Pacific Adventure" (Col). Mild $12,500 Last week, "Gone With Wind" (M-G) (reissue) (2d wk), fair $11,000.

Paramount (Fox) (2,200; 35-74)—"Deep Valley" (WB) and "Joe Palooka Knockout" (Mono), also esquire. Okay $11,000. Last week, "That's My Man" (Rep) and "Northwest Outpost" (Rep) $9,000.

Rialto (Fox) (878; 35-74)—"Mother Wore Tights" (20th) and "Blackmail" (Rep), after two weeks at Paramount, Esquire and week at Aladdin. Good $2,500. Last week, "Singapore" (U) and "When A Girl's Beautiful" (Col) (m.o.), $2,000.

Tabor (Fox) (1,967; 35-74)—"New Orleans" (UA) and "Hat Box Mystery" (SG). Moderate $8,000. Last week, "City Without Men" (Col) and "Prison Without Bars" (UA), $9,000.

Webber (Fox) (750; 35-74)—"Slave Girl" (U) and "Philo Vance Returns" (EL), also Denver. Neat $3,000. Last week, "That's My Man" (Rep) and "Northwest Outpost" (Rep), $2,000.

Broadway Grosses

Estimated Total Gross

This Week $724,000

(*Based on 21 theatres*)

Last Year $662,000

(*Based on 18 theatres*)

'Harvest' Strong 16G Leads Cincy

Cincinnati, Oct. 7.

Biz in downtown sector is only so-so this round because of scarcity of new bills, slicing of matinee biz by World Series and recurrence of warm weather in the first half. "Wild Harvest" is topping the town in rosy style, being smartly ahead of the other new entrant, "Kiss of Death."

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Kiss of Death" (20th). Fairish $13,000. Last week, "Other Love" (UA), $12,000.

Capitol (RKO) (2,000; 50-75)—"Welcome Stranger" (Par) (m.o.) (2d wk). Nifty $7,500 in 5 days. Last week, great $12,500.

Grand (RKO) (1,400; 50-75)—"Each Dawn I Die" (WB) and "Bad Men of Missouri" (WB) (reissues). Swell $11,000. Last week, "Adventuress" (EL), mild $6,000.

Keith's (C1) (1,542; 50-75)—"Something in Wind" (U) (2d wk). Moderate $5,000 after $7,000 teeoff.

Lyric (RKO) (1,400; 50-75)—"Wyoming" (Rep) and "Hit Parade of 1947" (Rep). Thin $4,000. Last week, "Mark of Zorro" (20th) and "Drums Along Mohawk" (20th) (reissues), sturdy $7,500.

Palace (RKO) (2,600; 50-75)—"Wild Harvest" (Par). Strong $16,000. Last week, "Crossfire" (RKO), about same.

Shubert (RKO) (2,100; 50-75)—"Crossfire" (RKO) (m.o.). Okay $6,000. Last week, "Mother Wore Tights" (20th) (m.o.) (2d wk), good $6,500.

'Wyoming'-Haley-Moore Neat 28G, Hub; 'Harvest' Fat 23G, 'Crossfire' 32G

Boston, Oct. 7.

"Crossfire" in its first week at the Memorial shapes well ahead of town this week with "Welcome Stranger" in second still great at the Met. "Wild Harvest" day-date at the Paramount and Fenway looks sturdy.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Wyoming" (Rep) plus Jack Haley, Constance Moore, others on stage. Sock vaude layout but biz looks merely good $28,000. Last week, "Stepchild" (EL) with Cab Calloway orch, others, on stage, $26,000.

Esquire (M-P) (700; 75-$1.25)—"Life With Father" (WB) (6th wk). Nice $3,500 after $4,000 last.

Exeter (Indie) (1,000; 45-65)—"Captive Heart" (U) and "Cynthia" (M-G) (2d wk). Fine $3,500 after $6,000 in first.

Fenway (M-P) (1,373; 40-80)—"Wild Harvest" (Par) and "Killer Dill" (SG). First-run here with okay $6,500. Last week, "Mother Wore Tights" (20th) and "Trespasser" (Rep), $5,900.

Memorial (RKO) (2,985; 40-80)—"Crossfire" (RKO) plus "Knockout" (Indie). Begins second week today after snagging great $32,000 in first.

Metropolitan (M-P) (4,367; 40-80)—"Welcome Stranger" (Par) (2d wk). Still great at $28,000 after smash $36,000 for first.

Modern (M-P) (890; 75-$1.25)—"Life With Father" (WB) (6th wk). Okay $6,000 after $7,000 in fifth.

Old South (Siritzky) (700; 45-65)—"Pique Dame" (Indie) and "Pageant Russia" (Indie). Trim $3,500 on this. Last week, subsequent-run.

Orpheum (Loew) (3,030; 40-80)—"Desire Me" (M-G). Opened big on Sat. (6). Last week, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G). Neat $25,000 in 9 days.

Paramount (M-P) (1,700; 40-80)—"Wild Harvest" (Par) and "Killer Dill" (SG). First-run bill looks fancy $16,500. Last week, "Mother Wore Tights" (20th) and "Trespasser" (Rep), $16,000.

State (Loew) (3,500; 40-80)—"Desire Me" (M-G). Opened Sat. (4) in big manner. Last week, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G), fine $12,000 in 9 days.

Translux (Translux) (900; 30-74)—"Scarface" (WB) and "Hell's Angels" (UA) (reissues). Oldies getting a good play at $5,500. Last week, "Dark Journey" (WB) (reissue) and "Gas House Kids Hollywood" (EL), $4,000.

'Desire' Torrid $12,000, Indpls.; 'Kiss' Mild 9G

Indianapolis, Oct. 7.

World Series interest put a dent in film business here this week, but "Welcome Stranger" held up fine in its second stanza at the Indiana. Its take will equal or pass that of "Desire Me," at Loew's, strongest of new entries. "Kiss of Death" is fair at Circle.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"Kiss of Death" (20th) and "Trespasser" (Rep). Fair $9,000. Last week, "Long Night" (RKO) and "Seven Keys Baldpate" (RKO), $10,000.

Indiana (G-D) (3,300; 40-60)—"Welcome Stranger" (Par) (2d wk). Dandy $12,000 after big $18,500 in first stanza.

Keith's (G-D) (1,300; 40-60)—"Marked Woman" (WB) and "Dust My Destiny" (WB) (reissues). Trim $7,000. Last week, "Life With Father" (WB) (m.o.), about $7,000 in 6 days at 90c.-$1.25 scale.

Loew's (Loew's) (2,450; 40-60)—"Desire Me" (M-G). Fancy $12,000. Last week, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G), $10,000.

Lyric (G-D) (1,600; 40-60)—"New Orleans" (UA) and "Fun on Week-End" (UA). Mild $6,000. Last week, "Mother Wore Tights" (20th) (m.o.), dandy $6,000.

Series Slaps Det., 'Kiss' Modest 28G

Detroit, Oct. 7.

"Kiss of Death" at the Fox looks to get top coin this week as business sags at all houses. "Other Love" also is lusty at Palms-State. Among the holdovers, "Dark Passage," at the Michigan, and "Wild Harvest," at the Broadway-Capitol, looks strongest. Exhibitors blamed part of slump on the World Series.

Estimates for This Week

Downtown (Balaban) (2,683; 70-95)—"Black Gold" (Mono) and "Kilroy Was Here" (Mono). Minor $10,000. Last week, "Scared to Death" (Rep) and "Murder in Reverse" (20th), about same.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Wild Harvest" (Par) and "Jungle Flight" (Par) (2d wk). Tall $15,000. Last week, sock $24,000.

Adams (Balaban) (1,740; 70-95)—"Bachelor Bobby-Soxer" (RKO) (4th wk). Off to $9,000. Last week, $10,000.

Cinema (Marten) (250; 60-90)—"Well-Digger's Daughter" (Indie) (3d wk). Good $2,000. Last week, strong $2,500.

Madison (UD) (1866; 50-60)—"Repeat Performance" (EL) and "Dishonored Lady" (UA). Average $2,100 in 3 days. Last week, "Unfaithful" (WB) and "Vigilantes Return" (Rep), $2,400 in 3 days.

Michigan (UD) (4,039; 70-95)—"Dark Passage" (WB) and "Keeper of Bees" (Col) (2d wk). Stout $18,000. Last week, big $28,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Kiss of Death" (20th). Modest $28,000. Last week, "Slave Girl" (U) and "Bulldog Drummond at Bay" (Col), $24,000.

Palms-State (UD) (2,976 70-95)—"Other Love" (UA) and "Adventures Don Coyote" (UA). Lusty $17,000. Last week, "Unfinished Dance" (M-G) (2d wk), tall $15,000.

United Artists (UD) (1,951; $1-$1.25)—"Life With Father" (WB) (4th wk). Attractive $14,000. Last week, strong $19,000.

New Pix Boost St. Loo; 'Desire' Nice 22G, 'Kiss' 18G, 'Beach' Fancy 17G

St. Louis, Oct. 7.

With a wealth of fresh screen product on tap at firstruns, "Desire Me" and "Kiss of Death" are standout. "Woman on Beach" also is big. Annual Veiled Prophet parade, patterned after the New Orleans Mardi Gras last night lured thousands downtown, leaving the nabes virtually empty.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Welcome Stranger" (Par) (2d wk). Nice $14,000 after robust $19,000 first stanza.

Art (S'Renco) (115; 85)—"They Were Sisters" (U) (2d wk). Build-

(Continued on page 16)

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax

Series Nips B'way But 'West Point' Big 24½G; 'Unsuspected'-Blue Barron In Black, 60G; 'Foxes'-Berle 117G, 2d

First nickel World's Series in six years is clipping all Broadway first-runs this session since they had to compete against avid interest in the ball games for seven straight days starting on Tuesday (30). Only a brisk upbeat Saturday and Sunday, especially Saturday (4) night, will hold grosses as high as they are currently. N. Y. deluxers again benefited from influx of visitors from nearby football games over the weekend.

Matinees were particularly off naturally, with thousands tuned in on their radios and television sets to hear the results of the Yankees-Dodgers struggle. They are watching results of holdover bills this week to check carefully on this angle and also how badly radio cut in as a result of the all N. Y. series.

Only four new pictures teed off during the past seven days. Biggest money is going to "The Unsuspected" with stageshow headed by Blue Barron band, Joey Adams, Tony Canzoneri at the Strand. Combo looks to hit very good $60,000, with fairly nice crix appraisal from many reviewers. Having to start on Friday (3), fourth day of series, undoubtedly cut deeply into business afternoons of opening days.

Outstanding showing is being made by "Spirit of West Point," new football opus starring Davis and Blanchard, Army's touchdown twins. Helped by strong weekend while grid enthusiasts were in town, this new picture is giving the Victoria a great $24,500 or better, big for this small-seater and especially fine in view of series' competition. Elaborate, colorful house front is letting the street know that the two former West Point football stars are in this opus.

"Blonde Savage," big exploitation film, is giving the bandbox Rialto its best week in some time, with strong $8,500 or better likely. Picture holds. Other opening is "Magic Town," which started out nicely yesterday (Tues.) at the Palace, after three fairly good weeks with "Long Night."

Not a single house with holdovers escaped the baseball series competition, all dropping sharply from initial week's business. "Foxes of Harrow," with Milton Berle and his revue onstage, at the Roxy fell from sock $140,000 to $117,000 in second session ended last (Tues.) night. "Desire Me" with Gene Krupa band heading stagebill, at the Capitol dipped from $72,000 to $64,000 or less in current round.

Paramount, with "Desert Fury" plus Desi Arnaz band and Marion Hutton topping stage layout, also is down to $70,000 this stanza from good $81,000 opener. "Down to Earth," in fourth week at Music Hall, is way off at $104,000 or near after $116,000 for third.

"Fun, Fancy Free" dipped from sock $35,000 opening frame to near $28,000 this week at the Globe. Most other houses suffered in like manner.

"Ride the Pink Horse" opens today (Wed.) at the Winter Garden after three okay weeks with "Singapore." "Nightmare Alley" comes into the Mayfair tomorrow (Thurs.) after six strong weeks with "Kiss of Death."

"Unconquered" tees off next Friday (10) at the Rivoli after 11 big weeks with "Crossfire." Latter is going a couple of days beyond the 11th week. "Hungry Hill" goes into the Park Avenue on the same day.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80)—"Walter Mitty" (RKO) (8th wk). Still going along at a nice clip, but hurt by series; okay $31,000 looms after $36,000 for seventh. Stays on indef.

Broadway (UA) (1,895; 70-$1.50)—"Outlaw" (UA) (4th wk). Continues in big money at $39,000 or better this stanza after $46,000 for third. Continues.

Capitol (Loew's) (4,820; 70-$1.50)—"Desire Me" (M-G) plus Gene Krupa orch, Rose Marie, Buddy Hughes, Cardini heading stageshow (2d wk). Down to okay $64,000 or under after nice $72,000 in first week. Goes a third round.

Criterion (Loew's) (1,700; 60-$1.25)—"Gone With Wind" (M-G) (reissue) (6th wk). Slid off to $26,000 or near this frame after $30,000 in 5th, both fine profit. "Green Dolphin Street" (M-G) opens here on Oct. 15.

Globe (Brandt) (1,500; 70-$1.20)—"Fun, Fancy Free" (RKO) (2d wk). Latest Disney opus holding up stoutly with $28,000 likely this session after socko $35,000 opener. Stays on.

Gotham (Brandt) (900; 70-$1.40)—"Each Dawn I Die" (WB) and "Bad Men of Missouri" (WB) (reissues) (3d wk). Getting around $8,700 in blowoff; second was sturdy $10,500. Holds a fourth.

Little Carnegie (Indie) (460; 95-$1.20)—"Tawny Pipit" (U) (5th wk). Staying up in profit zone with ease, going to $5,500 or better this stanza after $6,500 for fourth. Holds again.

Mayfair (Brandt) (1,736; 70-$1.50)—"Kiss of Death" (20th) (6th-final wk). Goes one day beyond sixth week, getting $15,000 in final eight days after $17,500 for fifth. "Nightmare Alley" (20th) opens here tomorrow (Thurs.).

Palace (RKO) (1,700; 60-$1.20)—"Magic Town" (RKO). Opened here yesterday (Tues.) in strong fashion. Last week, "Long Night" (RKO) (3d wk), finished at $14,000, oke; second good $18,500.

Paramount (Par) (3,664; 55-$1.50)—"Desert Fury" (Par) and Desi Arnaz orch, Marion Hutton topping stagebill (3d-final wk). Second frame ended last (Tues.) night okay $70,000 after good $81,000 opener. Making the third week the final one here. "Variety Girl" (Par) slated to come in next.

Park Avenue (U) (583; $1.20-$2.40)—"Frieda" (U) (8th-final wk). Off at $5,200 in final 8 days after $6,000 for 7th week. "Hungry Hill" (U) opens Friday (10).

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Down to Earth" (Col) and stageshow (4th-final wk). Winding up at a fairly modest $104,000 after oke $116,000 in third stanza. "Song of Love" (M-G) opens here tomorrow (Thurs.).

Rialto (Mayer) (594; 35-85)—"Blonde Savage" (EL). In week ending tomorrow (Thurs.) this big exploitation film is hitting strong $8,500 or better, big. This is best here in many weeks. Holds, naturally. In ahead, "Tracy Meets Gruesome" (RKO), $6,500.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Crossfire" (RKO) (12th-final week). For 11th week ended last (Tues.) night, this dipped to $18,000 as against $23,000 for 10th round. Going a couple of days beyond the 11th week, with "Unconquered" (Par) teeing off here on Friday (10).

Roxy (20th) (5,886; 80-$1.50)—"Foxes of Harrow" (20th) plus Milton Berle and his revue heading stage layout (3d wk). Off sharply from opening week with big $117,000 likely in second week ended last (Tues.) night, competition of series games especially hurting matinees; initial frame was great $140,000. Stays four weeks in all with "Forever Amber" (20th) opening on Oct. 22.

State (Loew's) (3,450; 43-$1.10)—"Perils of Pauline" (Par) (2d run) with Myron Cohen, Beverly Tyler, Hal Le Roy heading vaude. Fancy $29,000. Last week, "Other Love" (UA) (2d run) with Lew Parker, 3 Flames heading vaude, $25,000.

Strand (WB) (2,756; 75-$1.50)—"Unsuspected" (WB) plus Blue Barron orch, Joey Adams, Tony Canzoneri topping stageshow. First week ending tomorrow (Thurs.) shapes for very good $60,000, and naturally is holding. Crix appraisal for film fairly good. Last week, fourth of "Dark Passage" (WB), Victor Lombardo orch, was $41,000 very fine for final stanza.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (8th wk). This Britisher holding on remarkably well after big opening weeks. Seventh session ended last Monday (6) night hit $9,500 after $10,500 for sixth. Continues on.

Victoria (City Inv.) (720; 70-$1.20)—"Spirit of West Point" (FC). First-run football opus about the Army's gridiron twins and starring them (Davis and Blanchard), going to great $24,500 unusually big for this small-seater. Stays on. In ahead, sixth week of "Lured" (UA) rounded out very fine engagement at $8,500.

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (8th wk). Still going on all six in this extended playdate with stout $30,000 after rugged $33,000 for seventh.

Winter Garden (UA) (1,312; 60-$1.20)—"Ride Pink Horse" (U). Opens here today (Wed.) after three okay weeks for "Singapore" (U). Final frame for latter was okay $16,000 in 8 days following nice $17,500 for second albeit below hopes.

'Brute' Wow $14,000 In Port.; 'Beach' 10G

Portland, Ore., Oct. 7.

"Brute Force" is packing the Broadway this week, being standout of firstruns. "Gone With Wind" at United Artists is still solid on second week. Other films shape as good to light.

Estimates for This Week

Broadway (Parker) (1,832; [illegible])—"Brute Force" (U) and "Springtime Sierras" (Rep). Sock $14,000. Last week, "Wyoming" (Rep) and "That's My Gal" (Rep), mild $8,000.

Guild (Parker) (427; 65-$1.00)—"Magic Bow" (U). Excellent $3,500.

(Continued on page 16)

273 People Wrote This Ad!

273 out of 273 comment-cards received at 4 previews hailed Paramount's new "steam-heated" romance with one or more of the rave adjectives that make up this amazing composite quote:

"Golden Earrings" is "different" (said 31)... "very good" (said 115)... "excellent" (said 82)... "fine" (said 45)!

RAY MILLAND
MARLENE DIETRICH in

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A MITCHELL **LEISEN** PRODUCTION

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Murvyn Vye · Bruce Lester · Reinhold Schunzel
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Screen Play by Abraham Polonsky, Frank Butler and Helen Deutsch
From the novel by Yolanda Foldes

Word-of-mouth like that means you've got another audience-pleaser like "Dear Ruth" for...

PARAMOUNT'S Paramount Season!

'Unconquered' Huge 45G, Pitt Preem; 'Foxes' Great 18G, 'Passage' OK 19G

Pittsburgh, Oct. 7.

Terrific weekend, with all the festivities attending world preem of "Unconquered" sandwiched with Pitt-Notre Dame football game, put nearly every spot on gravy train, and biz generally is shooting far above normal. Cecil B DeMille picture, at advanced prices, got away to a blazing start at Penn and should be a record-breaker if trade holds up. "Foxes of Harrow" at Harris and "Dark Passage" are running neck-and-neck for second place. "Bachleor and Bobby Soxer" is hanging on well at Warner and will likely stick a third week.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Something in Wind" (U). They aren't buying Deanna Durbin here any more. Will be lucky to get $6,500, but stays an extra three days because house wants more time for launching "Walter Mitty" (RKO) on Saturday (11). Last week, "Kiss of Dealth" (20th) (2d wk), less than $6,000.

Harris (Harris) (2,200; 40-70)—"Foxes of Harrow" (20th). Got off to honeyed start and some overflow from nearby Penn. Should get close to $18,000, great and cinch holdover. Last week, "Lured" (UA), $10,500.

Penn (Loew's-UA) (3,300; 75-$1.20)—"Unconquered" (Par). Terrific bally paying off on this. Town's been pelted on all sides by movieland glamour and pressure. Cecil B. DeMille picture got nearly $10,000 on opening day Saturday (4) following invitation preem the night before. Looks to hit better than $45,000, terrific. Last week, "Wild Harvest" (Par), fine $16,500 in 8 days.

Ritz (Loew's) (800; 40-70)—"Wild Harvest" (Par) (m.o.). Okay $3,000. Last week, "Gone With Wind" (M-G) (reissue) (m.o.), ditto after a fortnight at Penn.

Senator (Harris) (1,750; 40-70)—"Fun on Weekend" (UA) and "Stork Bites Man" (UA). Looks like just another also-ran at $2,500. Last week, "Mother Wore Tights" (20th) (m.o.), strong $5,000 for third week downtown.

Stanley (WB) (3,800; 40-70)—"Dark Passage" (WB). Oke $19,000 or near. Last week, second of "Welcome Stranger" (Par) down to $12,000.

Warner (WB) (2,000; 40-70)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Standing up well despite rush of new pix and will do nearly $12,500. That's enough to get it another week. Last week, big $18,000.

'Passage' Fast 14G In Seattle; 'Lured' Hot 8G

Seattle, Oct. 7.

"Dark Passage" and "Lured" shape up as best newcomers this week. Real news, however, is the terrific showing being made by "Welcome Stranger" in its second session at the Liberty. It's only a step away from initial week's sockeroo pace.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Slave Girl" (U) and "Time Mind" ((U). Good $5,000. Last week, "Marked Woman" (WB) and "Dust My Destiny" (WB) (reissues) (2d wk). $3,800.

Fifth Avenue (H-E) (2,349; 45-80)—"Great Expectations" (U). Sad $7,000. Last week, "Song Thin Man" (M-G) and "Yankee Fakir" (Rep), $8,800.

Liberty (J & VH) (1,650; 45-80)—"Welcome Stranger" (Par) (2d wk). Terrific $16,000, and setting daily records. Looks like new high for second week. Last week, colossal $18,000.

Music Box (H-E) (850; 45-80)—"Long Night" (RKO) and "Mahoney" (Mono) (m.o.). Thin $1,200 in 3 days, and pulled for "Shanghai Gesture" (Indie) and "Dakota" (Rep) (reissues) which did $4,000. Last week, "Fifth Avenue" (Mono) and "Thunderbolt" (Mono) (2d wk), $4,700.

Music Hall (H-E) (2,200; 45-80)—"Deep Valley" (WB) and "Second Chance" (20th). Good $8,000. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), $7,200.

Orpheum (H-E) (2,600; 45-80)—"Dark Passage" (WB). Big $14,000. Last week, "Long Night" (RKO) and "Mahoney" (Mono), $9,300.

Palomar (Sterling) (1,350; 45-80)—"Lured" (UA). Hitting great $8,000. Last week, "That's My Man" (Rep) and "Spoilers of North" (Rep), $3,500 in 6 days.

Paramount (H-E) (3,039; 45-80)—"Something in Wind" (U) and "Bulldog Drummond Strikes Back" (Col). Thin $6,000 in 6 days. Last week, "Slave Girl" (U) and "Time Out Mind" (U), big $11,400.

Roosevelt (Sterling) (850; 45-80)—"Magnificent Obsession" (U) and "100 Men and Girl" (U) (reissues). Good $4,500. Last week, "Fun Weekend" (UA) and "Kilroy Was Here" (Mono), $3,200.

Key City Grosses

Estimated Total Gross
This Week $2,989,000
(Based on 22 cities, 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,989,000
(Based on 22 cities, 193 theatres)

'Foxes' Wham 32G Best Philly Bet

Philadelphia, Oct. 7.

"Foxes of Harrow" is getting best play here this session with heavy weekend biz pointing to sock total. "Song of Thin Man" looks oke while opening of "Her Husband's Affairs" getting so-so attention. "Gone With the Wind" shapes fine.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Crossfire" (RKO) (6th wk). Mild $10,000. Last week, neat $12,500.

Arcadia (Sablosky) (700; 50-94)—"Welcome Stranger" (Par) (2d run) (2d wk). Nice $6,000. Last week, big $7,000.

Boyd (WB) (2,350; 50-94)—"Her Husband's Affairs" (Col). Fair $21,000. Last week, "Life With Father" (WB), good $15,500 for sixth week.

Earle (WB) (2,760; 50-94)—"Dark Passage" (WB) (3d wk). Mild $15,500. Last week, fairish $18,500.

Fox (20th) (2,250; 50-94)—"Foxes of Harrow" (20th). Sock $32,000. Last week, "Kiss of Death" (20th), $14,000 for third sesh.

Goldman (Goldman) (1,300; 50-94)—"Variety Girl" (Par) (4th wk). Still holding up with $17,000. Last week, fine $20,000.

Karlton (Goldman) (1,000; 50-94)—"Song Thin Man" (M-G). Teeing off nicely at $17,000. Last week, "Desert Fury" (Par), $7,000 fifth session.

Keith's (Goldman) (1,300; 50-94)—"Bachelor and Bobby Soxer" (RKO) (2d run). Showing effect of milk-run at Stanley with modest $7,000. Last week, "Deep Valley" (WB), $4,000 for second run.

Mastbaum (WB) (4,360; 50-94)—"Down To Earth" (Col) (3d wk). Modest $16,000. Last week, $22,000.

Pix (Cummins) (500; 50-94)—"Gone With Wind" (M-G) (reissue). Looks like fine $12,000. Last week, "Abie's Irish Rose" (UA), pale $5,000 holdover.

Stanley (WB) (2,950; 50-94)—"Wild Harvest" (Par) (2d wk). Fairish $19,000. Last week, fine $23,500.

Stanton (WB) (1,475; 50-94)—"Bad Men Missouri" (WB) and "Each Dawn I Die" (WB) (reissues). Getting great play at $18,000. Last week, "Red Stallion" (EL), oke $11,000.

WB's Lower Scale Boosts 'Passage' Rugged $20,000, D.C.; 'Merton'-Vaude 24G

Washington, Oct. 7.

Despite plenty of new material along the main stem, town's biz is on the dull side this stanza. "Dark Passage," at Warner, ushering in a new lower scale policy at company's showcase, looks substantial. "Desire Me," at Loew's Palace, is close runner-up for this session's leader. "Monsieur Verdoux," in second week at the Pix, small midtowners is still going strong. "Merton of Movies," new Red Skelton film, is okay at the Capitol with vaude.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Merton of Movies" (M-G) plus vaude. Satisfactory $24,000. Last week, "Unfinished Dance" (M-G) with vaude, $26,000.

Columbia (Loew's) (1,263; 44-70)—"Vigilantes Return" (Mono) (1st run). Slim $6,000. Last week, "Mother Wore Tights" (20th) (2d run), oke $7,000.

Keith's (RKO) (1,838; 44-80)—"Singapore" (U) (2d wk). Good $11,000 after big $16,000 opener.

Metropolitan (WB) (1,153; 44-70)—"Red Stallion" (EL). Disappointing $7,500. Last week, "Bad Men of Missouri" (WB) (reissue), husky $12,000.

Palace (Loew's) (2,370; 44-74)—"Desire Me" (M-G). Good $20,000. Last week, "Desert Fury" (Par) (2d wk), slow $12,000.

Pix (Lewis) (500; 44-74)—"Monsieur Verdoux" (UA) (2d wk). Hot $7,500. Last week, sock $9,500. Holds again.

Warner (WB) (2,154; 44-74)—"Dark Passage" (WB). First week of lowered admission policy boosting this to trim $20,000. Last week, "Life With Father" (3d wk), at $1.25 top, big $18,000.

'Affairs' Stout $13,000, Balto; 'Desire' Oke 15G

Baltimore, Oct. 7.

Business is holding fairly steady here, with some all right action reported for newcomers in rather fulsome h.o. list. "Desire Me" is okay at Loew's Century while "Her Husband's Affairs," at Town, is doing better with strong session. "Foxes of Harrow" shapes up nicely on second week at the New.

Estimates for This Week

Century (Loew's UA) (3,000; 20-60)—"Desire Me" (M-G). Okay $15,000. Last week, "Carnegie Hall" (UA), $13,800.

Hippodrome (Rappaport) (2,240; 20-70)—"Long Night" (RKO) plus vaude. Pleasing $15,500. Last week, "When Girl's Beautiful" (Col) plus Three Stooges, Mel Torme and Bonnie Baker on stage, fancy $20,200.

Keith's (Schanberger) (2,460; 20-60)—"To Each His Own" (Par) and "Lost Weekend" (Par) (reissues). Starts today (Tues.) as an innovation in this town of lone features. Last week, "Slave Girl" (U), mild $11,700. In ahead, "Desert Fury" (Par) (2d wk), $9,500.

Mayfair (Hicks) (980; 25-55)—"Driftwood" (Rep). Modest $6,000. Last week, "Born to Kill" (RKO), $6,300.

New (Mechanic) (1,800; 20-60)—"Foxes of Harrow" (20th) (2d wk). Maintaining good pace at solid $11,000 after great $15,400 opener, albeit a bit below hopes.

Stanley (WB) (3,280; 50-$1.25)—"Life With Father" (WB) (2d wk). Tapering off rather sharply at $15,000 after upped scale helped toward a sock $34,400 opening round.

Town (Rappaport) (1,600; 35-65)—"Her Husband's Affairs" (Col). Strong $13,000. Last week, third of "Crossfire" (RKO), $9,700.

'Desire' Lush 17G, K.C.; 'Kiss' Hot 15G

Kansas City, Oct. 7.

Biz at the firstruns here this stanza is about average. Sudden return of warm weather is crimping biz to some extent. "Desire Me," at Midland, is pacing city. "Life With Father," at Orpheum, holds for a second round after sturdy opening frame. "Kiss of Death" shapes stout at three day-date Fox-Midwest spots. "Deep Valley" looks mild at Paramount.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Singapore" (U) (m.o.) and "Yankee Fakir" (Rep). Okay $4,000. Last week, "Moss Rose" (20th) and "Crimson Key" (20th), $6,000, and a bit over hopes.

Kimo (Dickinson) (550; 65)—"Barber Seville" (Indie). Sharp $1,800. Last week, "Children of Paradise" (Indie) (2d wk), so-so $1,400.

Midland (Loew's) (3,500; 45-65)—"Desire Me" (M-G). Big $17,000. Last week, "Down to Earth" (Col) and "Son of Rusty" (Col), $14,000.

Orpheum (RKO) (1,900; $1.25)—"Life With Father" (WB) (2d wk). Steady $11,500 after sturdy $14,500 initial stanza.

Paramount (Par) (1,900; 45-65)—"Deep Valley" (WB). Mild $9,500. Last week, "Cry Wolf" (WB), passable $10,000 for 8 days, but far below expectancy.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Kiss of Death" (20th). Strong $15,000 Last week, "Singapore" (U), big $18,500.

'Living' 12G Tops Omaha

Omaha, Oct. 7.

Reissues of "Each Dawn I Die" and "Bad Men of Missouri" are surprise of week here with lusty biz in 6 days. "Living in Big Way" looks top newcomer but on disappointing side.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Living Big Way" (M-G) and "Adventures Don Coyote" (UA). Modest $12,000. Last week, "Red Stallion" (EL) and "Cover Big Town" (Par), nice $14,500.

Paramount (Tristates) (2,800; 16-65)—"Cry Wolf" (WB). Below hopes at $10,500, mild. Last week, "Life With Father" (WB) at 50c-$1.25 scale only $11,000.

Brandeis (RKO) (1,500; 16-65)—"Each Dawn I Die" (WB) and "Bad Men From Missouri" (WB) (reissues). Surprisingly big $8,500 in 6 days. Last week, "Dark Passage" (WB) and "When a Girl's Beautiful" (Col), $7,000.

Omaha (Tristates) (2,100; 16-65)—"Slave Girl" (U) and "Affairs of Geraldine" (Rep). Healthy $10,000 or close. Last week "Welcome Stranger" (Par) (m.o.) (3d wk) and "Sarge Goes to College" (Mono), fine $9,000.

State (Goldberg) (865; 15-50)—"Western Union" (20th) and "Les Miserables" (Indie) (reissues). Look for fancy $2,500 in 4 days. Last week, "The Hucksters" (M-G), good $5,000 for 10 days of third week.

'Merton' Paces New L.A. Entries At $47,500 for 3 Spots; 'Widow' 39G, 5; 'Heaven' Tall 28G, 4; 'Father' 49G, 2d

Los Angeles, Oct. 7.

A slight upbeat is noted in film grosses here this week, with only three newcomers bowing in for the second successive week. "Merton of Movies" is leading the town with good $47,500 in three theatres. "Wistful Widow" looks okay $39,000 in five spots. "Heaven Only Knows" is heading for a sweet $28,000 in four smaller houses.

Third week of "Life With Father" is down to $49,000 in three locations. "Trouble With Women" is only fair $20,000 in second frame for two Paramount houses. "Magic Town" shapes as okay $42,000 for second session in five spots. "Long Night" is $24,500, also in second, for five situations. "Down to Earth" slipped to $21,500 in third round, two spots.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Long Night" (RKO) and "Banjo" (RKO) (2d wk). Slight $2,500. Last week, oke $4,500.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Heaven Only Knows" (UA). Okay $4,000. Last week, "Roach Comedy Carnival" (UA) and "Death Valley" (SG) (2d wk-6 days), $1,000.

Carthay Circle (FWC) (1,518; 50-$1)—"Magic Town" (RKO) (2d wk). Slipped to $5,500. Last week, average $8,200.

Chinese (Grauman-WC) (2,048; 50-$1)—"Magic Town" (RKO) (2d wk). Medium $8,500. Last week, fair $12,800.

Culver (FWC) (1,145; 60-$1)—"Long Night" (RKO) and "Banjo" (RKO) (2d wk). Building to $5,000. Last week, slow $4,700.

Downtown (WB) (1,800; 90-$1.50)—"Life With Father" (WB) (4th wk). About $18,000 on blowoff. Last week, $19,500.

Downtown Music Hall (Blumenfeld) (872; 50-$1)—"Heaven Only Knows" (UA). Sweet $16,500. Last week, "Roach Carnival" (UA) and "Death Valley" (SG) (2d wk-6 days), scant $3,000.

Egyptian (FWC) (1,538; 50-$1)—"Merton of Movies" (M-G) and "Keeper of Bees" (Col). Good $12,000. Last week, "Unfinished Dance" (M-G) (2d wk), $5,600.

El Rey (FWC) (861; 50-$1)—"Long Night" (RKO) and "Banjo" (RKO) (2d wk). Down to $3,500. Last week, $5,400.

Esquire (Rosener) (685; 85)—"Cage of Nightingales" (Indie) (2d wk) and "Un Carnet De Bal" (Indie). Light $2,000. Last week, same.

Four Star (UA-WC) (900; 50-$1)—"Gone With Wind" (M-G) (reissue) (8th wk). Neat $3,500. Last week, $3,800.

Guild (FWC) (968; 50-$1)—"Wistful Widow Wagon Gap" (U) and "Knockout" (Mono). Below hopes at $5,000. Last week, "Black Narcissus" (U) and "Bulldog Drummond" (Col) (2d wk), $3,300.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Heaven Only Knows" (UA). Mild $4,000. Last week, "Roach Carnival" (UA) and "Death Valley" (SG) (2d wk-6 days), only $1,300.

Hollywood (WB) (2,756; 90-$1.50)—"Life With Father" (WB) (4th wk). Finaled at $15,000. Last week, good $17,300.

Iris (FWC) (828; 50-85)—"Wistful Widow" (U) and "Knockout" (Mono). Around $3,500. Last week, "Black Narcissus" (U) (2d wk), $3,700.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Heaven Only Knows" (UA). Mild $5,000. Last week, "Roach Carnival" (UA) and "Death Valley (SG) (2d wk-6 days), $1,200.

Laurel (Rosener) (890; 85)—"Things to Come" (FC) and "Man Work Miracles" (FC) (2d wk). Dropped to $6,500. Last week, sock $8,100.

Loew State (Loew-WC) (2,404; 50-$1)—"Magic Town" (RKO) and "Under Tonto Rim" (RKO) (2d wk). Dipped to $15,500. Last week, below average $22,600.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Merton Movies" (M-G) and "Keeper Bees" (Col). Okay $24,000. Last week, "Unfinished Dance" (M-G) 2d wk), dull $10,500.

Loyola (FWC) (1,248; 50-$1)—"Magic Town" (RKO) (2d wk). Swell $6,000. Last week, average $9,300.

Marcal (G&S) (900; 75-$1.20)—"Best Years" (RKO) (8th wk). Oke $3,000. Last week, $3,900.

Orpheum (D'town-WC) (2,210; 50-$1)—"Long Night" (RKO) and "Banjo" (RKO) (2d wk). Scant $10,000. Last week, okay $16,900.

Million Dollar (D'town) (2,122; 55-98)—"Gas House Kids Hollywood" (EL) with Lionel Hampton orch on stage. Hot $25,000. Last week, "Stepchild" (EL) with Erskine Hawkins orch, Hattie McDaniel on stage, $22,600.

Pantages (Pan) (2,812; 50-$1)—"Down to Earth" (Col) (3d wk). Off to $11,000. Last week, dull $12,700.

Paramount (F&M) (3,398; 50-$1)—"Trouble With Women" (Par) and "Adventure Island" (Par) (2d wk-6 days). Okay $11,500. Last week, thin $15,600.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Trouble With Women" (Par) and "Adventure Island" (Par) (2d wk). Fair $8,500. Last week, $11,400.

RKO Hillstreet (RKO) (2,890; 50-80)—"Down to Earth" (Col) (3d wk). Slow $10,500. Last week, $11,800.

Ritz (FWC) (1,370; 50-$1)—"Wistful Widow" (U) and "Knockout" (Mono). Satisfactory $6,500. Last week, "Black Narcissus" (U) (2d wk), oke $6,000.

Studio City (FWC) (880; 50-$1)—"Wistful Widow" (U) and "Knockout" (Mono). Average $5,000. Last week, "Black Narcissus" (U) (2d wk), $3,400.

United Artists (UA) (2,100; 50-$1)—"Wistful Widow" (U) and "Knockout" (Mono). Strong $17,500. Last week, "Black Narcissus" (U) and "Bulldog Drummond" (Col) (2d wk), oke $10,900.

Uptown (FWC) (1,719; 50-$1)—"Magic Town" (RKO) and "Under Tonto Rim" (RKO) (2d wk). Cut to $16,500. Last week, about average at $10,500.

Vogue (FWC) (885; 50-$1)—"Long Night" (RKO) and "Banjo" (RKO) (2d wk). Slow $3,500. Last week, neat $6,000.

Wilshire (FWC) (2,296; 50-$1)—"Merton Movies" (M-G) and "Keeper Bees" (Col). Okay $11,500. Last week, "Unfinished Dance" (M-G) (2d wk), $5,600.

Wiltern (WB) (2,300; 90-$1.50)—"Life With Father" (WB) (4th wk). Pale $16,000. Last week, $17,000, but under hopes.

Prov. Picks Up; 'Desire' Tall $22,000, 'Crossfire' Lusty 17G, 'Valley' 15G

Providence, Oct. 7.

Cool weather hereabouts has started biz zooming. Looking particularly bright currently are "Desire Me" at Loew's State and "Crossfire" at RKO Albee. Strand leaped into a big sesh on Monday with "Welcome Stranger."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Crossfire" (RKO) and "Winter Wonderland" (RKO). Happy $17,000. Last week, "Slave Girl" (U) and "The Web" (U) (2d wk), nice $12,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Dark Passage" (WB) and "Trespasser" (WB) (2d run). Good $5,000. Last week, "Brute Force" (U) and "Sport of Kings" (Col) (2d run), hep $6,000.

Fay's (Fay) (1,400; 44-65)—"Saddle Pals" (Rep) and vaude on stage. Nifty $7,000. Last week, "Follow Fleet" (M-G) (reissue) and vaude on stage, $6,000.

Metropolitan (Snider) (3,100; 65-85)—"South of Monterey" (Mono) and Ray Eberle orch on stage for one-day Sunday stand. Good $2,000. Last week "Newshounds" (Mono) and John Calvert magic, on stage for three-day weekend stand, so-so $4,000.

Majestic (Fay) (2,200; 44-65)—"Deep Valley" (WB) and "Killer Dill" (SG). Good $15,000. Last week, "Dark Passage" (WB) and "Trespasser" (WB), strong $18,000.

State (Loew) (3,200; 44-65)—"Desire Me" (M-G). Snappy $22,000. Last week, "Unfinished Dance" (M-G) and "Arnelo Affairs" (M-G), fair $17,000.

Strand (Silverman) (2,200; 44-65)—"Welcome Stranger" (Par). Opened Monday (6). Last week, "Desert Fury" (Par) (2d wk), mild $8,500, and below hopes. First was fairly good $18,000.

Prima Ups 'Singapore' Sock $20,000 in L'ville

Louisville, Oct. 7.

Business is spotty here this week. Louis Prima band and stage show at the National, with "Singapore," is catching a bumper take. "Desire Me" at the State is going good, but h.o.'s are not burning up the main stem. World series and return of warm weather is holding down the pace at most houses.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60)—"Mother Wore Tights" (20th) (3d downtown wk). Neat $4,500. Last week, nice $5,000.

Kentucky (Switow) (1,200; 30-40)—"Possessed" (WB) and "Romance Rosy Ridge" (M-G). Fair $2,900. Last week, "Sinbad Sailor" (RKO) and "Won't Believe Me" (RKO), $3,100.

Mary Anderson (People's) (1,100; 40-60)—"Dark Passage" (WB). Fairish $7,000. Last week, "Life

(Continued on page 16)

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20th CENTURY-FOX

Pix Biz Off 50% in Philippines; High Wages, Taxes, Costs Peril Production

Manila, Sept. 23.

Picture business reports a 50% decline in boxoffice receipts in the Philippines. Late in 1945 and through most of 1946 the local picture industry was still enjoying a boom. That's over now.

A serious worry of local film producers is the high cost of production. Where it cost an average of $7,000 to $9,000 to produce a picture before the war, it now costs from $35.000 to $50,000.

A major factor influencing the high cost of production is the shortage of films and other materials. Lack of equipment and facilities also handicaps the industry. Though there are over a dozen film companies in the Philippines, only three are understood to have their own studios and necessary equipment. The rest, however, have been able to get along by renting whatever equipment and facilities available from the nation's major producers.

The most serious problem confronting producers, however, is the high cost of labor and services. Producers claim that salaries drawn by actors are fantastic in relation to the actual earning power of the industry. It's pointed out, for example, that a top actor today gets as much as $12,500 a picture which could be made in 15 to 20 shooting days—spread over some four to 12 weeks. A top salary before the war averaged only around $2,500. An extra getting about 75c a day before now gets $2.50.

While salaries have gone up 500%, admissions, producers claim, have only been doubled. They say a good part of receipts is absorbed by taxes. Producers say there are at least half a dozen different amusement levies a company has to pay today, including the so-called amusement tax, which is passed on to the public; production tax, municipal tax (in Manila), as well as the municipal tax in the place where the shooting happens to take place; sales or distribution tax, etc.

WB-Montand In Counter Suits

Paris, Oct. 7.

Although Warner Bros. signed Yves Montand, French vaude actor, last January, Montand, claiming that he had not understood the English of the contract, has since then refused to report to the studio. Warners is suing him for breach of contract before a civil court, and Montand has countered by suing for annulment of the pact. Due to Warners sending no rep to a court hearing for latter suit, it has been postponed until Dec. 4. Montand claims he'll sue for annulment in America too.

Montand was signed at the same time as Yves Vincent, now known as Stephen Vincent. Both had changes of heart after signing, and sounded off. Vincent admitted having inked the pact definitely and after some minor details had been satisfactorily adjusted, went to work. But Montand has been difficult for Warners to handle.

BRITISH EXHIBS BOOK SHOWS FOR PIC SLACK

London, Oct. 7.

Success of the recent week of ballet at the 4.000-seater Empire State at Kilburn has induced other exhibs to book stageshows to offset a threatened film famine. The Gaumont-British circuit has booked a circus for Christmas week. Bernstein's Granada circuit is dickering for a topline musical play from the West End.

Odeon circuit is doing nothing at present J. Arthur Rank considers his position satisfactory for the next eight months.

Rank Exports Kemp

Toronto, Oct. 7.

Following death in a canoe accident of Jay I. English, chief architect for Odeon Theatres of Canada, Ltd., the J. Arthur Rank Organization flew over Leslie Kemp on loan for six months to supervise remaining construction of the 19 new theatres now underway across Canada by the Rank subsidiary.

Kemp is now on an inspection tour by plane.

Govt. Aided Hungarian Films Start Rolling

Budapest, Sept. 23.

Aided financially by the government's film-law, two new Hungarian pix are now in works. One film is "Somewhere in Europe," written and directed by Geza Radvanyi, who made many pix during the war in Italy. Pic is being produced by the Communist film company MAFIRT. Story deals with the fate of youngsters who became lost during the war and formed selves into lawless bands. Arthur Somlay plays an old artist who leads them back on the right way. Other three leading roles are played by Miklon Gabor, Zauzsa Banky and Gyorgy Bardy.

Other pic under production is Aron Tamasi's "Prophet of the Fields." Female lead will be played by Eva Szoke. Production staff has left already for Transsylvania, where outdoor shooting will be made.

Zsolt Harsanyi's "Rence 14th" was started last year in German version, but due to inflation shooting stopped. Later Franciska Gaal, who played lead, left for the States and so producers could not proceed. Now they want to finish German version while making pic in Hungarian too, but Artistic Council has rejected permission, declaring "in this new phase of Hungarian film production only artistic pix may be made."

Zion Film Coin Clamp Likely

Jerusalem, Oct. 1.

Following on heels of restrictions imposed by Britain and some of her dominions on remittances of U. S. dollars, Palestine, a British-mandated territory, is expected to clamp similar measures on film imports, according to William Auten, United Artists foreign exec currently on tour through the Middle East.

Next stop for Auten, who is being accompanied by A. V. Steinhardt, UA manager for this territory, will be Lebanon.

HYLTON BOOKS GIGLI FOR BRITISH TOUR

London, Oct. 7.

Jack Hylton in association with Harold Fielding, has booked a concert tour for Beniamino Gigli, onetime Metropolitan Opera tenor. Route covers 52 cities, starting Nov. 16 at Newcastle-on-Tyne.

Gigli, who quit the Met in 1932 after a salary tiff, sang in Italy during the war, to be dubbed a pro-Fascist. Dates abroad since have met mixed reception.

Pagnol, Rossi Form Pix Producing Unit

Paris, Sept. 30.

Marcel Pagnol, playwright and film producer, and Tino Rossi, crooner, are partners in a new pix production outfit. First picture, starring Rossi, will be "La Belle Meunier" ("The Pretty Millerwoman"), with Rossi acting Franz Schubert. Film is to be made in four languages at once, French, Spanish, Italian and Portuguese, obviously aimed for the Latin-American market, where Rossi has a following.

Production setup looks like a family affair. The picture will be made in the Riviera estate of Pagnol, who will direct. Production manager Martinetty and stage manager Salunaz are both Pagnol's brothers-in-law. Apart from Jacqueline Bouvier, who is Pagnol's wife, the cast besides Rossi includes Lydia Vetti, who is his wife, and also Rossi's sister. The script girl will be Mlle. Bouvier's sister.

Picture is to be made both in tint and in black and white. Understood that Rossi will draw no salary, getting a share of the picture instead.

Earl St. John, formerly chief production adviser to J. Arthur Rank Organization, now joint managing director of Two Cities Films, Ltd., with Josef Somlo, who already holds this position on the board.

JOSIE BAKER IN CHILE CONCERT-AIR DEBUT

Santiago, Sept. 30.

Josephine Baker, busy doing the Latam circuit, turned up in Santiago with a contract to sing at the Casanova Music Hall, and on Radio Agricultura, leading Chilean net.

Miss Baker, accompanied by band leader-husband Jean Bouillon, debuts Oct. 8 to Chillenos.

U.S. Films to Have New Competition in Japan From Russia, Eng., France

American industry, after two years of operation in Japan without competition, is about to face attempted inroads on the market there by Russia, England and France. According to reports received by the Motion Picture Export Assn., which reps all the U. S. majors in Japan, the Soviet is preparing release of "The Stone Flower," color feature, while England is readying 17 pictures and France an undetermined number.

In opening Japan to pix of other Allied countries, American Military Government has made but one restriction. That is that there can be only one distributing agency for each country. That won't mean anything so far as Russia is concerned, of course, but it is expected that British and French producers will have to band together in organizations similar to the MPEA.

While the MPEA must operate through AMG, as will other country's distribs, it has had much greater freedom of action in Japan than in Germany. Same has been true for native-operated theatres. In Japan, houses don't even have to run an Allied newsreel, as they are forced to do in the Reich.

MPEA is just about to take over its own distribution in Germany, in place of having everything handled by AMG, as has been true in the past. Marian F. Jordan, Export Assn.'s general manager there, is currently on a tour arranging physical facilities. These may be in the same building as the AMG's, but will be entirely separate in operation. Military Government will continue to handle all newsreels and some shorts.

Ex-GI to Stage French Shows With U.S. Talent

Paris, Sept. 30.

Baird Hastings, American veteran, has taken a lease on the Vital Hall, in Passy, to produce shows featuring foreign and particularly American talent. He is currently presenting there Nyota Inyoka, Hindu dancer, in sets by Ray Wisnewsky, also an American veteran currently taking art courses at the Paris Ecole des Beaux Arts.

Other bills slated include dances by a company headed by Mary Jane Shea, who stages the ballet at the Chatelet here. Also a song recital by Margaret Wood, American Negro contralto, who already clicked here.

Hastings, before joining the Seventh Army and doing liaison staff work, was an editor of Dance Index, N. Y. mag. He also plans to use his hall for exhibits of French and American paintings pertaining to show business.

Current London Shows

(*Figure shows weeks of run*)

London, Oct. 7.

"Anie Get Gun," Col'sm (18).
"Bless the Bride," Adelphia (24).
"Born Yesterday," Garrick (37).
"Chiltern Hundreds," Vaude (6).
"Crime of Foley," Comedy (13).
"Deep Are Roots," Criter'n. (13).
"Dr. Angelus," Phoenix (10).
"Edward My Son," Lyric (19).
"Ever Since Paradise," News (18).
"Farmer's Wife," Apollo (3).
"Fly Away Peter," Fort.
"Girl Quite," St. Martin's (7).
"Here There," Palladium (27).
"Life With Father," Savoy (18).
"Linden Tree," Duchess (8).
"Noose," Saville (16).
"Off Record," Piccadilly (2).
"Oklahoma," Drury Lane (23).
"One, Two, Three," Yorks (4).
"Peace In Our Time," Aldw'h (9).
"Perchance to Dream," Hipp (129).
"Piccadilly Hayride," Wales (30).
"Present Laughter," Haym'kt (25).
"Separate Rooms," Strand (7).
"Sweetest Lowest," Ambass. (75).
"Together Again," Vic Palace (25).
"Trespass," Globe (12).
"Worms View," Whitehall (23).

French Remittances Hinge on Quick Passage of Marshall Plan: Lissim

Whether U. S. distributors will receive the balance of the $11,400,000 in blocked French remittance money depends upon speedy approval of the Marshall Plan, RKO European general manager Wladimir Lissim declared at a press conference in New York, Friday (3), shortly after his arrival for his first homeoffice visit in 16 months. Some $2,850,000 of the remittance total, he said, was paid last March at the official rate of exchange of 119 francs to the dollar.

Under an agreement with the French government worked out by Motion Picture Assn. of America reps and the State Dept., the remainder of the wartime Gallic rental coin was to have been remitted in 25% installments at the end of August, September and October. Sum that's still outstanding, Lissim said, has not been forthcoming "because they just don't have the money." He opined France has every intention to pay the remittances and in the event the Marshall Plan is effective this winter, accounts will be squared before the end of January.

Bidault Echoes Sentiment

Tenor of Lissim's observations were partly echoed in the assertions of French Foreign Minister George Bidault in Washington last week that after Nov. 1 France will not have dollars to purchase the barest essentials. In conference with President Truman, the diplomat sought a temporary relief arrangement pending inauguration of the Marshall Plan.

Lissim expressed optimism on the European outlook and predicted "tremendous" business increases next year in terms of continental currencies. RKO alone, he forecast, would boost its sales by 100%. Frozen Italian market particularly is flourishing, he asserted, and amusingly added "we're collecting a lot of lira." He indicated that RKO may produce there next year to utilize its 100% blocked funds. Studios are ample and other companies as well may be obliged to engage in Italian film making, he pointed out.

Analyzing the remittance and boxoffice situations in some 17 European contries, as well as Egypt, Lissim stressed the fact that Continental filmgoers have looked to American films as entertainment to ease their immediate economic woes. This was the case particularly in Denmark where U. S. pix ran for weeks until last week's action of the Danish government in banning exhibition of American films.

No Profits in Spain

In Spain the RKO foreign exec declared a picture's release costs so much that an American company can't make a profit. There's an import tax, a dubbing tax and other imposts that total up to about 900.000 pesetas on the average film import. When the gross runs around 1.500.000 pesetas there's hardly a profit when distribution costs, advertising and other overhead are subtracted. Hence, Lissim noted, you're obliged to sell films there outright.

Business in Egypt slumped 20% with the departure of British troops. Recent political bombings there have also made people wary of attending film theatres. Lissim ventured U. S. distribs may get 50% remittances by the end of the year although the Egyptian government is talking in terms of only 30%. A hard currency country, Switzerland coin is unrestricted. However there's an import quota for each company based upon the amount of film imported in the 1937-38 years.

Thumbnailing other countries, Lissim stated that Sweden permits 50% remittances, Norway coin is practically unrestricted although there's a fixed percentage of 30% on all playing time. Portugal was unrestricted until about 10 days ago when it took steps to halt the dwindling dollar supply, some funds are coming out of Greece while Finland, Hungary, and the Russian dominated countries of Yugoslavia, Roumania and Bulgaria he completely discounted. Germany, he felt, won't be a good market until six to eight years hence.

As far as competition is concerned, Lissim said that Russian films are shown in very few countries in his territory and their b.o. impact was negligible. He felt that a good British picture helps the b.o. for U. S. films benefit from an audience's favorable reaction. It encourages them to see other pix.

U.S. Films Into Bulgaria Under Percentage Pact

Deal recently closed between the Motion Picture Export Assn. and the Bulgarian film monopoly, Filmsko Delo, is a percentage arrangement. Long delay in getting the pact finally closed was the Bulgarian insistance on a flat rental deal. Other Balkan countries are putting up a similar battle, against which the MPEA is holding out.

Agreement provides that exhib gets 50% and Filmsko Delo and MPEA split the rest, former taking 15% and latter 35%. Deal was closed by Jean Birkhahn, MPEA rep in Sofia, and continues until April 1, 1948.

There's a good supply of prints in Bulgaria, dating back to pre-war. They were hidden away when hostilities started and gathered up with the aid of the American mission when the war was over. They had been under seal in the Mission until the recent pact was negotiated. No coin comes out of Bulgaria under the new arrangement, but part of the print cost is paid from income.

Bolivia Pixers See Fund Loss

Washington, Oct. 7.

Possibility of some loss of funds from the Bolivian film market, after the first of next year, is seen here on the basis of the deal which recently ended the strike of exhibitors there. The row between the Bolivian Minister of Finance and the motion picture distributors over the decree on the price of exchange for imported films resulted in the La Paz filmeries being shut down for two weeks.

The agreement was a provision that $18,000 a month at the legal exchange rate would be made available each month for the remainder of 1947 for the country's three distributors to import pix. Allowed $6,000 apiece in exchange are Empresa Alberto Ackerman-Saenz, Distributors de Films, and the Empresa Boliviana de Cines. However, at the end of the year, the arrangement will be resurveyed by the Bolivian government. The dollar shortage being what it is over the world, there is concern that the government will not be able to go through with the arrangement next year.

The distributors of 16m pictures are being allowed $500 a month in exchange at the legal rate.

FOREIGN DISTRIBS WOO N.Y. SMALL-SEATERS

With the approach of fall, foreign film distribs are creating a brisk demand for small seaters in the Times Sq. area. General belief among the distribs is that they can amass more b.o. money by leasing or buying their own showcase than by renting their product to others.

On the verge of closing a deal for a house off Broadway as a showpiece for wares of his new Globe Films, is Joseph Green, operator of the City and Irving Place, N. Y., as well as the Hopkinson, Brooklyn. His partner, Michael Hyams, returned last Wednesday (1) from a nine-week European junket to line up product. Firm's first pic is the Agfa-color French-made "Marriage of Ramuntcho."

Others who have expressed interest in small seaters for their celluloid merchandise in the Times Sq. area are Melvin Hersh, prexy of Crystal Pictures; Andre Lelargo, head of European Copyrights & Distribution, and the foreign film division of Charles A. Koons Co. Latter's film chief, Ivan Pochna, recently declared if a suitable house could not be found, his company might build one.

Hersh, whose seven-year-old firm last week assumed distribution of 12 French films to be spread over a 12-month period, indicated he'd definitely be in the market for a house in the event he failed to close suitable deals for his product. His first pic is "Blind Venus," a Viviane Romance 1939 starrer.

Supreme Court Ruling on Circuits May Influence N.Y. Boothmen's Wages

Unusual facet of the current long-drawn-out wage dispute between the major affiliated circuits in New York and Projectionists Local 306 is that the pending Supreme Court decision on competitive bidding for films is an important factor. Majors are squawking against continuation of the differential between their houses and those of the non-affiliated circuits.

Difference in scales, they say, was inaugurated years ago on the basis of the preferred runs of the majors' houses. If the Court upholds competitive bidding, say reps of Loew's and RKO, they'll hold no advantage, since the same run will be open to all exhibs. In that case, the affiliateds would be at a disadvantage as a result of the higher scale and they want contractual provision for an adjustment. Union has been unwilling to accede.

Strike action against 120 theatres in New York, originally threatened by 306 for today (Wednesday), was postponed at a session last Thursday (2) for at least three weeks. Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employes, of which the projectionists is an affiliate, at a meeting with local execs demanded the delay until he returns from a huddle with Hollywood producers in San Francisco, Oct. 20, to attempt a solution of the present studio strike. Herman Gelber, 306 prexy, had been pressuring the IA board for permission to take strike action, if necessary, to end the five-month negotiations deadlock with Loew's, RKO, Warner Bros., Paramount and the top Broadway houses.

Demands

Union is asking 34% wage hike and 5% welfare fund, although it is known it would accept a compromise of 15% increase and 3% welfare fund. Base pay in the Broadway houses now is $3.76 an hour for first 12 hours every day, time and one-half for the 13th and 14th hour, and double time for everything over that, with at least 15 hours a day guaranteed.

This sum doesn't go to each individual operator, but is paid as a "booth charge" in most of the Broadway houses on the basis of six men in a booth. Actually there are 11 men assigned by the union to a booth, with 306 making the pay divvy among the men. This system grew up during the depression days as a means of spreading employment.

Companies are objecting to it now on the basis that it breeds discontent among employees, since it cuts their take-home pay. Each man works 21¾ hours a week. Employers maintain they'd be doing very well were they working a regular 35 or 40-hour week. What would happen to the operators thrown out of jobs is another question, of course.

In the nabes there are six men in a booth instead of the four required and on which the pay is based. They work 28 hours a week each, with the pay scale somewhat lower than on Broadway.

Clearance Cuts

Continued from page 7

for product just to get it a week or two weeks faster. Reason for the drop in first run attendance, they believe, is that customers are waiting until films get to their nabe houses at lower admission prices. With subsequent run exhibs drawing some of the cream off first run profits, the nabe houses don't need any less clearance.

Best way to lessen the time lag between first and subsequent run houses, according to one sales chief, would be to establish a shorter clearance on geographical terms. Under this plan, which has already been put into effect by Metro, four or five houses are selected in various sections of a city and given pictures 28 or 35 days after the first run house has completed its run. Remaining nabe houses continue on the old clearance of seven or eight weeks. Result is a breakdown of the nabes into different subsequent runs, greater profits for the distrib and nabe houses and, most important, the least encroachment possible on first run profits. Overall clearance reduction to 21 days, however, is n.s.g.

HEAVY SALES IN LOEW'S AND COL. BY CO. EXECS

Philadelphia, Oct. 7.

Heavy sales of Loew's and Columbia common by various of its officers as well as minor activity by executive personnel in 20th-Fox, RKO, Republic and Monogram stock were reported Saturday (4) by the Securities & Exchange Commission. In the period covering Aug. 11 to Sept. 10, Loew's board chairman Nicholas M. Scheneck sold a block of 40,000 shares of no par value to slice his holdings to 21,727.

Loew's veepee J. Robert Rubin disposed of 2,000 common shares to cut his total to 3,940. Other Loew's officials who sold stock include veepee-treasurer Charles C. Moskowitz, who pared his kitty of 3,500 down to 2,500. 20th-Fox veepee Joseph H. Moskowitz dropped 1,000 shares of 20th common to retain 1,500. Fred L. Metzler, of Los Angeles, also sold 1,000 shares. Lehman Bros. covered a short by picking up 400 shares of 20th $1.50 cumulative preferred.

Columbia executive-veepee Jack Cohn dumped 700 shares of common from holdings of a trust fund bearing his name. Some 26,619 remain outstanding in the fund while Cohn retains 49,969 shares in his own name. Veepee Abe Montague sold 300 shares but reported holding warrants for 10,426 common shares. Switch of 600 shares of common by veepee-treasurer Abe Schneider to the Schneider Foundation, shaving his personal holdings to 12,679 shares, was also disclosed.

RKO director L. Lawrence Green sold 300 shares of dollar common in a lone transaction involving that firm. He still retains a block of 250 shares. Deals in Republic disclosed by the SEC brought to light the purchase of 454 shares of Associated Motion Picture Industries capital stock by the Herbert J. Yates family whose collective holdings now aggregate 7,990 shares in that class.

Republic prexy Yates boosted his Republic 50c common holdings to 51,300 in his own name by acquiring 500 shares. Other stock in this category, amounting to 86,950 shares, is owned by his Onsrud, Inc., while the same corporation holds 46,918 shares of AMPI capital stock. Edwin Van Pelt hiked his 400 shares of 50c Republic common to 600 with the acquisition of 200 shares.

Monogram executive veepee-treasurer George Burrows picked up 300 shares of Monogram by exercising the last of his options, according to the SEC report. He wound up with a total of 7,633 shares of the common, which has a $1 par value.

UA-RKO

Continued from page 5

Powell, Jane Greer, Agnes Moorhead and Burl Ives in the cast and is being produced by Robert Sparks with Sidney Lanfield directing.

"Out of the Past," which was completed last April, includes Robert Mitchum and Jane Greer in the cast, and was produced by Warren Duff with Jacques Tourneur directing. "Indian Summer," which was put in the can last June, stars Alexander Knox and Ann Sothern. Producer was Michel Kraike and director Boris Ingster.

Responsible for the decision reducing the number of films involved, it is understood, was UA's desire to buy nothing with a price tag so high that it was doubtful money could be gotten back in the domestic market alone. UA is aiming to get its distribution cost plus a profit domestically, if possible.

The $5,000,000 that RKO gets from UA will mean that the company has received $9,000,000 for sale of assets in the past few months. It recently sold its newsreel to Warner Bros. for $4,000,000 in cash.

Pickford Optimistic

Hollywood, Oct. 7.

Future film business looks good to Mary Pickford, co-owner with Charles Chaplin of United Artists. After a huddle with Gradwell Sears, company prexy, she said:

"This is the first time in years I have felt optimistic about United Artists. It looks as though we are straightening out the company so it will be satisfactory to all concerned."

$80,000,000

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pays in equal monthly instalments with the last due Dec. 31, 1951.

Notes bear interest of 2½% during '47-'49 and 3% thereafter. U must borrow a minimum of $4,000,000 but can terminate the credits by paying ¼ of 1% on maximum amount of notes which could have been outstanding. Participation of three banks is First National, 55%; Bank of Manhattan, 25%, and Guaranty Trust, 20%.

Other Setups

Checkup discloses Columbia has a $6,000,000 loan outstanding on a revolving fund of $10,000,000 set up by the First National of Boston, Bank of America, National Trust & Savings Assn., and the Manhattan Co. Maximum of $10,000,000 is available to Nov., 1947, and then is stepped down $1,000,000 annually until Nov., 1951, when ultimate $6,000,000 is reached.

Interest rates are fixed at 2¼% on all oustanding notes. These notes mature Nov. 30, 1951. Added provision requires Columbia to maintain net current assets at $10,000,000. Should the assets fall below that figure the banks are not obligated to make further advances.

RKO has created a revolving fund of $10,000,000 available for production outlays. Paramount's credits have been set at $25,000,000 with $5,000,000 already borrowed. Status of 20th's credit is identical—$25,000,000 in credits created with $5,000,000 now advanced to the company.

Warners has longterm credits of $22,000,000 payable over a period of 10 years at 2% interest. Metro's total funded debt comes to $44,000,000 consisting of 2% promissory notes and 3% debentures. Debentures are due in 1965 while the notes are payable at $750,000 semi-annually.

Metro Sked

Continued from page 5

to a great extent his doing that the present 55-day ceiling on shooting was imposed.

Among Mayer's aims, it has been learned, is to return to careful buildup of young players, of which Metro was the leading exponent. It is hoped to get away, as much as possible, from the borrowed and freelance actors and to build a stable of important name personalities such as were developed on the lot in earlier days.

Postponing again a stepup in Metro's release schedule, sales veepee William F. Rodgers has scheduled two films for January and two for February. Four new pix brings to 11 the total to be made available in the next five months and represents the largest advance release schedule announced by Metro in several years.

Slated for January release are "Cass Timberlane" (Tracy-Turner), and "If Winter Comes" (Pidgeon-Kerr). February will see "Birds and the Bees," a Technicolor musical starring Jeannette MacDonald, Jose Iturbi and Jane Powell, and "High Wall," co-starring Robert Taylor and Audrey Totter.

Release schedule doesn't include "Green Dolphin Street," earmarked as a special, which preems soon at the Criterion, N.Y., and "Gone With the Wind," which is being spotted selectively around the country. Now in its fourth time around, "GWTW" to date has played 55 engagements.

Memphis Suit

Continued from page 6

circuit courts. "We will go all the way to the Supreme Court if necessary to combat this capricious cutting of a perfectly harmless picture," Raftery declared before flying back to New York.

Raftery explained that the film industry's action will be double-barreled, seeking both to nullify Binford's ruling in the case of "Curley" and to challenge the constitutionality of Memphis' strict municipal censorship ordinance. "The Memphis statute is one of the tightest anywhere on record," he said. "It admits of no appeal from the rulings of this board, leaving a theatre owner absolutely without recourse. However, it has never been seriously challenged beyond the lower courts and I am confident that we can establish its unconstitutionality."

Inside Stuff—Pictures

Mrs. Lela Rogers, mother of Ginger Rogers, has admitted under oath that when she told "America's Town Meeting of the Air" listeners that Emmet Lavery's "A Gentleman From Athens" contained Communist propaganda she hadn't even read the play. Defendant in a $2,000,000 libel suit brought by Lavery and the play's producer, Martin Gosch, also testified during pre-trial examination in Los Angeles that she had written two scripts for the Sept. 2 broadcast on the ABC network.

She admitted receiving help on the first script, which contained Chamber of Commerce literature and material from a speech by James K. McGuiness, Metro producer, before the Motion Picture Alliance for the Preservation of American Ideals; and from a new MPA booklet called "Motion Pictures for Americans." She also received help from authoress Ayn Rand, director Sam Wood, screen writer Morrie Ryskind and producer Robert Arthur, she said.

Mrs. Rogers swore that she wrote the revised script, the one subsequently used on the broadcast, after lunch at McGuiness' home with State Senator Jack Tenney, who teamed with her in the radio debate, and a "Mr. Martin," whom she identified as the publisher of Tenney's book. She said she took the statement about "A Gentleman From Athens" from a studio reader's report, which she heard about at dinner at McGuiness' home the night before the broadcast.

A second pre-trial deposition, scheduled for last Thursday (2), was postponed to tomorrow (Thur.).

Paramount staged a "Superlative Party" for Cecil B. DeMille's "Unconquered," at the Rainbow Room, N. Y., last week to encourage language coinage. Five wordologists were the judges—John Kieran, Gelett Burgess, Wilfred Funk (& Wagnalls, the dictionary publishers), Prof. Irving Lorge of Columbia, and a Variety mugg. The co-winnahs of the $1,000 prize were Loew's Theatres' ad-pub boss Ernest Emerling, and Jack Lloyd, columnist on Movie Stars Parade. Winning word was "Paramonumental," to describe the DeMille epic. Most numerous contributions were plays on run-of-DeMille, DeMillenium, etc. The Variety mugg was a dissenter on the winning word, which apparently made news for The New Yorker's Talk of the Town department which was apparently more interested in the mugg's nominations of "Paromantic" and "DeMillepic." It was argued that "Paramonumental" was too much a Par flack's phrase, and probably already thought of—and possibly even discarded.

No decision has been made as yet by Orson Welles on whether he'll accept the offer of Edward Small to star in "Cagliostro," which the producer is making in Italy. Welles is anxious to take on only those jobs which give him a chance to produce, direct or write, rather than merely act, and in which he can get a profit participation. The Small offer is strictly as an actor.

There are also other factors deterring Welles, such as his contract with Sir Alexander Korda to make a film in England. Decision is now pending on a date to start work on the British pic and this might interfere with the "Cagliostro" chore.

After the sharp feelings that developed between Samuel Goldwyn and James Thurber over Goldwyn's transition of Thurber's "Secret Life of Walter Mitty" to the screen, producer's New York reps were a bit dubious when Robert Nathan appeared at the first screening in the east last week of "The Bishop's Wife." It was made from a Nathan story of the same title.

There were none of the Thurber repercussions, however, author wiring Goldwyn: "It was delighted and amused . . . warmest congratulations." Nathan went back to the Coast over the weekend, after vacationing at Cape Cod during the summer.

Familiar Hollywood face with the Turkish Military Mission to the United States, which will make a 9,000-mile tour of military, industrial and cultural points, will be the former Warner Bros. publicist and Variety mugg, Major Barney Oldfield. Oldfield was assigned by the Army's public information chief, Maj. Gen. F. L. Parks, and will be the press handler for the super tour. Turkish party landed in N. Y. yesterday (7) and touches Miami, Hollywood, San Francisco, Chicago and Detroit, and other spots, after the usual courtesy calls in Washington.

"Love On the Dole," six-year-old British film featuring Deborah Kerr and Clifford Evans, chalked up a quick return date at the Squire, N. Y., last week. Picture, released by Four Continents Films, originally wound up a two-week stand at the house Sept. 25. However, unexpected public demand prompted a return booking Friday (3) when the film was coupled with the Swedish import, "Torment."

Ban Film Sales to Tele

Continued from page 3

Federation of Musicians' ban against the use of film with any music soundtrack on video.

According to Ed Evans, chief of CBS television's film department and former RKO-Pathe News staffer, the majors won't turn down a bid for product directly but do it in more subtle ways. "They ask us to write them a letter and then don't answer the letter," he declared. One of the majors, he said, is trying to get the AFM to clarify the ban on films for video, but claims that he can't get an answer from the musicians' union.

Despite the absolute nix by the majors, however, broadcasters have been able to improve steadily the type of pictures they feed their audiences. Most of those now booked come from indie distribs who've bought up 16m rights from the majors to a bunch of oldies. CBS, for example, has run several RKO, Universal and PRC films. Web played four Crime Club pix last year that had been produced originally by U and one of them, according to Evans, played a suburban house in Astoria, Long Island, after it had played on tele. CBS bought it from Astor Pictures, to which U had assigned 16m rights.

"Where we used to have to go digging through all the back libraries for pictures, it's getting to a point where these independent producers are coming to us," Evans said. "A lot of them are still holding out for too much money for corny pictures, but we warn them that unless they cooperate with us now, they'll be bypassed when television can really afford good films. As it is now, we can afford to be more particular in the quality and content of the films we run."

Best type of film for tele, as far as viewers are concerned, are light musicals. While it's impossible to get anything from the majors, the broadcasters have played several tunefilms produced by PRC. CBS, for instance, last week played "Swing Hostess," first released by PRC in 1944, and "Harvest Melody," released a year earlier.

AFL Intent

Continued from page 5

today so that it can full time to the question. The all-day session will see Bill Hutcheson of the Carpenters union and L. T. Lindeloff of the Painters union squared against Richard Walsh, prez of the International Alliance of Theatrical Stage Employees. Participating for the studios will be Y. Frank Freeman, Eddie Mannix, Ben Kahane and Charles Boren.

None of the labor leaders present would make a guess on the outcome of the meeting, but all were emphatic that an honest effort would be made to reconcile the carpenters and IATSE on question of set erection jurisdiction. Fact that the AFL council will sit in lends strength to reports that AFL is determined to bring about a settlement. Also, council figures in dispute decisively since it was a directive handed down by its three-man committee which precipitated all the trouble.

From Bosley Crowther's Article, N. Y. Times, September 28, 1947

> WE'LL give you three guesses (and no fair peeking) as to what picture showing today is doing the most amazing business, not only in New York but all around. Give up? All right, we'll tell you. It's the oldie, "Gone With the Wind." And if that doesn't strike you as surprising, you are much more blase than we. Now in its fifth week at Loew's Criterion, where it has been steadily packing the house, and doing likewise in other cities, it looks good for one of the "big money" films of the year.
>
> Indeed we are of the opinion that this eagerness for "Gone With the Wind" is occasioned by wide common knowledge that it is full, rich entertainment on the screen. This knowledge, of course, is circulated by those who have seen the film, and it must be a major inducement when one considers most pictures of today. But it is also of large significance that audiences seeing this film are composed in considerable measure of those who have never seen it before. Spot checks of audiences in Loew houses around the country where the epic is now showing have revealed that approximately three-quarters of those seeing it in the afternoons are "first-timers" and that one-quarter of the night audiences (mostly elders) is a pristine crop. In short, between 35 and 40 per cent of the customers today are youngsters (and possibly a few oldsters) who have become moviegoers since the film was last released.

"WHAT PICTURE IS DOING THE MOST AMAZING BUSINESS TODAY?"

asks Bosley Crowther in the N. Y. Times—
and here's his answer:

"GONE WITH THE WIND"

DAVID O. SELZNICK'S PRODUCTION, RELEASED BY M-G-M

★

CLARK GABLE NEVER TIRES OF HOLDING VIVIEN LEIGH!

7th WEEK IN NEW YORK
and still big!

10th WEEK IN FRISCO
and still S.R.O.

9th WEEK IN LOS ANGELES
and very strong!

Completed Engagements:

4 WEEKS: Detroit, Atlanta, Buffalo, Washington, D. C., St. Louis.

3 WEEKS: Cincinnati, Toledo, Seattle, Pittsburgh, Worcester.

2 WEEKS: Baltimore, Boston, New Orleans, Dallas, Indianapolis, Kansas City, Louisville, Denver, Memphis, Columbus, Rochester, Birmingham, Akron, Providence, Dayton, Salt Lake City, Nashville, Bridgeport, New Haven, Cleveland and many more.

Picture Grosses

ST. LOUIS

(Continued from page 9)

ing nicely to $800 after $725 in initial session.

Fox (F&M) (5,000; 50-75)—"Kiss of Death" (20th) and "High Conquest" (Mono). Good $18,000. Last week, "Crossfire" (RKO) and "Thunder Mountain" (RKO) strong $22,000.

Loew's (Loew) (3,172; 50-75)—"Desire Me" (M-G). Nice $22,000. Last week, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G) $20,000.

Missouri (F&M) (3,500; 50-75)—"Woman on Beach" (RKO) and "Born to Kill" (RKO). Trim $17,000. Last week, "Mother Wore Tights" (20th) and "Something in Wind" ( ) (m.o.) (2d wk), big $12,000.

Orpheum (Loew) (2,000; 50-75)—"Unfinished Dance" (M-G) and "Arnelo Affair" (M-G) (m.o.). Big $11,000. Last week, "Gone With Wind" (M-G) (reissue) (m.o.) (2d wk), $10,000.

St Louis (F&M) (4,000; 50-75)—"Dark Passage" (WB) and "Kilroy Was Here" (Mono). Fine $16,000. Last week, "Desert Fury" (Par) and "News Hounds" (Mono) (3d wk), $6,000.

World (Ind) (432; 50-65)—"Lucretia Borgia" (Indie) (4th wk). Wound up run with a neat $1,800 after $1,900 last.

'RIFF-RAFF'-T. DORSEY TERRIF $33,000, MPLS.

Minneapolis, Oct. 7.

With Tommy Dorsey band on the stage and "Riff-Raff," the RKO-Orpheum is showing its heels to other Loop houses currently. It's the first stageshow here in months and Dorsey is boosting this combo to a terrific session. Neither "Other Love" nor "Ghost and Mrs. Muir" is credited with an excess of boxoffice lure, but latter is okay.

Estimates for This Week

Aster (Par) (900; 30-44)—"Jungle Flight" (Par) and "Gas House Kids West" (PRC). Neat $2,500 in 5 days. Last week, "Crimson Key" (20th) and "Killers All" (Indie) (reissue), fine $2,600 in 5 days.

Century (Par) (1,600; 90-$1,25)—"Life With Father" (WB) (2d wk). Has come through like the bigleaguer it is. Pace still is fast at $14,000 after hefty $20,000 first week.

Gopher (Par) (1,000; 44)—"Lost Honeymoon" (EL). Mild $3,000. Last week, "Adventure Island" (Par) $3,500.

Lyric (Par) (1,000; 50-70)—"Dear Ruth" (Par) (m.o.). Here after two big weeks at Radio City. Continues virile at $6,000. Last week, "Wild Harvest" (Par) (3d wk), $5,000.

Radio City (Par) (4,400; 50-70)—"Other Love" (UA). Light $12,000. Last week, "Dear Ruth" (Par) (2d wk), big $14,000.

RKO-Orpheum (RKO) (2,800; 55-85)—"Riff-Raff" (RKO) and Tommy Dorsey orch on stage, with Dorsey mainly responsible for boxoffice rush. Terrific $33,000. Last week, "Singapore" (U) (50-70), good $12,000.

State (Par) (2,300; 50-70)—"Ghost Mrs. Muir" (20th). Good $10,000. Last week, "Red Stallion" (EL), same.

Uptown (Par) (1,000; 50-55)—"Variety Girl" (Par). First nabe showing. Fairly good $4,000. Last week, "Possessed" (WB), $4,500.

World Mann) (350; 50-99)—"Crossfire" (RKO) (m.o.). Third week downtown. Okay $2,500. Last week, "Bachelor and Bobby-Soxer" (RKO) (5th wk), good $2,400.

PORTLAND, ORE.

(Continued from page 9)

Last week, "Brief Encounter" (U), (2d wk 5 days), $1,500.

Mayfair (Parker) (1,500; 40-80)—"Arizona" (Col) and "Texas" (Col) (reissues). Neat $6,300. Last week, "Won't Believe Me" (RKO) and "Dick Tracy's Dilemma" (RKO), $5,000.

Music Box (H-E) (1,000; 40-80)—"Mother Wore Tights" (20th) and "That's My Man" (Rep). After three weeks downtown, good $5,500 or over. Last week, "Variety Girl" (Par) and "Bulldog Drummond Strikes Back" (Col) (m.o.) (2d wk), so-so $3,000.

Oriental (H-E) (2,000; 40-80)—"Long Night" (RKO) and "Under Tonto Rim" (RKO). Day-date with Orpheum. Fair $4,000 or near. Last week, "Desert Fury (Par) and "Little Miss Broadway" (Col), fine $5,200.

Orpheum (H-E) (1,750; 40-80)—"Long Night" (RKO) and "Under the Tonto Rim" (RKO) (5 days). Also Oriental. Mildish $6,000. Last week, "Mother Wore Tights" (20th) and "Second Chance" (2d wk), big $10,000.

Paramount (H-E), (3,400; 40-80)—"Woman On Beach" (RKO) and "Dragnet" (SG). Light $8,000. Last week, "Desert Fury" (Par) and "Little Miss Broadway" (Col), trim $11,000.

United Artists (Parker) (895; 40-80)—"Gone With Wind" (M-G) (reissue) (2d wk). Solid $9,500. Last week, lush $12,000.

'Father' Terrif $34,000, Frisco; 'West Point' Big 12G, 'Affairs' Okay 17G

San Francisco, Oct. 7.

Business in general here lacks the needed spark for sock trade. Exception is the terrific biz being done by "Life With Father," "Spirit of West Point" and, on a lesser scale, by "Shoe Shine." "Her Husband's Affairs" is on the mild side.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1)—"Crossfire" (RKO) (3d wk) plus vaude headed by Chaz Chase. Okay $16,000. Last week, strong $24,000.

Fox (FWC) (4,651; 60-95)—"Song Thin Man" (M-G). Mild $18,000. Last week, "Long Night" (RKO), $17,500.

Warfield (FWC) (2,656; 60-85)—"Dark Passage" (WB) (m.o.) (2d wk). Strong $13,500. Last week, rugged $19,500.

Paramount (Par) (2,646; 60-85)—"Wild Harvest" (Par) (2d wk). Sturdy $16,000. Last week, hefty $25,500.

St. Francis (Par) (1,400; 70-$1.25)—"Life With Father" (WB). Sock $34,000. Last week, "Welcome Stranger" (Par) (11th wk), fine $9,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Her Husband's Affairs" (Col). Smooth $17,000. Last week, "Something in Wind" (U), $15,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Lured" (UA) (2d wk). Neat $7,500. Last week, good $11,000.

Esquire (Blumenfeld) (952; 55-85)—"Spirit West Point" (FC). Husky $12,000. Last week, "Black Narcissus" (U) (2d wk), sock $9,000.

Center (Lippert) (300; 90-$1.20)—"Best Years" (RKO) (2d wk). Lusty $4,000. Last week, $4,200.

Clay (Roesner) (400; 65-85)—"Torment" (Indie) (4th wk). Solid $2,500. Last week, $3,500.

Larkin (Roesner) (400; 65-85)—"Shoe Shine" (Indie). Huge $4,500. Last week, "39 Steps" (Indie) and "Adventure of Chico" (PRC) (reissue), $1,700.

United Nations (FWC) (1,149; 60-85)—"Saratoga Trunk" (WB) (reissue). Lasted only two days, sad $450. "Endearing Charms" (RKO) and "Forever a Day" (RKO) (reissues) got $850 in five days. Last week, "Long Night" (RKO), mild $3,000.

Buff. Spotty; 'Desire' $16,000, 'Affairs' 13G

Buffalo, Oct. 7.

Buffalo firstruns are mild this week. "Desire Me" and "Her Husband's Affairs" neither will be big.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Desire Me" (M-G) and "The Pretender" (Rep). Good $16,000. Last week, "Wild Harvest" (Par) and "Yankee Fakir" (Rep), $17,000.

Great Lakes (Shea) (3,400; 40-70)—"Welcome Stranger" (Par) (2d wk). Rousing $17,000 after sock $23,000 opener.

Hipp (Shea) (2,100; 40-70)—"Wild Harvest" (Par) and "Yankee Fakir" (Rep) (m.o.). Trim $8,000 Last week, "Life With Father" (WB) (2d wk), big $13,000 at 90c-$1.25 scale.

Lafayette (Basil) (3,000; 40-70)—"Her Husband's Affairs" (Col) and "Last Round-Up" (Col). Lusty $13,000. Last week, "Something in Wind" (U) and "Stepchild" (U), $14,000.

Teck (Shea) (1,400; 40-70)—"Destry Rides Again" (U) and "When Dalton's Rode" (U) (reissues). Nice $4,000. Last week, "Mother Wore Tights" (20th) (m.o.), strong $4,200 for third downtown week.

20th Century (20th cent.) (3,000; 40-70)—"Black Gold" (Mono) and "News Hounds" (Mono). Fine $13,000. Last week, "Won't Believe Me" (RKO) and "Ghost Goes Wild" (Rep) (2d wk-2 days), solid $7,500.

LOUISVILLE

(Continued from page 11)

With Father" (WB) (2d wk), patrons no like upped prices, so this did only fair $8,000 at $1.25 top.

National (Standard) (2,400; 85-99)—"Singapore" (U) with Louis Prima orch, others on stage. Band helping this combo to big $20,000 or near. Last week, "Scared to Death" (FC) and stageshow headed by Sugar Chile Robinson, about same.

Rialto (FA) (3,400; 40-60)—"Welcome Stranger" (Par) (2d wk). Modest $13,000 after starting week's great $18,000.

Scoop (Louisville Theatre) (700; 40-60)—"Each His Own" (Par) split with "Lost Week End" (Par) (reissues), fine $2,400. Last week, "Song Open Road" (Par) split with "Up in Mabel's Room" (Par) (reissues), $2,200.

State (Loew's) (3,300; 40-60)—"Desire Me" (M-G). Femmes going for this one, but pace still slow merely a trim $16,000 looms. Last week, "The Women" (M-G) (reissue), mild $11,000.

Strand (FA) (1,400; 40-60)—"Long Night" (RKO) and "Seven Keys to Baldpate" (RKO). Sluggish $4,500. Last week, "Repeat Performance" (EL) and "Lost Honeymoon" (EL), about same.

LONGHAIR MUSICPIX SOLD A LA CONCERTS

San Francisco, Oct. 7.

Utilizing grand opera boxoffice techniques, Vogue theatre here recently presented a three-week series of musical films with tickets sold on a season-ticket basis. Buildup for the serious music film festival was accomplished by coverage of San Francisco Opera Assn., private and public school teachers and all musical organizations in the Bay area.

Stunt, which was also tried last year, paid off with unusually big results for this type of feature. Pictures included "The Great Mr. Handel," "Moonlight Sonata," "The Life and Loves of Beethoven," "Existence of Music," "Seventh Veil" and "April Romance," in addition to musical cartoon shorts.

Bidding

Continued from page 3

such as splitting product among two competing exhibs.

Most of the majors confess they're still trying to protect their old customers as far as possible. Sales chief for one company, in fact, admitted he'd collaborated with old customers in several situations to appease a competing exhib. Deal was made with the old customer to let his competitor have a picture from time to time, merely to persuade him not to file suit through the appeasement method. If an old customer refuses to make such a deal, however, he's invariably warned that the Government will insist on some form of competitive selling. Unless he plays ball, consequently, he might eventually lose all product to his opposition.

How It Averages Off

Distrib heads deride reports about exhibs bidding way over their heads for product and so pouring more money into distrib coffers than otherwise would be forthcoming. It's true, they concede, that an exhib who's hard up for product might bid more than he can afford but he invariably gets his fingers burned. An exhib who usually pays $500 for a picture might bid as high as $1,000 for first time. Once he succeeds in buying product away from his competitor, however, he gradually begins lowering his bids until he's finally offering only the $500 that he's able to pay.

Rentals under the bidding procedure will always reach their own level, consequently. Because of this, it's only a matter of time until the majors find themselves able to sell legally again to their old customers. Bidding, therefore, might harm rather than hurt a competing exhib.

'Forced' Prices

Continued from page 6

attendance and yield the highest return. Thus automatically admission prices become adjusted to the needs and means of the country."

Samuelson said there was a road show trend among distributors to release pictures to exhibitors only upon the condition that they increase their established prices.

"While this imposed a hardship on the exhibitors," said the Allied exec, "it was not too great a burden because of the relatively few admission prices. However, recently the distributors have already announced that from seven to nine pictures will be released at advanced admissions, and there are persistant rumors that still more will be added to the list."

In referring to ASCAP's increase in license fees, Samuelson declared that the license was a form of "double taxation", inasmuch, he claimed, ASCAP received fees both from the producer and exhibitors for the same tunes.

"If ASCAP—a Government-approved monopoly—gets away with this threatened gouge the motion picture distributors, landlords, purveyors of supplies—all will be demanding like increases, and the admission prices will spiral."

He urged the committee take immediate action and called for an amendment to the copyright law.

"It is fair and logical," said Samuelson, "that when a motion picture distributor licenses its copyrighted films to the theatre that the license should confer on the theatre all the rights necessary to exhibit those films, since otherwise the license is of no value."

Golden State

Continued from page 3

the chain. Who actually made these offers was not revealed by the Justice Dept., but it was said unofficially in New York yesterday that the anti-trusters were of the opinion that George Skouras' offer might have been made on behalf of his brothers and such a complaint was filed by Lippert and Reynolds.

Whether the latter's offer still holds could not be determined, but possibility was seen that he had withdrawn it and, as a result, Golden State was again negotiating with Lippert and Reynolds. They likewise were offering between $12,000,000 and $13,000,000. This would tie up with the San Francisco reports.

Opposition to Fox-West Coast

Golden State circuit is owned by its three top officers, E. H. Emmick, president; R. A. McNeil, 1st v.p., and M. A. Naffy, 2d v.p. It is in competition with both Lippert's theatres and Fox-West Coast, which is a subsid of 20th-Fox. Spyros Skouras is prexy of Fox and Charles heads the company's theatre interests.

Complaint to the Dept. of Justice was made on the ground that acquisition of Golden State by F-WC would strengthen domination which that circuit already holds on the Coast at the very time the Government has been working for complete divorcement of the majors' theatre affiliates.

A Government spokesman admitted, "We are looking into possible acquisitions by the Skourases," but would say no more. It has been learned, however, that several persons have appeared quietly before Justice attorneys here in recent days and another investigator was sent to the Coast to check into the matter.

Series Gross

Continued from page 1

their argument that tele will create new baseball fans, they're positive that fans will never accept the medium as a substitute for a seat in the ballpark, regardless of the excellent job done by broadcasters in covering the Series.

Ballyhooing the Crowd Appeal

One point stressed continually is that constant shots of the crowds were presented for more than just added color. Telecasters had an ulterior moytive—attempting subtly to show home viewers who might possibly have never attended a game before the extra "thrill" inherent in watching a game in person. Spotlighting celebs at the ballpark, such as the cameras did consistently with Danny Kaye, Leo Durocher, Laraine Day, Babe Ruth, etc., will certainly give women the idea of rubbing shoulders personally with such celebs at future games.

Survey of filmeries in the metropolitan New York area, meanwhile, revealed they continued to suffer during their weekday matinees throughout the Series. First-day average of a 50% boxoffice slump remained to plague the Broadway deluxe showcasers, with only those houses playing "women's" pictures, such as "Desire Me" at the Capitol and "Foxes of Harrow" at the Roxy, holding to a steady pace. Weekend grosses, on the other hand, held up well and the influx of out-of-town visitors for the Series helped most houses recoup their daytime losses during the evenings.

Circuit chiefs denied any b.o. slump in Washington and Philadelphia, which carried Series telecasts along with N. Y. and Schenectady. Most of the tele sets in those cities, they pointed out, are located in bars and taverns. Women in those cities, who constitute the greatest part of matinee audiences, haven't yet formed the habit of frequenting saloons during the daytime, even to watch a World Series.

Allied's Reaction

Continued from page 7

Allied bulletin suggested that Skouras "take a good look at his company's bank balance and income before he starts asking exhibitors to pay more money."

"Then," Allied continued, "if he still thinks that he needs more film rental, we suggest that he call his brother Charles. The latter gentleman, through his Fox theatre circuit, continues to buy film at about half of what the independents are paying." Bulletin concluded with the suggestion that Skouras "raise the affiliated circuit deals up to what the independents are paying."

Kramer's 'N.Y.' To UA But Via Ent

After refusing to sign the contract offered him by United Artists in July for release of his "So This Is New York," Stanley Kramer last week got UA distribution via Enterprise. Enterprise, which has a release pact with UA, recently put coin into the Kramer film and will send it out under its banner.

Deal offered Kramer in July was during a period when UA was endeavoring to hypo its profits by demanding that all new producers pay 100% of advertising costs. Kramer refused to sign under such an arrangement—as did other potential producers—and UA has reverted back to putting up approximately 25% of ad budgets.

UA release for "New York" was set last week at huddles on the Coast between company's prexy, Grad Sears, and Enterprise topper David Loew. It will make the fifth offering on Ent's six-picture deal with UA, others being "Ramrod," "Other Love," "Arch of Triumph," and "Body and Soul."

Set as the sixth is Ginger Rogers' "Wild Calendar," but since that hasn't been started yet, Harry Sherman's completed "New Mexico" may be substituted or may make an extra film under the deal. "Ramrod" was a Sherman film and UA is required to accept only one Sherman under terms of the pact, so it's at the distrib's option whether it will handle "New Mexico."

Morgan's Second Pic

Hollywood, Oct. 7.

Second starrer for Henry Morgan under the Screen Plays banner will be "So This Is Hollywood," a sequel to his current picture, "So This Is New York."

Stanley Kramer, indie producer, plans to use the same director, Dick Fleischer, and the same cast in the sequel, with Carl Foreman and Herbert Baker writing the screenplay, based on Morgan's opinions about Hollywood

Meantime, Phil Stang has been signed for a featured part in "So This Is New York" in his first film assignment in years. Character comic has also been appearing on the Morgan radio series on a loanout arrangement with Eddie Cantor, on whose program he's a featured stooge.

Crippling Blow

Continued from page 3

tates of the treasury. It would mean that after a film takes in profits, those sums couldn't be transferred out of the country without treasury okay. Those are the present restrictions on British films.

There's already talk of withdrawing American production reps from Europe. One report is that RKO will recall Robert Wolff, overall British chief, and Jack Votion, production head in France.

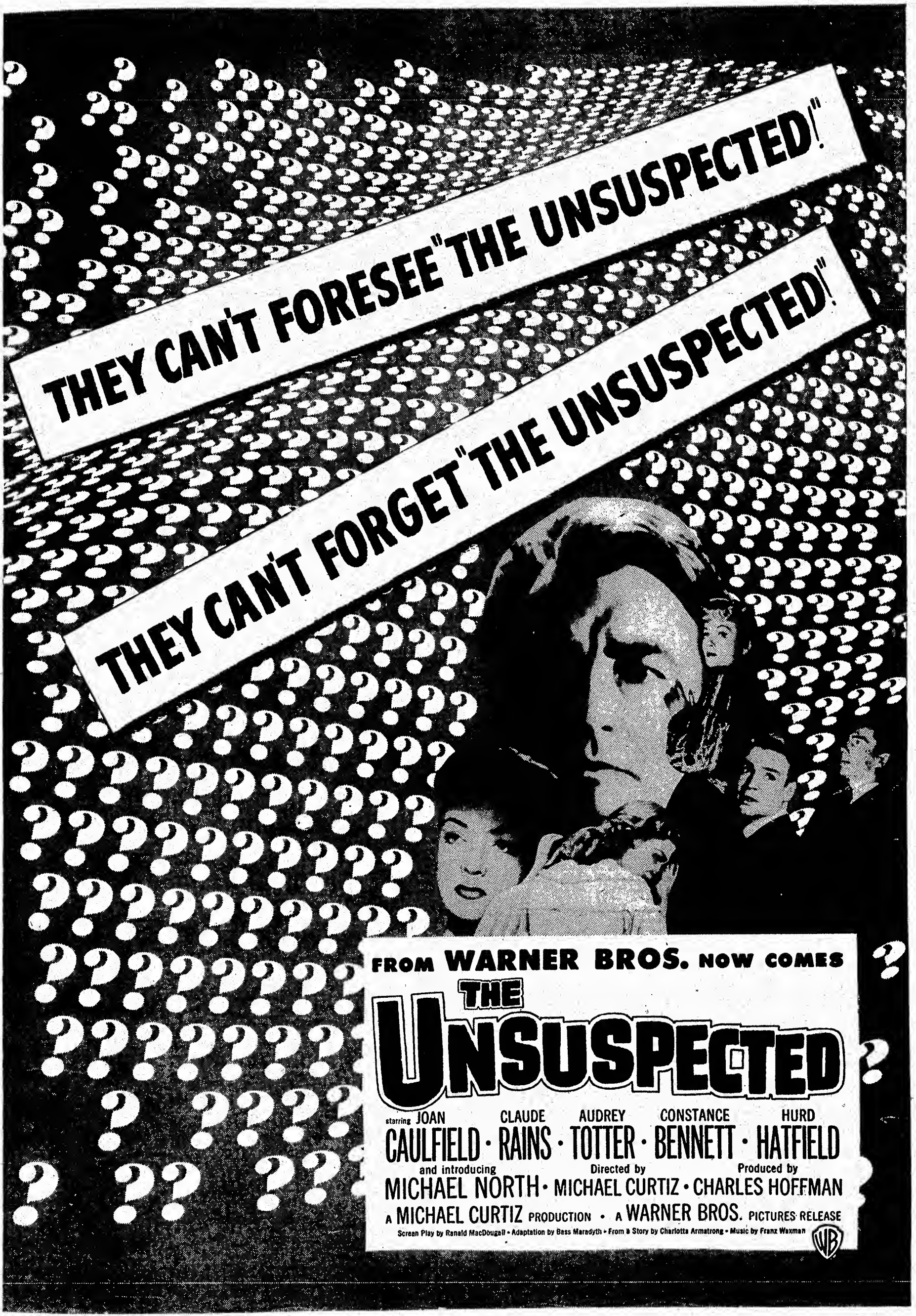
Bowing Out Pronto

Immediate shelving of production plans for Britain is likely if the threatened treasury ruling is handed down in London, company biggies said. Filmmaking in Britain would be an unprofitable business with the restrictions.

Hardest hit would probably be Metro and Warner Bros. First company had slated four big films at its Elstree studio while Warners has six which were to go before its cameras at Teddington. Reports are already current that M-G has shelved its program pending settlement of the entire Anglo-American film question.

Paramount's Hal Wallis will definitely drop his proposed production of "House of Mist" if the ruling is applied, it's been learned. As for RKO, that company has a partnership venture for two pix with J. Arthur Rank with the American outfit supplying stars and technicians and Rank, the studio and coin. Whether such a program is affected is still moot.

Since its tieup with Sir Alexander Korda, 20th-Fox has one picture in production and no plans for others. Universal's status is seriously in doubt because of its complex relationship on production in Britain with Rank. United Artists' ambitious filmmaking project for England also gets the go-by since it depended on local financing.



THEY CAN'T FORESEE "THE UNSUSPECTED!"

THEY CAN'T FORGET "THE UNSUSPECTED!"

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Drive-Ins, Quonsets Coming Thing, Theatre Equipment Men Are Told

Washington, Oct. 7.

Coming thing in theatres is the drive-in, with well over 1,000 due to be in service by the end of 1949, despite zoning laws and other restrictions, George M. Petersen, builder of open-air film houses made that prediction here last week. Petersen was one of the speakers at the annual trade show and conventions of the Theatre Equipment & Supply Manufacturers Assn., and the Theatre Equipment Dealers' Protective Assn.

Growth of the drive-ins is taking place despite the jump of construction costs to a minimum of $125,000 per theatre. Former figures ranged from $25,000 to $80,000. There are now about 300 drive-ins nationwide. Even the major companies, it was stated, will get into the drive-in business, not permitting all the gravy to be skimmed by independents, unless, of course, they are barred by the government.

Petersen said the drive-ins draw about 80% parents of young children, who find this the only type of theatre they can attend, since the children can sleep in the car during the performance. Another 15% of the audiences are estimated to be crippled, invalids or convalescents, who don't have to leave the car. A third category is figured as translents. It was pointed out that this is a new type of clientele which cuts very little into the grosses of nearby indoor houses. However, they are expected to be greater competition in the future as they become more numerous, due primarily to the mounting downtown parking problem in most cities.

Parking Problem

Parking problem, a convention seminar brought out, is also hypoing other new developments in theatres. One of these is the Quonset theatre, a brand new project with less than two years of history behind it. At present there are just over 20 in operation in 13 or 14 states, with 16 more under construction and another 10 on the drawing board. It is claimed that these houses can be placed in operation for as little as $100 per seat and that they are proving the answer to lack of theatre facilities for small towns and suburban areas.

The exhibitors and theatre equipment men attending the convention found the Quonsets one of the most interesting developments of all. Nathan D. Golden, motion picture consultant for the U. S. Dept. of Commerce, declared there is also widespread interest in Quonset theatres in Mexico. He said he had recently received a request from the Mexican government for more information about them.

Third new development discussed at the meetings was the multiple enterprise center, which includes a theatre, bowling alley, skating rink, food shops, etc., and which are now being expanded to include evening housing projects. It was pointed out that they provide entertainment for the entire family. The multiple centers were figured as one more development to benefit by the congested parking conditions in city centers.

TESMA elected the following officers: president, Oscar F. Neu, of Neumade Products Corp.; vice-president, W. A. Gedris, Ideal Seating Co.; secretary-treasurer, Roy Boomer; board of directors for a two-year term, Harry Strong, of Strong Electric Corp.; V. J. Nolan, National Carbon Co.; E. J. Vallen, of Vallen, Inc.; E. Wagner, of Wagner Sign Service; H. B. Engel, of De Vry Corp.; M. H. Stevens, of Bausch & Lomb; J. B. Hoff, Ballantyne Co.; W. D. Matthews, of Motiograph, Inc.; L. W. Davee, Century Projector Corp.; Lee Jones, Neumade Products; Bert Sanford, Altec Lansing Corp.; and J. F. O'Brien, of RCA.

TEDPA named the following officers: President, Ray G. Colvin, Exhibitors Supply Co.; vice-president, J. Eldon Peek, Oklahoma Theatre Supply Co.; and executive committee, F. A. Van Husan, Western Theatre Supply Co.; A. E. Thiele, Des Moines Theatre Supply Co.: William Carroll, Falls City Theatre Equipment Co.; Joe Hornstein, of Joe Hornstein, Inc.; John P. Filbert, of John P. Filbert Co.; Harry Sarber, of Western Theatrical Equipment Co.; Ray Busler, of United Theatre Supply Co.; and J. Eldon Peek.

Convention was the biggest the two groups have ever held. Next year's meeting will be in St. Louis.

Many Circuit Bookings Of Short for Runyon Fund

"Power Behind the Nation," Warner Bros. short being sponsored by Motion Picture Assn. for the Damon Runyon Memorial fund, will preem on Broadway Saturday (11) in 11 theatres. At the same time throughout the metropolitan area, the short will also show in major and indie circuits.

Warners, handling distribution of the Technicolor two-reeler, estimates that approximately $50,000 will be earned by the short for the Runyon Fund. Short is being released as a regular short on normal terms but more-than-average playing time is expected to be accorded this subject because of the MPA sponsorship and benefit angles.

Curtiz Optimistic; Skeds 1950 Pix

Hollywood, Oct. 7.

Michael Curtiz has already lined up his shooting schedule for 1950, when he will produce "Victoria Grandolet" and "La Otra."

His 1948 lineup includes "The '49ers" and "Forever and Always," a tunefilm. In 1949 he will make "Shadow of Fear," "Serenade" and "Winter Kill."

Chicago Show Business Fighting Tax Increase; Reveals Inequalities

Chicago, Oct. 7.

The license committee of the Chicago City Council warned all branches of the amusement industry at a meeting Wednesday (1) that a 3% amusement tax on receipts will be proposed Oct. 15 to Chi's aldermen unless other means to clear up the city's $6,000,000 deficit can be found. What this other means might be was not indicated, but the committee adjourned after dumping the problem into the laps of the industry.

One alderman, Thomas E. Keane, went so far as to suggest that the amusement industry wage a campaign to get Chicago a slice of the $44,000,000 Illinois State surplus, which has been accumulating from sales tax collections. But success in this direction seems dim.

Eddie Silverman, head of Essaness theatres and chairman of the Joint Committee for the Amusement and Recreational Industry of Chicago, appearing with other showmen before the license committee, pointed out that the amusement industry is already paying the city's highest license rates and that research of his group has uncovered appalling inequalities in present licensing ordinances which have put the city into desperate financial straits. He compared the $79,590 license fees paid by the city's largest motion picture concern doing a gross business of $19,00,000 against a $4,000, fee paid by a non-amusement firm grossing $450,000,000.

He declared any further tax on amusements would have to be passed on as increased admission rates with all its consequences. This position was further upheld by other reps from legit theatres, opera, concerts and baseball and other sports events.

E-L Names Wir to Mex Post; Yeoman Aids

Paul M. Wir has been named Eagle Lion manager for Mexico with Milton Yeoman, El manager of foreign branch operations, temporarily assisting. Wir last repped for Universal in China and before that served as supervisor in Latin American countries for United Artists and Republic.

Appointment readies EL's Mexican staff for release of "Bedelia," company's first pic to hit screens in that country. "Bedelia," J. Arthur Rank product distributed in the western hemisphere by EL, will play first runs of the Azcarraga and Operadora circuits in Mexico City and all subsequent runs of the latter chain.

'Tights'

Continued from page 4

the first nine list, ending the month virtually neck-'n'-neck, with slight edge to "Kiss," via its pull for all five weeks covered by VARIETY in September ratings. Also high in the runner-up category were "Desert Fury" (Par), "Something in Wind" (U), "Brute Force" (U) and "Unfinished Dance" (M-G).

"Passage," which first started in the key cities the week of Sept. 23, gives promise of being a real comer. This is not true of "Dance," another newcomer that's inclined to be spotty thus far. "Singapore" (U) also shapes as a nice new entry while "Foxes of Harrow" (20th) hints real possibilities if not smash to date. "Fun and Fancy Free" (RKO) and "Wild Harvest" (Par) also shape well as new films.

"Tights" was at the top of the boxoffice heap most of time during September, never dipping below fifth money every week in month. This consistently strong pace enabled "Tights" to come through with $1,600,000 gross at keys covered by VARIETY, this being better than $200,000 ahead of the field.

"Bachelor," great second-place winner, was weekly champ several times in September, and again demonstrated its sock staying powers with huge holdover coin. It managed to snap second spot despite an unexpected and great spurt by "Stranger" at end of last month. "Bachelor" also boasted terrific carryover strength from August, and in the past month showing sock to record opening weeks. Picture bore out the vast strength shown by seven weeks at the N. Y. Music Hall, where it rang up the biggest gross for a single picture this year.

Showings made by "Father" at advanced-scale dates plainly indicate that Warners has a vast moneymaker in this filmization of the record Broadway hit. Fact that it has been received so well by crix and has rung up tall coin even in cities where there is some sales resistance to increased admissions points to the picture's big possibilities when it ultimately gets on pop-scale runs.

Sustained money being reaped by "Stranger" plainly tips that Paramount has a production that will be one of the year's big grossers. In fact, the Bing Crosby-Barry Fitzgerald opus apparently will have to get out of the keys before the same company's "Harvest" will be able to make much headway. Latter has been doing nicely in spots played. Same situation applies in part to "Crossfire" which must await "Bachelor."

"Red Stallion" (EL), despite being unable to obtain many big playdates, pulled in some sizeable coin in September, with critical praise hinting additional biz when more dates are available.

One of the big items last month was "Gone With Wind," Metro's reissue of this epic for the nth time, bringing in money that was ahead of fondest hopes. "Thin Man," another from the same stable, teed off nicely, helped by batch of bookings in Loew houses, but never went far after the second week.

Goldwyn's Break

Continued from page 7

the big shareholders were included on the board of directors and took an active part in its affairs. As they used the studio for independent production, each was billed weekly for facilities and materials. In 1930, the board declared a dividend from earnings and profits, but no payments were made at that time. In 1931, '32 and '33, the corporation operated in the red. Goldwyn and many other stockholders directed that their 1930 dividends be applied to the indebtedness.

In 1942, Goldwyn reported the $800,000, of which he claimed only $104,610 was taxable. Revenue said the taxable figure was $239,059 since all of that latter sum constituted the distribution of accumulated earnings and profits. However, the Tax Court sided with Goldwyn; it agreed that the accumulated earnings and profits were reduced by the dividend declared in 1931, so that only $104,610 should be subject to tax.

Case is in effect a precedent-setter. It provides that a dividend credited to a shareholder and unqualifiedly subject to his command is taxable to him as distributed in the year of the credit, whether or not actually withdrawn. In this case, it was pointed out by the court that the stockholders had complete control from 1930.

'Zoomar' Lens a Boon for Newsreels

"Zoomar" proved a boon for filmgoing baseball addicts in its first acid test at the Paramount theatre, N. Y., yesterday (7). With the pacemaking tester a batch of clips of the fourth to seventh windup games of the World Series, use of the vari-focal lens had the effect of turning the magnifying glass on a string of crucial plays. It's difficult to say how much the new technique added to the general excitement, but the Paramount newsreel special threw the house into a feverish parallel of the ballparks.

The camera was able to switch from the panoramic to closeups, smoothly and efficiently. Sharp cuts from shots of the battery and batter to the fielding players who handled the ball when hit were avoided. In their place, the camera followed the play naturally while dollying in rapidly from batter to outfielder.

Zoomed film showed remarkable clarity in closeups of batter or pitcher. Trained on "Cookie" Lavagetto when he delivered his pinch double, focus was so sharp that his expression becomes public knowledge. Shift of the lens from his face to the grip on his bat is done without half trying. Another remarkably dramatic shot which almost projects the patrons into the Yankee dugout, shows Joe Di Maggio selecting his bat at a tight moment in one of the games.

At the same time, long shots appeared as effective as those taken with an ordinary camera. There was a bit of a tendency to overwork the zooming technique but that, no doubt, can be ascribed to Paramount feeling its oats. Introduction of new lens was brought home to the customers with considerable fanfare in the reel. *Wit.*

Film Reviews

Continued from page 8

Fame Is the Spur

sequences, there is little to thrill the distaff side.

Having wisely discarded the flashback, the Boultings begin in 1870 when Hamer Radshaw, a lad in a north country slum, dedicates his life to better the lot of his fellow workers. The sword his grandfather picked up at Peterloo (1819), when soldiers cut down workers crying for "Bread and Liberty," becomes his talisman and symbol.

Attractive (uncannily like MacDonald in some shots), he becomes a grand rabble-rouser. With his sword he can incite men to their own death, all for the "cause," and as a Labor Member of Parliament he takes the line of least resistance, shedding old friends when necessary, making new ones if they can help, as long as it all leads to glory and power.

Only his wife, Ann, really knows him and is unblinded by her deep love. He resents her suffragist activities, but she is true to her ideals and goes to prison for them. Her treatment there accelerates her end and, on her deathbed, she reveals a little of her true self to the man she loves.

When Labor comes to power he joins the Cabinet, and vanity and adulation is too rich a diet. Comes the day when Labor joins its opponents to form a National Government, and Hamer throws over any remaining principles to retain his high position. At the election he is rejected, and losing his seat in the Commons, he accepts a peerage and becomes Lord Radshaw.

Closing scenes show a pitiful old man addressing the Lord Mayor's banquet and, as some of the past flashes through his mind, doddering and failing to make sense. Film ends on the symbolic note of the old man struggling in vain to draw the sword from the scabbard in which it has rusted.

Michael Redgrave gives a grand performance as the earnest young idealist who becomes the vain selfish politician. It is a difficult part, but he makes it wholly credible. As his wife, Rosamund John chalks up her best performance to date, and reveals an acting ability hitherto only suspected.

Bernard Miles is more than competent as a shrewd moneymaker, to whom the end always justifies the means. Nice work comes from Hugh Burden, Seymour Hicks, David Tomlinson, Marjorie Fielding, Jean Shepheard and Anthony Wager as the boy Hamer.

Production and direction are first-rate, and for those who want a thoughtful adult picture, this can be recommended. *Cane.*

Farewell, My Beautiful Naples

('Addio Mia Bella Napoli')
(ITALIAN-MADE)

Saturnia Film release of Ideal Films production. Directed by Mario Bonnard. Story, Ernesto Muolo; camera, Giabor Pogany and Tino Santoni. English titles, Armando Macaluso. Previewed N. Y., Oct. 1, '47. Running time, 100 MINS.

Carlo Sanna	Fosco Giachetti
Roberta Sullivan	Vera Carmi
Yvonne	Clelia Matania
Michael	Paolo Stoppa
Mother	Bella Starace Sainati
Chaperone	Giulietta de Riso
Off-Screen Voice	Francesco Albanese

Italian-born audiences may find nostalgic appeal in "Farewell, My Beautiful Naples," and it may have a wallop for lovers of Neapolitan music, but the general public will hardly be drawn and probably wouldn't be much entertained by it. The film is a musical romance of the sort Hollywood does well, but this Italian-make is uneven dramatically, unimpressive musically and above all extremely attenuated.

The thin story of the early 1900's, is about the romance of a young composer, whose songs are the rage of Naples, and an American heiress tourist. Some of the action occurs in a Neapolitan music hall, with Clelia Matania as a temperamental singer with a yen for the songwriter. Other scenes are in the Naples opera house (which a few GI's may recognize), the hotel, the composer's home overlooking the Mediterranean, and various sightseers' spots in and around Naples, Pompeii, Amalfi and Capri. Some of the latter provide effective scenic shots, but they're dragged out and repeated too much.

Fosco Giacchetti is a handsome composer-hero, but his appearance is a bit mature and he's somewhat heavy-moving. Vera Carmi, the "American" heiress (whose grandfather was a Neapolitan and who speaks fluent Italian) is a blonde looker and a satisfactory actress. Much of the sparkle of Miss Matania's performance is obviously lost to non-linguists, since she plays a Neapolitan posing as a Parisienne. However, Paolo Stoppa gets sympathy and comedy into the part of an agent, Bella Starace Sainati is touching in the trite role of the composer's mother, and Giulietta de Risco combines dignity and gentleness as the heroine's chaperone.

Mario Bonnard's direction seems acceptable, but the photography is spotty and the music, despite the presentation of some famous Neapolitan songs, suffers from imperfect reproduction. As indicated, the film begs for drastic editing. *Hobe.*

Foresee Exhibs

Continued from page 7

concerned, Mitchell declared that Par isn't concerned with them. Cities selected for co-op campaigns are located strategically in major market areas so that Par is convinced that campaigns launched in those cities, together with national publicity campaigns, will take care of the small towns via word-of-mouth and other methods of dissemination. And, according to Mitchell, if smalltown filmgoers have made up their minds in advance not to see a picture, no amount of publicity can get them to reverse their decisions.

Skouras stated bluntly at the TOA merger meet that the majors cannot any longer continue to participate in co-op campaigns on such a large scale. "From now on," he told exhibs, "the responsibility must be shared by you." Dietz echoed this belief, opining that producers "have been very generous in the past." He added that Metro would "like to see exhibitors spend more money" than the 50% split on which they now come in.

RKO, according to ad chief S. Barret McCormick, is "trying to improve the situation," believing that many theatre budgets are too low in the ad-publicity items. Company hasn't made any drastic changes in its co-op policies, however, McCormick said, and will continue to split on a 50-50 basis with certain key city first run houses.

Gov. Davis Testimonial Trailerizes His Biopic

New Orleans, Oct. 7.

A public testimonial dinner honoring Gov. Jimmie Davis was held yesterday (Monday) in connection with the preem of Monogram's "Louisiana," based on the career of the hillbilly songwriter-politician. Civic leaders and film people attended the affair given by the Commerce Assn.

Hollywoodites present included Jackie Cooper, John Galludet, June Preisser, Smiley Burnette, Freddie Stewart, Roddy MacDowall, Gail Storm, Dotty Brown, Steve Broidy, Monogram prexy, and others. World premiere of "Louisiana" is being held in Shreveport today and it will open tomorrow at the Saenger theatre.

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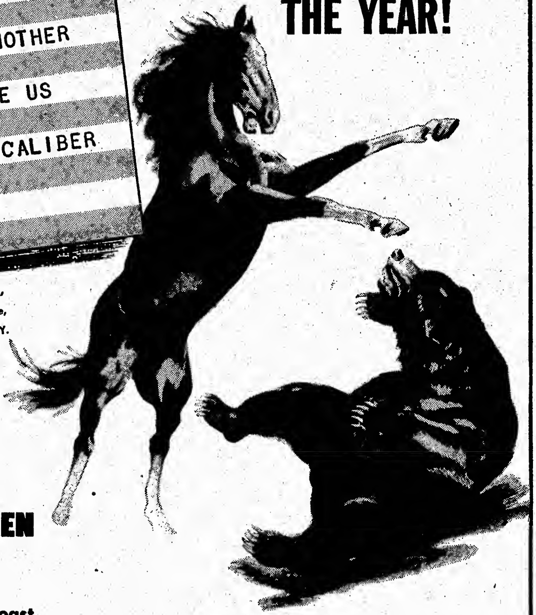

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"RED STALLION" IS THE BOX-OFFICE CHAMPION!

ASK THE MAN WHO PLAYED IT!

See More Product Bidding in M'pls With Lyceum, Alvin Booking Picts

Minneapolis.

Increased bidding for pictures as well as additional opposition are in prospect here in consequence of the impending entry of two downtown theatres, the Lyceum and Alvin, into the motion picture exhibition field. Leo Murray, manager of the Lyceum, legit house, has announced that, henceforth, he will back pictures to fill in the open time between touring stage engagements.

When the present Minnesota Amus. Co. lease expires on the Alvin after this season, Ted Mann, head of a group that acquired it and the World from the estate of the late W. A. Steffes, says he'll take it over for a picture policy. It now presents burlesque.

Minnesota Amus. Co. has made seven promotions from the ranks. Mike Guttman, Century theatre manager here, is advanced to Aberdeen, S. D., city city manager, succeeding Byron McElligott, who resigned to become a radio station executive. He'll manage the Capitol, leading Aberdeen house, and supervise the other two. Tom Martin has been upped from Uptown theatre manager to succeed Guttman at the Century. Other house managers moved up include Francis Wiggins, Fred Bachman, L. A. Brewer, Ben Rahn and Gordon Rydeen.

More EL Sales Shifts

New Eagle Lion salesmen, all vets in distribution field, are Gay S. Pinnell, Kansas City branch salesman; Carl I. Michel, Milwaukee; Samuel Jack Weiss, Cleveland; Stanley Arnold, Philadelphia; Ernest C. Leeves and Collins Riley, Dallas; and John J. Hill, Boston booker-salesman. Nelson T. Towler, former Atlanta branch manager, named sales manager of that locale.

Jas. Morgan Upped by WB, Albany

Albany.

James Morgan, manager of the Delaware, local Warner nabe, has been advanced to manager of the company's second-run Madison. Harold Stern, assistant manager of the Strand for the last eight months, has been shifted to the Delaware with Theodore Friedman taking over the Strand assignment.

James Morgan has been named manager of the Madison theatre and Harold Stern, of the Delaware theatre, both Warner houses in Albany.

Blatt, Finkel to Chair MPTO. Pitt

Pittsburgh.

Bill Blatt and Bill Finkel, indie circuit exhibs, will co-chairman the 27th annual convention of Allied MPTO of Western Pennsylvania at William Penn hotel, Nov. 24-25. Same pair ran the organization's confab last year.

Bob Munn, Republic salesman, resigned to join the sales force of local Selznick Releasing Organization office. Munn won't be replaced immediately at Republic.

Andy Battiston, theatre broker and one of the producers of the "Sister Cabrini" picture, has just opened a new $200,000 drive-in on Route 30 right near the entrance to the Pennsylvania Turnpike.

Dick Lange, former local RKO salesman, named head of the company's Portland, Ore., branch. He's recently been Los Angeles sales manager.

Newton Williams named manager of the National Theatre Supply Co. office in Pittsburgh, succeeding the late William Jervis.

Michael C. Halm sold the Marsh theatre in Wheeling, W. Va., to George Prostinak, proprietor of the Echo Radio & Sound Service. A former navy lieutenant in radio communication, Prostinak will be assisted in the management of the house by his brother, Joe Prostinak. Halm, a former distributor of foreign films, expects to return to that field.

Philly Warner Club Elects

Philadelphia.

Jack Brodsky was reelected president of the Warner Club at a meeting Tuesday (30). Also relected were: Lou Davidoff, vice-president in charge of entertainment; Adele Plechner, vice-president in charge of welfare; Floyd Bretz, vice-president in charge of membership; J. Ellis Shipman, treasurer, and Helen Mahoney, secretary.

Named to the board of governors were: Ted Schlanger, J. Ellis Shipman, A. J. Vanni, Ben Wirth, Lester Krieger, Paul Costello, Wally Makowski, Bretz Davidoff, Brodsky, Miss Plechner, Mary Egan, Miss Mahoney, Esther Muchnick, Iz Perlin, Paul Harvey, Walt Leach, George Balkin, Ralph Colavita, Johnny Nirenberg, Sam Phillips, Earl Dutton, and Henry Clements.

South-Lyn Chain Adds 2

Los Angeles.

Leslie Funk sold the Bellflower and Circle theatres in Bellflower, Cal., to Al and Wayne Hanson, who will add the two houses to their South-Lyn chain. Price is reported $500,000, with $100,000 more earmarked for improvements.

Mort Goldberg, owner of the Empire and Admiral theatres, is converting the Beaux Arts into a film house after years as a legiter.

After two months' refurbishing, the house will be ready for film operation, with only an occasional legit booking.

W. T. Keith to New Orleans for UA

W. T. Keith, a United Artists salesman, has been named manager of the company's New Orleans branch, succeeding T. L. Davis, who died last week.

Exhibs Sue Utah Fair Board

Salt Lake City.

Intermountain Theatres Inc. and J. L. Lawrence Theatres Inc., have brought suit against the Utah State Fair Board and Beehive Midways, Inc. Action seeks to invalidate the contract between the board and Beehive, granting Beehive the right to exclusive operation of the midway at the Fair Grounds for a period of 10 years.

The theatre groups have joined with Saltair, Jerry Jones' Randevu, Lagoon, and the Coconut Grove, contending that the State Fair Board exceeded its authority in granting a private company the right to compete with established businesses by using tax free state property.

Hamrick-Evergreen Staff Shifts

Portland, Ore.

William H. Thedford, new district manager of Hamrick-Evergreen, Portland, has shifted managers of several of the chain's theatres. Alton Robbins, manager of the Music Box and Playhouse, moves up to the larger firstrun Orpheum. His assistant, Archie Zarewski, becomes manager of the Music Box and Playhouse, with Sterling Oreck as his assistant.

Robert Anderson, former manager of the Orpheum, now handles the Newsreel theatre, adding the editing to his duties. He succeeds Carl Miller, who transfers to the Liberty, replacing Roy Smith, resigned.

Ron Gamble Mgr. of Palace, Akron

Akron.

Ron Gamble, Portland, Ore., is now managing the Palace, Akron, succeeding Sid Holland, resigned. He also will supervise the circuit's theatres in Steubenville and New Castle, Pa.

Larry Doyle Upped by SRO

Larry Doyle, former San Francisco booking and office manager for Selznick Releasing Organization, last week was upped to handle all SRO sales in the Oregon territory. He'll headquarter in Portland.

Ask Juve Restrix in San Antonio

San Antonio.

Cooperation of theatre managers to bar school-age pupils from their theatres during school hours is being sought by Dick R. Carabetta, attendance officer for the San Antonio independent school district. Carabetta cited instances of children spending their lunch money for theatre tickets and confectionery. One local house, he said, opened at 8 a.m. and featured gangster films for the Juvenile trade.

Meanwhile, Nacho Torres, manager of the Guadalupe, Nacional and Zaragoza theatres, Latin-American houses, announced that he had instructed ticket sellers to bar children during school hours.

Don Clark Joins UTS, Texas

Dallas.

Don Clark, Screen Guild of Texas salesman, resigned to join the sales staff of United Theatres Service Corp. of Texas.

Walter Knoche, owner and operator of the Palace, Fredericksburg, Texas, has purchased a community center building to house another theatre there.

Dave Williams Vice Ray Morin, Sask.

Regina, Sask.

Dave Williams, ex-Weyburn, Sask., theatre owner, named an inspector of theatres in Saskatchewan, succeeding Ray Morin, who resigned to live in Vancouver.

Economy Ax Hits Mpls.

Minneapolis.

Ranks of film salesmen here are feeling the first impact of Hollywood retrenchment. United Artists and 20th-Fox each have cut their staffs by one. Former let out Robert Smith and latter dropped Harry Buck in economy wave which previously had found local branches dismissing more than 20 office staff employes. Buck has joined Independent Film Distributors.

Film Classics has bought out Joe Wolf, local franchise holder, and will operate the branch here itself. John Constantino, home-office auditor, is in Minneapolis along with Fred Ableson, San Francisco branch manager, to set the deal. A branch manager will be named this week. Wolf will continue to distribute Screen Guild and temporarily Film Classics will continue to use his offices and ship through Jack Bradley.

Thompson Opens Ill. Drive-In

St. Louis.

J. W. Thompson has opened his drive-in theatre at the Winet airport, between Pocohontas and Highland, Ill.

New 400-seater in Auburn, Ill., erected for Ray Mitchell and his sons, will be lighted within the next few weeks. It will be opposition for the American, 385-seater owned and operated by Mrs. C. G. Redford.

Boone, a 842-seater, dark for the past five years, has been reopened by S. N. Fangman, at Boone, Ia.

Moorhead, a 200-seater, Moorhead, Ia., has been sold to Ralph Morton by E. A. Bryceson.

Lyric, 245-seater, Marcus, Ia., relighted after being shuttered for several months due to flood and prolonged heat wave.

Page, a new 750-seater, Shenandoah, Ia., has been opened by the A. F. Baker Enterprises and Finton H. Jones, of Kansas City. Ed Doty, formerly with the Dickinson Circuit, is manager.

Starlight Drive-In, with a 700-car capacity, has been opened at Waterloo, Ia., by Stephen A. Oellerick and Philip E. Winslow.

The Upton, 750-seater, Clinton, Mo., has been opened by J. T. Goshen, Sedalia, Mo. It replaces a smaller house owned by Goshen which was destroyed by fire several months ago.

Vogue, Chicago, Sold

Chicago.

Vogue theatre, 1,475-seater, has been sold by Chicago Title & Trust Co. to Coniglio Corp. for $550,000. Deal included a ballroom, hotel, 13 stores, and 10 offices. House, constructed in 1914, is operated by the Essaness Corp.

John E. Flynn, recently retired sales manager of Metro western division, has joined the James A. Fitzpatrick travel service as head of the Chicago office.

Jack Schwartz resigned from Chicago office of Eagle Lion with Joe Friedman, recently of Paramount, replacing.

Bert Kraus appointed district manager of the eastern states division of Radiant Screens.

Tivoli theatre, 1,000-seater at Downers Grove, Ill., has been sold to the Liberty National Bank as trustee for $265,000. Included in the deal is a 39-room hotel, a bowling alley, and seven stores. Property was sold by the Wheaton (Ill.) National Bank and Trust Co.

Phil-Korn Drive-In theatre, 850-seater with restaurant facilities, opened recently in Bloomington, Ill. Cost estimated at $250,000.

Lawrence R. Wagner, former teacher, has been named district manager for Encyclopaedia Britannica Films in the states of Washington and Oregon. Company has set up rental and preview libraries in Chicago, New York, Pasadena and Dallas.

Robert Redfield has acquired the American Film Registry, Chicago, formerly the DeVry Corp. Film division.

Officials of the Doubleby Co. and various financial advisors have been ordered to repay $48,000 to the 32 W. Randolph street Corp., former operator of the Oriental theatre here. Funds were expended after the Oriental filed a petition to reorganize.

Alvin Margolian, former Boston newspaperman, joined the RKO country sales force.

Earl Wright, with 20th-Fox for the past 18 years in New Haven, Conn., added to Universal country sales force, Chicago.

Judge William Campbell of federal district court held that the money was spent outside the normal course of business and was not authorized by the court. Also ordered to return $12,000 was the Oriental Entertainment Corp., present operator of the theatre.

Master in chancery fees of $6,780 were assessed against the 32 W. Randolph Street Corp. Court action does not affect pending reorganization petition.

British Statement

Continued from page 3

"dollar mission," who told Donald Nelson, prexy of the Society of Independent Motion Picture Producers, the latter would be welcome to Britain. His bid also included Johnston. But Sir Wilfrid was not talking officially—hence the MPA's brushoff to date.

British government has dropped other hints that it's willing to discuss the tax, industry biggies say. Added to them is the proposed trip here of B. T. Davis, prez of the Cinematograph Exhibitors Assn., and Walter R. Fuller to meet with Johnston and gab about latest developments.

MPA prez usually travels to New York for board meetings. He's under daily treatment for the severe attack of bursitis he recently suffered, however, which ties him to D. C.

PRODUCERS OR
Interested Investors
Hollywood composer with several HIT musicals—the Herbert-Friml-Romberg types—desires financial plan for production in New York. Box 23, Variety, 154 West 46th St., New York 19.

New York Theatres

ON THE SCREEN IN COLOR BY TECHNICOLOR
WARNER BROS. present
LIFE WITH FATHER
WILLIAM POWELL · IRENE DUNNE
ELIZABETH TAYLOR
EDMUND GWENN · ZASU PITTS
WARNER THEATRE B'WAY 51st
LATE MIDNIGHT FILM · CONTINUOUS

"THE UNSUSPECTED"
In Warner Bros. Picture Starring
Joan Caulfield ● Claude Rains
Audrey Totter ● Constance Bennett
Hurd Hatfield
Introducing: Michael North
Directed by Michael Curtiz
A Michael Curtiz Production
In Person BLUE BARRON and HIS ORCHESTRA
and JOEY ADAMS
Mark PLANT ● Tony CANZONERI
BROADWAY AT 47TH STREET
WARNER BROS. STRAND

LOEW'S STATE B'WAY & 45
ON SCREEN
Thurs., Oct. 9
1st N. Y. Showing!
M-G-M's
'LIVING IN A BIG WAY'
Gene Kelly
Marie McDonald
'IN PERSON
'Bojangles'
BILL ROBINSON
Wynn Murray
Plus Others

The Foxes of Harrow
Starring
REX HARRISON · MAUREEN O'HARA
20th CENTURY-FOX
ON STAGE in Person!
MILTON BERLE and Others!
ROXY 7th Ave. & 50th St.

RADIO CITY MUSIC HALL
Rockefeller Center
Katharine HEPBURN ● Paul HENREID ● Robert WALKER
in M-G-M's
"SONG OF LOVE"
SPECTACULAR STAGE PRESENTATION

LIZABETH SCOTT
JOHN HODIAK
BURT LANCASTER
IN HAL WALLIS' PRODUCTION
"Desert Fury"
COLOR BY TECHNICOLOR
A Paramount Picture
In Person DESI ARNAZ
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

"Disney at his best!"—Mirror
Walt Disney's NEW MUSICAL CARTOON FEATURE
"Fun and Fancy Free"
COLOR BY TECHNICOLOR
BRANDT'S GLOBE
Distributed by RKO Radio Pictures

CAPITOL B'way & 51st St. · Doors Open 10 A.M.
GREER GARSON
in M-G-M's
"DESIRE ME"
ROBERT MITCHUM
RICHARD HART
In Person
GENE KRUPA
AND HIS ORCH.
THE VAGABONDS
ROSE MARIE

RKO PALACE B'WAY AND 47 ST.
JAMES STEWART · JANE WYMAN
in ROBERT RISKIN'S
"MAGIC TOWN"
A WILLIAM A. WELLMAN Production · Released by RKO RADIO PICTURES, INC.

SAMUEL GOLDWYN presents
DANNY KAYE · VIRGINIA MAYO
and the Goldwyn Girls in
The Secret Life of Walter Mitty
in TECHNICOLOR
ASTOR BROADWAY & 45th Street

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VIVIEN LEIGH ● REX HARRISON ● ANNABELLA ● DAVID NIVEN ● RAYMOND MASSEY ● HENRY FONDA ● EDNA BEST ● EDMUND GWENN ● PAUL LUCAS ● ROBERT NEWTON
CLIVE BROOK ● FLORA ROBSON ● JOHN MILLS ● ANN TODD
CONRAD VEIDT ● GLYNIS JOHNS
DEVONSHIRE DISTRIBUTORS COAST TO COAST
DEVONSHIRE FILM COMPANY
185 Devonshire Street Boston, Mass.

FTC WON'T CARRY THE BALL

What Petrillo Wants

James C. Petrillo, American Federation of Musicians prexy, realizes he's got a tough nut to crack. He talked into the early morning hours with a small group of radioites following last Wednesday night's (1) meeting in New York, with his off-the-cuff remarks revealing the extent of his major concerns and what he's up against in negotiating new contracts with the four major networks.

Here, in effect, was Petrillo's reasoning when he squared off for his conversation piece with the handful of radioites. It's simply a case, he argued, where he's got to maneuver a deal with the networks to retain the status quo, rather than add additional musicians. He's convinced that when station contracts expire, the managers are going to chop off a lot of heads. That under the guise of the Taft-Hartley law, the network affiliates in particular are going to content themselves with the coast-to-coast musical pickups and discard local musicians.

Petrillo said that already it's meant a loss of $150,000 in musicians' wages since the enactment of the law, with 76 musicians getting the axe, and he's of the opinion by the time the four-network contract expires Jan. 31 it's probable that an additional $2,000,000 revenue will be lopped off through the release of several hundred additional musicians.

Thus Petrillo cited as foremost the need to put pressure on the networks to convince their affiliates to retain their present staffs of musicians. If he wins out on that point, he said, the rest should be easy. But he figures he's going to have trouble on that point.

Petrillo Still Sez 'No' on AM-FM Duplication; Webs Dig in For Battle

Last glimmer of hope that James C. Petrillo was going to allow AM-FM duplication this year faded out yesterday (Tues.) and the radio industry figuratively threw up its hands, resigned to dig in for battle with the American Federation of Musicians on the duplication front as well as others. High hopes raised in FMers last week that the AFM boss was going to permit "interim" duplication pending expiration of AFM-network pacts early next year went fluttering out the window a couple of days later when Petrillo sat down with network brass in a pair of preliminary contract-talk huddles.

How strongly the webs plumped for the interim duplication deal in the closed-door sessions, held Friday (3) and Monday (6), isn't known. What is known, however, is that FM interests who conducted a friendly session with Petrillo last Wednesday (1) came away thoroughly convinced he was going to give duplication the green light. Monday, following the second huddle with the web toppers, word came out he had informed the webs that he was sticking by his duplication nix.

Petrillo's apparent turnabout, reasons for which both FM and network spokesmen claimed they were at a loss to ascribe, tossed the whole AFM-industry picture back into the dismal and disputed state it was before.

Petrillo's adamant stand in refusing to permit his musicians to play for network co-op shows also is a growing basis of irritation. Web programmers are pointing increasingly

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Dinah-James-Lund 'Piece-Meal' Deal

Deal was finally concluded last week for the Dinah Shore-Harry James-Art Lund half-hour musical to go in as Philip Morris replacement on CBS for "It Pays to Be Ignorant," but under circumstances that may not find the show fully crystallized until the first of the year. "Ignorant" bows off after the Oct. 24 broadcast, with the new musical, "Call for Music," scheduled for a teeoff on the following Friday night.

However, between Oct. 31, '47 and Jan. 1, '48, it will likely be a piecemeal production, with Miss Shore, who gets top billing, checking off for her period of confinement (her child's due in December) and James' presentation house commitments necessitating a flexible format which may find either one or the other carrying the full brunt of the show. Deal with Philip Morris is also sufficiently flexible so that it may even be decided to keep "Ignorant" on until all the component parts of "Music" can be assembled for a debut under full-blown auspices.

Wilson-Sullivan Try

CBS producer Will Roland has just cut an audition platter with Teddy Wilson and Maxine Sullivan. It's planned as a 15-minute show for Saturday night showcasting.

Entire cast consists of Wilson, Miss Sullivan and bassist Billy Taylor, and features a batch of old songs.

Biow's N.Y.-L.A. Show Shifts Cue H.O. Overhauling

Last season every network show off the Milton Biow agency production line, with the single exception of "Suspense," had an eastern origination. That included "Take It or Leave It," Henry Morgan, "FBI in Peace and War," "It Pays to Be Ignorant" and the Milton Berle program.

Today the situation has practically reversed itself, with the drastic overhaul of the Philip Morris programming lineup automatically lopping off three of the N. Y.-originating shows, and "Take It" taking up Coast residence last Sunday (5). With "Crime Doctor" cancelled, and "Ignorant" and Berle being replaced by two musicals, it will leave only "FBI" and the Adam Hat "Big Break" as the sole tenants of the Biow homeoffice in Manhattan.

Replacing "Ignorant" will be the Dinah Shore-Harry James-Art Lund show from the Coast, while Horace Heidt, the Berle replacement, will be traveling. Morgan, too, has transferred to the Coast because of pix commitments.

Situation has cued considerable speculation as to what effect it will have on the Biow production personnel in N. Y., since the major programming emphasis will be in Hollywood. It's expected that it will involve some shifts and departmental overhauling.

NEW BURROWS SHOW IS BREWING AT CBS

In a further bid to wrap up a deal with Listerine, CBS is auditioning a new Abe Burrows show, which will be expanded from its current 15 minutes to a full half-hour.

In addition to the Burrows songs and comedy, Margaret Whiting will go on the show with co-billing and there will be a guest-star policy.

Listerine deal is reported hot and if papers are signed show will be moved into the Wednesday night 9:30-10 time, into which the net has moved Sweeney & March on a wait-and-see basis.

PASSES PROGRAM BUCK BACK TO FCC

Washington, Oct. 7.

The Federal Trade Commission—sidestepping the question of whether or not it has jurisdiction to enjoin certain types of radio programs as "unfair competition"—has, nonetheless, refused to put its authority to the test on the ground FCC has the primary responsibility over programming and the Trade Commission has no wish to "duplicate or overlap" the functions of another federal agency.

As a result, it looks like the FCC will continue to call the plays on program matters and the FTC will confine its attention to the commercial copy served up with the programs themselves.

The FTC decision was made on the q.t. last week in dismissing a petition from local station WWDC. WWDC had asked for FTC action to restrain a money-give-away quiz show, "Dollars for Answers," aired over WARL, Arlington, Va. and a horse-racing stanza carried by another indie, WGAY, Silver Spring, Md.

WWDC counsel Pierson & Ball claimed the WARL stint was a lottery since a listener had to tune the broadcast before he could give the right answers or cop off the prize money. On the WGAY show, WWDC pointed out that it had dropped a similar racing-results stint last year when it appeared the show was being used by bookies and numbers

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No Room! No Room!

Washington, Oct. 7.

FTC's refusal last week to break precedent and move into the radio program field brought broad smiles from the top brass at NAB, who generally think FCC provides more than enough trouble for the broadcasters and have no wish to jump "from the frying pan into the fire."

NAB is also cool to the idea—apparently started as a one-man campaign by FTC Commissioner Lowell Mason—that FTC would throw its weight behind enforcement of the new NAB Code, once it is on the books. If any enforcing is to be done, NAB'ers are making it clear they want the industry and not the FCC or FTC to do it. In any event, it is considered unlikely that Mason would get support of his fellow FTC'ers for such a radical departure from past Trade Commission practices.

Radio, Ad Agency Activity in Food Campaign Spearheaded by Lever's Chas. Luckman Loaded with Dynamite

The radio and advertising trades are awaiting with keen interest the part radio and other media will play in President Truman's meat crisis campaign. It's particularly fraught with interest because of the fact that Charles Luckman, head man of Lever Bros., is in charge of the braintrusting Citizens' Food Committee.

In view of Lever Bros.' standing as a major radio bankroller and its distribution of accounts among top agencies, it's regarded as a foregone conclusion that this in itself would guarantee some action. In fact, Luckman has already alerted the agencies and the principal advertising media used by Lever, and the blueprinting of concerted action is reported to be considerable.

As far as radio is concerned, it's known that Frank Stanton, CBS, prexy, has commissioned Victor Ratner, formerly the network's promotion director, to prepare a presentation for President Truman on what radio can do in the campaign.

What makes the whole thing significant and has occasioned such keen interest is the fact that there are so many delicate political angles involved. Top men in radio are not unmindful of the fact that the whole thing's loaded with dynamite. For there are definite political and business overtones tied in, plus the threat of future restoration of controls in the next year's election. And, too, there's the realization that among the people who killed the OPA are the big food processors, who in turn are the big advertisers in radio and other media.

It's a case of radio wanting to do its bit, particularly where the sensitivities of large advertisers are concerned, and yet recognizing that the present difficulty of high prices tends toward making the whole campaign a little absurd.

Midwest Copy Pullback

Chicago, Oct. 7.

The food conservation drive last week started a flurry of activity among midwest agencies represent-

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Irony-of-It Note!

About the same time WOR, N.Y., pulled the plug on newscaster George Carson Putnam, who had been handling 11 shows on the station, WOR's publicity dept. announced that the New Jersey State Fair had bestowed an award on Putman's "Human Side of the News"—as the best news program on the air!

'Independents' In AFRA to Put Up Own Slate in Nov.

With the organization last week of the "Independents," factionalism in the American Federation of Radio Artists now exists formally and in the open. The new group and the entrenched Artists Committee, which until recently operated in semi-secret, will offer opposing slates of candidates in next month's New York election of officers and board members. Meanwhile, the present board has voted to study the political situation in the union and, possibly, make recommendations concerning it.

The "Independents," formation of which was revealed in VARIETY last week, is to continue in existence only through the coming local election. It has announced that it will campaign for officers and board members who will be governed entirely by their own principles and judgment, without "guidance or control from any unofficial group, including ourselves." The Artists Committee, meanwhile, has still not announced any formal policy or campaign platform.

The local board's decision to study the political situation in AFRA took the form of a joint resolution by Dan Seymour and Clayton Collyer, almost identical to the proposed one Seymour offered recently to Artists Committee leaders, in an effort to heal the split in the union's ranks. As reported in VARIETY at the time, Collyer and other AC heads agreed to support the resolution at the Sept. 18 local membership meeting, but failed to do so. Later, when the in-

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Veepees for Syd Eiges, Chas. Hammond Accent NBC's Youth-Slanted Format

NBC board of directors at its regular monthly meeting last Friday (3) elected Sydney H. Eiges, manager of the web's press dept., and Charles P. Hammond, newly-appointed asst. to the executive vice-president, as veepees. First official act of Eiges as a veepee was to name his asst., Tom Knode, as director of publicity.

The moves are cued to the whole realignment within the NBC organization aimed at establishing a post-war format in which the thinking of the younger men of proven ability will be integrated into web policies.

Elevation of Eiges to the role of veepee, marking the first time that a network has bestowed the title on a press dept. head, also points up the new emphasis being directed by prexy Niles Trammell and Frank E. Mullen, exec veepee, on public relations as a vital function, with the scope of Eiges' duties eventually to be broadened. It's recalled that at the NBC convention in Atlantic City a few weeks back major emphasis was directed at the overall significance of public relations in combatting wholesale criticism directed at radio.

Similarly, it marks the first move within network spheres to give the same stature to its publicity chiefs as that which applies to the film industry, where in many instances, the pub.-ad heads are titled executives playing important roles in formulating company policy.

Promotions of Eiges and Hammond is in keeping with the wholesale executive reshuffling in recent months with the accent on youth, with Jim Gaines, manager of WNBC, the web's N. Y. flagship, for example, also taking over the m. & o. station functions, and with the emergence of Ken Dyke and Harry Kopf into two of the topmost key operational roles.

Eiges, who came to NBC as a writer in the press dept. in 1941, was named manager of the division in January, 1945, and, along with Hammond, has projected himself into network operations. His know-how techniques have won him high industry regard.

Hammond, until the recent appointment, was director of advertising and promotion, a post he has held since 1944.

Hudnut's Powder On Jean Sablon

Collapse of the cosmetic market, with the current inventory problems, flooding of the market with cheap items, etc., has resulted in Hudnut taking a powder on the Jean Sablon show. Program, heard Sunday afternoons in the 5:30-5:45 segment, cancels out at the end of the month after a year of sponsorship. CBS plans to keep program on sustaining.

It follows within a week word of Rayve dropping its Sammy Kaye show on ABC. It's one of the main factors that led to Lady Esther's cancellation of the high-rated "Screen Guild Players" program (since acquired by Camel).

First inkling that the webs would be hit came as far back as last fall, when Bourjois, seeing the handwriting on the wall, scrammed out of network programming, dropping its Tony Martin stanza.

TONI NOT SO PERMANENT AS IT CANCELS TORME

Toni (makers of home permanent wave gadgets), which has been buying up practically everything in sight for network spotlighting, did a sudden reverse switch last week, notifying NBC that it was cancelling its Mel Torme show after the first 13-week cycle.

Toni sticks with the web, however, having purchased the 11-11:15 a.m. cross-the-board strip for a soap opera series.

Station Reps Vs. CBS Radio Sales Issue Tossed Into Lap of Govt.

Battle royal is shaping up between CBS and the new National Assn. of Radio Station Representatives, with the whole concept of network functions due for a showdown review as a result of the filing of complaints by the NARSR with the FCC and the U. S. Attorney General. The complaints, filed late last week, charge the network with making illegal inroads on the business of the reps by taking over non-network time sales of CBS affiliates which were previously represented by association members.

NARSR threw down the gauntlet as a direct upshot of the taking over by Radio Sales, spot sales division of CBS, of rep status for WRVA, Richmond, and KSL, Salt Lake.

In the field of national advertising, the only competition with the network's own sale of time has come from national advertising sales by the station reps, NARSR set forth in its complaints, arguing that "to combine these two competing forms of radio advertising in the hands of the network is to eliminate that competition and to place full control of time allocations and advertising rates for national advertising in the Columbia Broadcasting System."

This, the reps charge, violates the Sherman anti-trust act. On that

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Up in Arms

Washington, Oct. 7.

Other webs are evincing plenty of interest in the combined opposition of station sales reps to CBS' entry into sales representation field. NBC, probably concerned over application to NBC National Spot Sales, has asked FCC for copy of the reps' blast at Columbia. And FCC already is nursing a letter from WING, Dayton, former ABC affiliate, pointing up fact that American is asking its stations to clear time across the board for web shows.

CBS has already signed up as rep for WBVA, Richmond, and KSL, Salt Lake City. Reports are that web has plans to sign up WWL, New Orleans, and KQW, San Francisco, shortly.

McGill Slated for O'seas Brasshat Commission To Dig Army Program Ideas

Earle McGill, national prexy of the Radio Directors Guild and director of the Army-sponsored "Warriors of Peace" stanza, which bowed off the ABC network last week, was slated to plane Europe-ward with Army brasshats yesterday (Tues.) on a mission to dig for program and promotion ideas for the Army's 1948 recruiting campaign via radio.

Ayer agency, which handles the Army radio campaign, is sending along Tally Joyner of the agency's Philadelphia office.

In Frankfurt next week, McGill and Joyner will sit in on a conference of Army public relations officers called in from Allied occupation zones to toss up ideas for radio programming to plug the Army way of life.

Objective is to come up with some show formulas to slot on the networks early next year when the Army's present schedule of football airers runs out. Other Army stanzas —"Sound Off," Guy Lombardo's "Take a Break" and "Warriors of Peace"—have been cancelled meanwhile.

McGill, who's still a freelance director, may stop over in Dublin en route home to direct a plattered series of Abbey theatre dramats for Harry Alan Towers, British transcription producer. In this event, he would probably not return to the U. S. before December.

Geo. Heller to Coast

George Heller, national executive-secretary of the American Federation of Radio Artists, planes to the Coast this weekend, to be gone about 10 days. He'll attend the American Federation of Labor convention in San Francisco, and sit in on the regional confab there with representatives of the various Coast locals. He'll then go to Los Angeles for several days on union business.

He's due back in New York on or about Oct. 21.

'New Faces': Air Version

Leonard Sillman is readying a radio version of his "New Faces" legit revue, which he'll package, with Music Corp. of America as agent.

He'll be the m.c., and the stanza will feature "unknown" professionals.

Non-Commie Rule No IBEW Vote Bar

Washington, Oct. 7.

National Labor Relations Board today (Tues), by a 6-1 vote, reversed its general counsel and the Baltimore regional board, and ruled that the International Brotherhood of Electrical Workers (AFL) may go ahead with an election at station WARL, Arlington.

NLRB, in so ruling, held it was not necessary for AFL top brass to have signed non-Communist affidavits required under the Taft-Hartley Act in order for the IBEW to proceed with its election, inasmuch as officers of the IBEW have signed the affidavits. Action was regarded as the first major test case under the T-H Act.

'Land We Live In' to Get Airing by Two St. Louis Stations Due to Mixup

St. Louis, Oct. 7.

The "Land We Live In" program that has been an outstanding midwest contribution to radio over KMOX, with the Union Electric Co. of Missouri as bankroller for nine years, will be heard over KMOX and KSD, owned and operated by the St. Louis Post-Dispatch (Pulitzer), dut to a squabble with the sponsor.

Last week KMOX sought to shift the time of the 30-minute broadcast from 6:30 p.m. Saturday to a p.m. hour on Sunday. Gardner Advertising Agency, representing the public utility, took the matter up. The switch was unacceptable especially as the offered spot on KMOX was subject to cancellation if later requested by the Campbell Soup Co., which moved into the "Land We Live In" slot.

KSD was then contacted and agreed to set aside a 5:30 p.m. Sunday spot for the program. The deal was made and KSD will begin broadcasting this program starting Sunday (12). In the meantime KMOX will continue the program as a sustainer. Kensinger Jones, who has been scripting the show for the last year, and another KMOX employee have been hired by the Gardner Co. to continue their stint with the program.

KLZ'S FARM REPORTER
LOWELL WATTS
Cited for Public Service

KLZ's Farm Service, directed by Lowell Watts, received prominent mention in KLZ's recent winning of top honors among regional network affiliates in the Public Service division of The Billboard's annual radio promotion competition.

KLZ, DENVER.

King Quits WOR In 'Exodus 1440'

On the upper floors at 1440 Broadway, N. Y., occupied by WOR, Bamberger-owned key outlet of the Mutual web, the march of exiting personnel is being called "Exodus 1440." Latest to join the parade is Gene King, manager of program operations, who will check out Oct. 17 to become program manager of WCOP, Cowles-owned station in Boston.

King, who went to WOR in 1940 after a hitch with WEVD, N. Y., as chief announcer and all-night disk jockey, is No. 3 among ranking WOR staffers to jump on the outgoing bandwagon in the past month. Rod Erickson, program director, was first. Last week Dick Pack, director of publicity, followed him. Erickson, who stuck it out a year in the programming "hot seat," hasn't set his future plans. Pack went to WNEW, N. Y. indie, as head flack.

Bert Briller is exiting WOR's publicity staff to join Pack at WNEW. One of the secretaries in WOR publicity also is resigning. That leaves Robert Blake, assistant publicity director, and a secretary to carry on where five were before.

There are rumblings of added resignations amid only half-guarded talk of general discontent, stemming, it's said, from resentment of station edicts and policies and a mounting trend toward arbitrary generalissimoing from on high. It's an open secret that the top brass has been taking an increasingly active hand in day-to-day programming affairs, in an effort, it's said, to hike the station's competitive position ratingswise.

As of early this week, no successors had been named to King, Pack and Erickson — although the latter's spot has been open going on a month.

Grocery Mfrs. Account for 26% Of All Program Time Sales in U.S. Radio

Philco Hypo

Philadelphia, Oct. 7.

Philco used the World Series broadcast to sell radios. Western Union messengers were walking around midtown with portable sets tuned to the game with signs keeping score.

The stunt drew large crowds to each street corner in the downtown district.

Chi Production Needle Points Up

Chicago, Oct. 7.

Expectations that Chicago will regain a fat fraction of its former importance as a production center are higher than at any time in the last several years. The so-called "radio ghost town" is flexing its muscles and tossing off beakers of plasma.

Reason for the surge of hope is that most informed persons feel that rock bottom was reached in the exit of General Mills' soapers, and from now on the only place left to go is up. They pointed out that Chi is originating about 15 commercial network shows along with a rash of sustainers, and that a lively business in open-end transcriptions has sprung up almost overnight.

Five packagers of transcribed shows have set up shop within the last two years. They include Chartoc-Colman with their "Ted Lewis Show," and Green Associates with the money-making "Coach Leahy of Notre Dame." Flourishing in this field is Feature Productions, which handles "Hint Hunt" and "Ladies Be

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Shucks! Blackout Can't Stop KMOX's Hillbillies

St. Louis, Oct. 7.

KMOX's hillbilly galaxy demonstrated last week that it can perform as well in the dark as in a brightly-illuminated studio. Half a minute before the "Billy Star Show" program was to hit the airwaves a fuse blew out, plunging the studio in darkness. There was no time to switch to another studio.

Lloyd Anderson, gabber, put the program on the air by adlibbing while the producer, Lambert Kohr, fled for help. In the meantime, Starr, the headliner, passed the word among the tooters to play an opening selection they knew by memory. By the time Starr finished vocaling the number an oil lantern had been produced. That enabled Starr to read the first commercial. Midway through the program lights were restored and dialers were unaware of the incident.

Washington, Oct. 7.

Manufacturers of groceries and toiletries plow most money into purchase of radio program time, while department and specialty stores and sponsors of grocery products are the largest single buyers of spot announcements on U. S. radio stations. These are the findings of NAB Director of Research Kenneth Baker who this week mailed out to NAB members a comprehensive breakdown of products and services which are footing broadcasting's bills.

Although a few product-types (groceries, toiletries, medicines, department stores, jewelry and silver) account for most radio sales in both the program and spot announcement categories, Baker believes the distribution among different brands and types of products is "broad enough to insure a fairly solid economic base for radio advertising." As he sees it, withdrawal of a few soap or grocery accounts won't spell disaster for the broadcasters.

As listed in Baker's analysis, groceries account for 26.1% of program time sales and for 14.8% of the commercial spot announcements sold on all U. S. radio stations. Baker uses groceries to include all foods, laundry soaps and powders, soft drinks, etc.

A poor second to groceries in purchase of program time are toiletries which account for 9.3% of program time sold. Under this category, Baker includes facial soaps, cosmetics, razors, etc.

Medicines account for third heaviest use of commercial program time. Sponsors of laxatives, patent medicines, and drug stores buy 8.9% of the program time sold on all stations.

In general, commodities sold by department and specialty stores contribute more on a percentage basis to radio announcement business than to program business. Products in the toiletries and medical categories account for a greater percentage of sponsored time and announcements on large stations than on medium and small stations.

Baker's figures show that department store advertising and sponsors of household equipment account for more program time sales on 250-watt and regional stations than on the bigtime stations.

Motion picture and other "amusement" advertising accounts for only 1.5% of program time sales and 6.4% of commercial spots sold on all stations. The small local-watters get the lion's share of the pix and amusement advertising — most of which shows up in spot time sales.

Lewis to Fight Ouster By Farmers' Co-op Which Claims He Falsified

Washington, Oct. 7.

Fulton Lewis, Jr., sponsored cooperatively on Mutual, a cooperative network, climaxed his year-long fight with the farmer and consumer co-op groups here Saturday (4) by a threat to sue the Southern States Cooperative farmers' organization for dismissing him from membership.

The Southern States 14-man board of directors last week unanimously voted to oust the commentator, charging he had embarked on a "propaganda campaign" designed to "mislead the public into believing that farmer cooperatives are socialistic, if not communistic, and are tax dodgers."

Lewis, who earlier claimed he joined Southern States because he had no other source of supply for his 250-acre farm near Leonardtown, Md., appeared at the board sessions in Richmond. When told of the co-op's decision he dubbed the meeting "a star chamber proceeding," declined an appeal to the organization's annual membership meeting in Richmond, Nov. 10, and said he would take his case to court.

Lewis' long-standing feud with the cooperatives last year resulted in an appeal from the co-ops to the Federal Trade Commission to restrain his broadcasts. On another occasion, Mutual commentator Arthur Gaeth took to the air to give the cooperatives' side of the picture following a series of broadcasts by Lewis attacking their tax immunity as unfair competition.

More Cuffo Time for the Asking

(VARIETY's list of public service programs available free to stations, published in the Aug. 20 issue, aroused much interest and elicited many inquiries to sponsors. A postscript of more such programs, mostly new, is offered herewith.)

Program Title	Description	Producer and Address
Building for Peace	Six 15-min. dramats, with Ingrid Bergman, others	Joint Religious Radio Committee 287 Park ave., N. Y. 10, N. Y.
Eyes on the Ball	24 15-min. musicals	Better Vision Institute 630 Fifth ave., N. Y. C.
Our Delayed Pilgrims	4 30-min. dramats, with Eddie Cantor, others, on behalf of displaced persons	Citizens Committee of Displaced Persons 39 E. 36th st., N. Y. 16, N. Y.
In Your Name	26 15-min. dramats of stories in Red Cross files with John Howard, William Gargan, others	American Red Cross John S. Renwick, Director Washington, D. C.
U. S. Navy Band	13 15-min. concerts	U. S. Navy Capt. John S. Shipman Navy Dept. Annex, Washington, D. C.
Quaker Relief Series	Six 15-min. dramats, with Eva LeGallienne, others	American Friends Service Committee Arthur Ritz, radio director 20 S. 12th st., Phila., Pa.
Highways to Safety	15-min. dramats on accident case histories in files (free to New Jersey stations)	N. J. Dept. of Motor Vehicles Leo Welch, safety director State House, Trenton, N. J.
Ave Maria Hour	52 30-min. dramats based on lives of saints using top show biz names	Ave Maria Hour Rev. Terrence Cummings, S.A. Garrison, N. Y.
Music for the Soul	78 15-min. music programs	The Upper Room
The Christians	13 15-min. dramats	1908 Grand ave.
So You Want to Stay Married	Eight 15-min. dramats	Nashville 4, Tenn.
Fire Prevention Spots	Five jingles on fire prevention, from 20 to 45 seconds' length	Fire Prevention Institute Walter Sandt 675 Fifth ave., N. Y.

MEX STANDOFF ON ALLOCATIONS

NBC to Denny: 'Think It Over'

Washington, Oct. 7.

Both NBC and Mrs. Charles R. Denny, Jr. (Denny is still in Atlantic City) are denying fast-flying rumors that the FCC chairman has already signed up with that network.

It's an open secret now that several months ago NBC put in a bid for Denny's services. Latter turned it down and NBC told him to take his time in thinking it over. As yet Denny hasn't said yes. But longtime Washington radio men and FCC staffers found a new omen here yesterday (6) to bulwark their fear that Denny plans an early department from the Government.

For the first time since he came to FCC five and a half years ago, Denny failed to show up at the agency's all-important budget hearing here yesterday. As general counsel, commissioner and chairman, Denny has always played a prominent role in presenting FCC's fund requests. Last spring he was given single-handed credit for winning a record appropriation for FCC in 1948. (The commissioners asked for an approximate $7,000,000 kitty for fiscal 1949 when they appeared before the Budget Bureau men yesterday.)

Sales Mgrs. Sing 'Code Me Blues'; Spot Rate Raise Seen a Necessity

Chicago, Oct. 7.

Midwest station sales managers are singing the "Code Me Blues." Practically every one of them quizzed last week on the possible effects of the commercial time limitations in the proposed NAB code expressed the firm belief that the code's adoption would give stations, particularly those of indie status, no alternative but to raise their local spot announcement rates.

Reconciled to having to knuckle down to some form of commercial time shaving early next year, these sales managers are beginning to figure how they're going to make up for the anticipated loss of income from their quarter-hour segments, especially daytime, when the schedule is heavy with local retailers. The sales managers are faced with a twofold headache in the latter case, namely, eliminating one of the three announcements that customarily are strung into a 15-minute program and advising the local retailer that he'll have to be content with 30% less wordage in his copy. That cut in wordage, say the sales managers, is in itself tantamount to a tilt in rates.

As these sales managers see it, under the code average participation programs won't be able to get away with more than two announcements, no matter how they're sliced. That adds up a loss of 30% in revenue. That 30%, argue sales managers, can't be made up in any way but a like rate increase.

Newspaper Threat

What worries the sales heads of indie stations, particularly, is that they will have to turn with their problems to local retail advertisers. The local retailer, say the sales execs, is a very sensitive person when it comes to tampering with his

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'CBS Is There' Comes Back Through Public Demand, Teeing Off This Month

"CBS Is There," the network's summer show which utilized the on-the-spot coverage technique to highlight major events that helped shape the world's course, is returning to the network. It's set for an Oct. 21 teeoff, in the Tuesday night 10:30-11 period. Re-slotting the program was inspired by the flock of requests from listeners.

Initial presentation will be the "Battle of Gettysburg" (told from the Union side of the line but based on a Southerner's impression of the war). Researchers are also at work (each show requires a minimum of five-six weeks research so as to safeguard the network against going off the deep end on authenticity) on future shows scheduled. These include the Magna Carta, Burr-Hamilton duel, Boston Tea Party, set for Dec. 16, the date on which it happened; signing of the Declaration of Independence (down for Dec. 30); Death of Socrates, Marco Polo story, Exile of Napoleon, and Commodore Peary's opening of Japan, set for Dec. 2 to tie in with the Pearl Harbor anniversary.

Bob Shayon will again produce the series, with John Daly handling the on-the-spot mike coverage, and George Fielding Eliot as analyst.

Sandwich Com'l

Chicago, Oct. 7.

J. Walter Thompson's radio department last week got a pitch from the sales manager of a midwest station who explained that he's conceived of a surefire way of inserting three blurbs in a 15-minute program and still keeping within the time requirements of the proposed NAB code. The sales manager referred to his idea as the "sandwich commercial."

The plan is to get three related accounts such as bread, butter and some other kind of spread and induce them to agree to operate within the same 15-minute segment and rotate the amount of wordage of their commercials from day to day.

AP Trims Its Sails So NBC Signs; CBS, ABC Also in Line

Associated Press, faced with almost certain turndown of its rate-hiked "associate" membership deal by the three major radio networks now buying AP service, did some fast maneuvering last week to keep the webs in the fold and succeeded, as a result, in getting NBC on the line, with CBS and ABC considered likely to follow.

Trio of webs, which are paying in the vicinity of $125,000 yearly apiece for AP, balked at the press association's proposal to grant them non-voting AP memberships in return for signing pacts considerably jumping rates for the news service. In addition to the hiked cost, the webs didn't like the idea of being tied to by-laws which they would have no voice in changing. Current contracts with AP had monts to

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BOB ALLEN TEES OFF WOR STANZA OCT. 19

Deal for Col. Robert Allen, Washington columnist and author, to do a 15-minute weekly commentary on WOR, N. Y., has been set with a teeoff tentatively calendared for Oct. 19. Airer will go into the Sunday 2:45 p.m. period.

Allen, former co-author with Drew Pearson of "Washington Merry-Go-Round," will do his initial stanza from N. Y., but subsequent stints will be piped through from Washington. It's understood he plans a hard-punching, straight reporting slant for the sequence.

Acquisition of Allen, second news gabber the station has added to its roster in the past fortnight—Carey Longmire, ex-war correspondent, started a twice-weekly stint last week—is cued to a general strengthening of WOR's news coverage program.

DEMANDS HELD BARGAIN CLUB

Washington, Oct. 7.

American broadcasters are fighting mad over revolutionary proposals—calling for reallocation of from 400 to 500 U. S. radio stations at a probable cost of several million dollars — which were forwarded to the State Department last Friday (3) by the Mexican government. Less drastic revisions of our present radio structure were contained in recommendations from other Western Hemisphere countries. The proposals were submitted by signatories to the North American Regional Broadcasting Agreement in preparation for a new treaty to go into effect March 1, 1949.

Brighter side of the picture for U. S. broadcasters is fact that the Mexican proposals are just that and are not conceded to have a chance of winning majority approval of the NARBA signatories. The demands are looked on as "a bargaining club" which some of the countries south of the border hope to use to win more spectrum space and higher power for local stations under the next treaty. The U. S. proposals call for little or no change in present assignments.

The Mexican government proposes complete reallocation of all U. S. radio channels. This calls for all channels between 540 and 1,140kc. to be given over exclusively to clear channel stations, operating with a minimum of 100kw power. The U. S. present limit is 50kw power, although the clears are making a push for power up to 750kw for some of their group. None of the U. S. clears, however, will look favorably on the Mexican proposal.

The Mexicans also want all U. S. regional stations bundled into the space between 1,150 and 1,540kc, and local channel outlets shifted upstairs between 1,550 and 1,600kc. The recommendation would mean a virtual shift of most U. S. assignments.

In addition, the Mexicanos propose creation of a new class of "border radio station," to operate with 250 watts power. These stations would be protected on both sides of the border.

Fireworks At Havana

Even though these recommendations stand no chance of survival they are counted on to cause plenty of fireworks when the NARBA engineering committee holds its first meeting in Havana next month.

Here's the way the other signatories' recommendations stack up:

Canada recommends that the 540 kc channel (newly added to the standard broadcast band) be made a Class 1-A clear channel. Canada also proposes creation of a new type of station)to be designated as Class V stations) to operate with 50 watts power on clear channels assigned to the country in which they are located. These outlets would act as boosters to bolster the service of the clear channel or network stations in radio-poor areas.

Cuba made no specific proposals

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Top 15 and the Opposition

CBS' Lux Radio Theatre, with a 17.9, tops the Hooperatings in the Oct. 1 report, with "Mr. D. A." as runnerup and the Bob Hope-Red Skelton Tuesday night NBC parlay in the No. 3-4 position. Five shows in opposition to the Top 15 managed to snare a 10 or better rating.

PROGRAM			OPPOSITION	Total Network Competition
Lux Radio Theatre	17.9			14.4
"Mr. D. A."	17.0			9.5
Red Skelton	16.1			...
Bob Hope	16.0			9.3
Charlie McCarthy	13.9			13.6
Walter Winchell	13.6	10.0 11.7	"Corliss Archer" "Man. Merry-Go-Round"	23.6
Bob Hawk	13.1			...
"Truth or Consequences"	11.8	13.6 10.0	Winchell "Corliss Archer"	22.6
~~"Rexall Summer Theatre"~~	~~11.7~~			...
"My Friend Irma"	11.5			12.6
"Take It-Leave It"	11.4			14.7
"Album Familiar Music"	11.4			18.9
"Can You Tops This?"	10.6			15.4
"Hit Parade"	10.4	10.3	"Gangbusters"	16.0
"Crime Doctor"	10.4			19.0

Three Webs Scramble Into BMB Camp On Proviso Basis; Heat Put on Mutual But Net Refuses to Be Railroaded

With a "Hey, hold that gate open!" three of the networks—ABC, CBS and NBC—scrambled into the Broadcast Measurement Bureau's pay-as-you-go camp last Tuesday (30) at 6 p. m. But they were only tentative joiners. They wouldn't stay, they said, unless Mutual came in, too, and made it unanimous. And Mutual wasn't acting like it was going to play. Yesterday (Tues.), after a full week of hopeful waiting, BMB was still sitting in a four-web-or-nothing hot seat. Mutual was refusing to be cowed.

United action of the three webs in putting the heat on Mutual to fall in line came with suddenness, just a few hours before the deadline for BMB subscriptions under a 10% discount comeon. Just before BMB's N. Y. offices were about to be closed for the day, messengers arrived from the three nets bearing signed contracts. The contracts were dated to qualify the webs for the 10% discount, but bore riders stipulating that they were not to be officially "accepted" by BMB unless one arrived from Mutual.

At the same time, a deluge of 11-hour subscriptions from stations jumped the number of station signers from 301 to 456.

BMB prexy Hugh Feltis, adding a voice to the three-web "come'n in" chant, said that the "action stems from the fact that BMB is founded on the principles of uniform station and network measurements, determined by the entire industry and applicable to all stations and networks." Paul West, Assn. of National Advertisers prexy and a BMB vice chairman, and Frederic Gamble, American Assn. of Advertising Agencies prexy and BMB vice chairman, also chimed in with implied nudges at Mutual to get into line.

Mutual's brass was unmoved by it all. "They don't need to put the bee on us and make us look like the horse's neck in this picture," ran the feeling of the web's execs. "We've told the other nets to go ahead and join BMB if they want to. We're backing up our convictions by staying out of the party for a while."

Mutual's "conviction," one topper reiterated, is that BMB should take

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Network Premieres

(*Oct.* 8-19)

Wed., Oct. 8

"Mayor of the Town," drama, with Lionel Barrymore, sponsored by Noxzema (S.S.C.&B.); ABC, from H'wood; Wed., 8-8:30 p.m., ET.

Sat., Oct. 11

Joan Davis, comedy, sponsored cooperatively; CBS, from H'wood; Sat., 9-9:30 p.m., ET.

Mon., Oct. 13

Billy Rose, comment, sponsored by Kreml hair tonic and by Musterole; Mutual, from N. Y.; Mon.-Fri., 8:55-9 p.m., ET.

M. Block-KFWB Finally Decide On Parting of Ways

Hollywood, Oct. 7.

History repeated itself here this week when Martin Block completed a cycle started 12 years ago by exiting Warner's KFWB again — this time apparently for good. Simultaneously, he wrote an anti-climactic chapter to what still remains a deal that was one for the book of radio wherein he brought disk jockeying to a new all-time high of coin and kudos in the most precedental relationship ever established between a personality and an independent station.

After completing only four months of a three-year contract, he and Harry Maizlish, station's g.m., finally saw eye to eye on one thing, mutual consent to cancel, following prolonged disagreement on virtually

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CBS SHIFTS SWEENEY AS SPONSOR COMEON

In the face of months of futile efforts to wrap up a sponsor but still convinced that they've got a potentially sock comedy airer, CBS is switching its Sweeney & March comedy show from Saturday evening to Wednesday 9:30-10 p.m. for cream time showcasing. Half-hour period has been opening up due to bowout of the Ford dealers' Meredith Willson show.

Switchover of S & W solves the web's problem of what to do with the Bill Goodwin show. He's being yanked out of the Saturday 9-9:30 period to make way for the Joan Davies co-op stanza and he'll be moved into the old S & W 8:30-9 Saturday evening stretch.

Heidt-Morris Show To Tour With Vaude Dates Spotlighting Am. Talent

Horace Heidt's new show for Philip Morris, which replaces the Milton Berle stanza on NBC in December, will be a touring vehicle to tie in with Heidt's vaude-presentation house dates and will utilize local personalities cued to the program's format of spotlighting amateur talent.

As far as Philip Morris is concerned, it's an innovation in merchandising payoff, with the ciggie outfit capitalizing on the marquee value of "Heidt's Philip Morris Orchestra" tagline.

Show, incidentally, accents anew the current talent development trend on coast-to-coast commercial airers, given impetus by Arthur Godfrey's "Talent Scouts" and the Adam Hat's "Big Break" show on NBC.

MULL McCAFFERY AS MANHATTAN GABBER

John K. M. McCaffery, who moderates the "Author Meets the Critic" show on WNBC, N. Y., is being groomed for his own radio program on the NBC flagship station. Jim Gaines, manager of the station, is backing his own faith in McCaffrey's potentialities as an air personality by prepping a 15-minute cross-the-board morning stanza, with McCaffrey to survey the New York scene.

Show is planned for the 9:30-9:45 segment, with likelihood that it will replace "Honeymoon in New York," which station is dropping.

Ford Theatre: "Borrowed Radio"

One could no more quarrel with the new Ford Theatre as a 60-minute dramatic production than to predict that Lux Radio Theatre is a potentially promising show. Like its aged predecessor, Ford Theatre manages to capture all the assorted techniques and heightened values that are so essential to the successful integration of borrowed properties for radio.

FORD THEATRE
With Howard Lindsay, emcee; Mason Adams, Jan Martin, Horace Braham, Karl Swenson, Santos Ortego, Lyn Murray orch, others
Adaptation: Lillian Schoen
Producer: George Zachary
Script Editor: George Faulkner
60 Mins.; Sun., 5 p.m.
FORD MOTOR CO.
NBC, from New York
(Kenyon & Eckhardt)

Certainly there's no quarrel with the painstaking care and preparation that Kenyon & Eckhardt's radio dept. put into the new show, as was certainly reflected in last Sunday's (5) initial presentation, a jivey adaptation of Mark Twain's "Connecticut Yankee." Nor with the expert production it received at the hands of radio's able George Zachary. Nor again in the lineup of more than capable acting talent poured into the presentation.

Rather, the quarrel lies in the very fact that one might just as well have been ringing up the curtain Sunday on the Lux stanza, or again on "Theatre Guild of the Air." Which in no way minimizes its sometimes superlative qualities as "borrowed radio." The case in point is, if there's a Ford Theatre in radio's future, one that will enhance its own prestige and that of radio's, it would lie rather in helping achieve a long-needed development of original dramatic writing for the air. The premiere "Connecticut Yankee" was not the answer. Nor will it be found again in next week's "Great McGinty" adaptation.

In its original blueprint for the Ford show, Kenyon & Eckhardt made much of the fact that the Sunday afternoon showcase would serve as a coast-to-coast testing ground for a number of vehicles specially written for the program and that it would pay $2,000 for each original accepted for performance. Which, in terms of filling the needs for a strictly radio theatre and encouraging writing talent for the medium, makes considerable sense.

Equally encouraging was Henry Ford II's reported statement that he'll go along for a three-year bankrolling regime to give the whole idea sufficient time to jell. But Ford's patience and K &E's bid for fresh writing talent still possess little more than promissory values. Thus far one can only weigh it on the merits of last Sunday's presentation.

In adapting "Connecticut Yankee" to radio (marking the first time the Mark Twain saga has been given air treatment), Lillian Schoen let out all the stops in remodeling it to present-day tempo, thus even heightening the contrast. It was a rewrite job that occasionally paid off happily; at other times it suggested a straining for effect and laughs. Unfortunately, the Twain spirit wasn't too often in evidence.

Howard Lindsay as emcee of the show is a sort of vice-president in charge of footnotes, filling in between acts, with the prefatory comment and the afterpiece. There's an unfortunate deadpan quality about his air voice. Lyn Murray's orchestra shapes up as a real asset on the basis of its assist on the premiere.

This is a Ford institutional show, with Henry Ford II on hand for the first show to set the modus operandi, with an explanation that some commercials may from time to time project themselves. Otherwise, there was a commendable bending-over-backwards to keep the 60 minutes plug-free. *Rose.*

AMOS 'N' ANDY
With Freeman Gosden, Charles Correll, Lasses White, Eddie Green, Jim Basquette, Ernestine Wade, Wonderful Smith, Jester Hairstone, Jubalaires (5), Jeff Alexander orch (15), chorus (8); Burrit Wheeler, Ned Le Ferve, announcers
Writers: Robert Ross, Arthur Phillips, Robert Fisher, Robert Mosher, Joe Connelly
Producer: Glenn Y. Middleton
30 Mins.; Tues., 9 p.m., ET
LEVER BROS.
NBC, from Hollywood
(Ruthrauff & Ryan)

As straight commercial entertainment, "Amos 'n' Andy" is a solidly successful series and, of course, a choice advertising buy. Back for another season for Levers in the Tuesday night powerhouse on NBC, it retains the credibility, humor and warmth it had in its original 15-minute version, but with the half-hour length permitting more scope, the additional characters giving greater variety and depth, and the musical interlude lending a pleasant change of pace. Above all, the personalities and performances of the stars, Freeman Gosden and Charles Correll, hold the show together and supply the sock listener appeal.

The commercial handling, too, is expert. There is the familiar "Rinso white" product signature, with clever sound effects, commercial voices and the other standard devices which irritate habitual radio critics but hypo sponsor identification and underline sales points. Further, Lever is now using a skillfully simulated "salesman," rather than an announcer, to read the commercial plugs in a folksy, non-professional style. It continued with the same artfulness as on the season's preem, it should spark plenty of sales.

When all that has been said, however, there remains a serious question about "Amos 'n' Andy" beyond its straight entertainment and commercial effectiveness. That is whether, from a sociological perspective, such a series serves the best interests of the public. It is admittedly a complex matter, with much to be said on both (or various) sides. But in the increasingly explosive contemporary world, with inter-group relationships a delicate factor, it is a question that grows progressively sharper.

Obviously, "Amos 'n' Andy" is affectionately intended blackface. Also, it presents the Negro in an amiable light. Unquestionably, too, most of its listeners, including Negroes themselves, regard it as innocent, enjoyable entertainment. However, the point has been raised repeatedly in recent years, whether certain types of dialect comedy, of which "Amos 'n' Andy" is an outstanding example, do not tend to reinforce racial stereotypes and, in so doing, help to perpetuate the myth of inherent racial inferiorities.

Many students of the subject believe that one of the basic causes of bigotry is the myth that certain races are endowed by their creator with inherently greater intellectual powers. They further believe that this master race fallacy is bolstered by stereotype thinking, such as the shibboleths that Negroes are by nature simple, credulous, irresponsible and happy-go-lucky, or that Jews are naturally avaricious, smart and tricky, or that Irishmen are inherently pugnacious, improvident and drunken, etc.

There is obviously a distinction between dialect comedy in general and that which is based on racial stereotype. One is authentic folk humor and is properly cherished by race relations students and general public alike. But comedy based on racial stereotypes, in the opinion of many people, fosters ignorance and superstition, and is socially harmful, even though its own victims may not recognize it as such. It is also, of course, lazy craftsmanship, since it depends upon the most hackneyed of stock characterizations and conventional situations. *Hobe.*

LENNY HERMAN

Business is really booming at New York's Hotel Astor.

With Lenny Herman's name back on the marquee for an indefinite period, the payees are wearing a path to the Astor's Broadway Lounge.

Lenny's "Biggest Little Band In Radio" is a prime favorite with Lang-Worth's 500 station affiliates.

LANG-WORTH, INC., NEW YORK

CLUB 15
With Bob Crosby, Andrews Sisters, Jerry Gray Orchestra
Producer: Cal Kuhl
Director: Diana Bourbon
15 Mins.; Mon.-Wed.-Fri. 7.30 p.m.
CAMPBELL SOUP
CBS, from New York
(Ward Wheelock)

A fast, tuneful and well turned show based on an idea similar to Chesterfield's Supper Club is this new one using Bob Crosby five nights weekly, with the Andrews Sisters and Modernaires splitting vocal chores. Andrews trio works Monday-Wednesday-Fridays and the Modernaires Tuesday and Thursday, the latter segments using name guests while the Andrews shows do not.

This particular program was well done. Operating on a minimum of script and a maximum of music for a 15-minute period (five tunes and none hurried), Crosby and the Andrews trio, ably backed by a excellent orchestra under Jerry Gray (former Glenn Miller, arranger), presented a lively, nicely paced program. Starting out with "Smoke, Smoke" by the girls and Crosby, the talent ran through a standard ("Back in Your Own Back Yard") by the trio, another pop ("How Soon") by Crosby, a new polka from "High Button Shoes" by the trio, then a finishing ballad "Apple Blossom Wedding" by Crosby, which wasn't wise since the musical portion of the show finished with a slow-tempo tune—and Crosby didn't do it well.

How five tunes plus the rather long Campbell Soup commercials are packed into 15 minutes without a tight feeling is a tribute to the production. But it's done. It's that minimum of conversation that does the trick. A good show. *Wood.*

A & C: Co-oped Corn

Perhaps when Bud Abbott and Lou Costello go a la Bing Crosby with the Oct. 15 broadcast and feed their show over ABC from a disk, things production-wise will run more smoothly than they did on last week's (1) teeoff. The fumbling that went on with the cue could have been worse, but that opening night wasn't the sort of impression that a local station, whose job is to sell the program, can exactly tout with pride.

ABBOTT AND COSTELLO
With Lou Krogman, Frank Nelson, Martha Wentworth, Susan Miller, Les Baxter Singers; announcer, Michael Roy
Producer: Don Bernard
Director: Ted Toll
Writers: Eddie Forman, Paul Conlan, Pat Costello, Martin Rayaway, Len Stern
30 Mins.; Wed., 9 p.m.
CO-OP
ABC, from Hollywood

The fluffing of lines on an A & C episode is no cause for the removal of anyone's epaulets and brassbuttons, but when the proceedings go awry to the point where an announcer, determined to get in his chore as written, has to vie with the chorus for a hearing, with the volume of either mike fading in and out crazily, then it's not even small-time production. (In Chicago, where the debut was caught, the broadcast got off to still a worse start. There were 10 seconds of dead air between the playing of a disk that A & C had cut for their local sponsor and the actual beginning of the network stanza).

Aside from the shaky production the stars and their supporters were pretty much in the groove. An A & C writing stable can't go wrong because its precincts are fairly well circumscribed. The material is as familiar and earthy as a drugstore's menu. To cite one joke in this particular script: Abbott—"What do you know about Marconi?" Costello—"I know it's not as good with meat balls as spaghetti." In this particular script Jane Russell received but one mention, but the comics were as prodigal as ever with their "helmet the hat" routines.

In their efforts to plant identity of network A & C waxed quite puckish, even slipping in a dig at their previous network checksigner. There was a reference to "another network with 15 presidents" and contrasting bow to ABC where "nobody is president and everybody works." A & C apparently know where to sow goodwill when the program's a co-op and there's still more selling to be done.

Absence of an orchestra on the show, because of the Petrillo ban on co-ops, didn't seem to have an adverse effect. The a capella touches of the Les Baxter Singers served well where a bridge was needed and the group wove a pleasing background for the vocalist, Susan Miller. This girl, whose outstanding quality is warmth, not only knows her way around a pop number but she's exceptionally deft with the lines.

In addition to the special record made for the local account, the A & C series allows for three commercial cut-ins. They come at three minutes after, the halfway mark and at 28 minutes after. That adds up to plenty of co-oping. *Odec.*

Crosby: Tip Top Tape

Any resemblance between this show as aired last week (1) and as aired Oct. 16, 1946, is purely coincidental. The preem platter of Crosby's brand-new transcribed show last season was flat, tinny, choppy, more novel than entertaining. Last week's kickoff of the Groaner's second season on wax was a socko triumph over the it'll-never-work boys. Radio headliners tied to a weekly "live" sked must have greened-up with envy as they listened to this solidly entertaining, crystal-clear airer and recalled that Crosby put the stint on ice last August.

Show seemed, to this reviewer at least, to have picked up markedly in quality of the reproduction, even over the final platters of last season—a fact apparently attributable to a switchover from acetate records to German-made "magnetaphone" tape recorders to transcribe the program. Show is now edited on tape, then transferred to platters. Result, as it came through last week, is the most "live"-like tones yet fed over network skeins.

Aside from the stanza's achievements in waxed fidelity, however, it is additionally improved 100% as an entertainment article. A formula has been arrived at, as an outgrowth of last season's trial-and-error experimenting, in which El Bingo seems perfectly at home. Format has none of the rigidity of, say, Bob Hope's show, but rather allows Crosby to croon and caper through the half-hour in a leisurely, old-hat manner. Overall effect is a recapturing of that offhand air which made the Groaner's Kraft Music Hall inning such a fave.

Preem opened with a couple of janitors sweeping out a studio "because Crosby's coming back." "That's a reason to sweep up?" one of them cracks. "His baggy pants'll sweep up the place." Groaner walks in leading a live moose he corralled on his summer hunting trip. His brother Everett was out front, "strapped on the fender of the car," Crosby said. Thus introed, sans fanfare, the show perked along at a jaunty pace. Crosby's pipes never sounded better than when he swung into "My Heart Is a Hobo." He was in top form too in a medley of "Mam'selle," "Chi-Baba" and "Peg O' My Heart" and in his closing "Who Knows How Much I Love You."

BING CROSBY SHOW
With Peggy Lee, Rhythmaires, John Scott Trotter's orch; Gary Cooper, guest; Ken Carpenter, announcer
Producer-Writer: Bill Morrow
Director: Murdo McKenzie
30 Mins.; Wed., 10 p.m.
PHILCO
ABC, transcribed in Hollywood
(Hutchins)

Gary Cooper was a natural as a teeoff guest, permitting Crosby to go into his old cowhand act for a round of cutuppery with Cooper as a pair of tough hombres of the west. Gags were fast and fancy, with Cooper obviously enjoying the fun. Highspots were their duoing of "El Rancho Grande" and a ditty about all cowboys being movie stars. Whole sequence was capital stuff.

Peggy Lee, a regular from last season, returned with a neat chirping of "It Takes a Long, Long Train." John Scott Trotter's backing throughout was tops. Ken Carpenter's Philco plugs are models, pleasantly integrated or smoothly sequed, and wonderously non-irritating.

It'll be surprising if the Bingle doesn't make Hooper's honor roll early this semester and stay there, if he continues to tape 'em as clicko as this one. *Doan.*

FIRST NIGHTER
With Olan Soule, Barbara Ludy, Rye Pillsbury; announcer, Larry Keating
Producer-director: Jack Ainley
Writers: Virginia Safford Lynn, Norwood Chamberlain, Jack Kelsey
30 Mins.; Sat., 8 p.m.
CAMPAGNA CO.
CBS, from Hollywood
(Wallace, Ferry & Hanley)

To the trade, and, it is easily assumable, to the listener, "First Nighter" may rate as class B entertainment, but to others, like the sponsor and actors, it's got a deeply sentimental connotation. The Campagna Co., which concocts the Italian Balm lotion, put the show on the Blue Thanksgiving Day, 1930, and even kept it on during the war when it couldn't furnish the product to retailers.

Unlike the average sponsor, the owner of Campagna didn't regard "First Nighter" as just part of an advertising campaign, comparable, say, to an ad in a magazine. It was a prerequisite to the job that the leads go through the mixing and bottling plant and they frequently were guested by the owner at his home near the plant's site in lower Illinois. The program with him was as much a matter of pride and sentiment as comparative photos of his first and latest factory site and the bill of lading on the first batch of bottles he shipped out. He always sought to make the leads of "First Nighter" feel that the jobs were theirs, as the older employees at the plant, as long as they wanted to stay.

And that's the way it happened. They stayed until they decided to move to Hollywood or the Coast. "First Nighter" took a sabbatical in early '46. In the 16 years it had but three leading men and three leading women. Don Ameche and Irene Wicker was the first combination. Ann Seymour and Les Tremayne followed and Tremayne stayed on as a team with Barbara Luddy, who came in nearly 10 years ago, and when Tremayne moved to the Coast, Olan Soule, the present incumbent, took over. As for the "Mr. First Nighters" Charles Hughes, who has long since disappeared from the business, was the original and for a time Bret Morrison filled that role.

The "family" idea even extended to the director. Joe Ainley has been throwing the cues on "First Nighter" since the mid 30's and when Campagna decided to resume broadcasting it found that Ainley was settled in Hollywood and so to keep the family the origination was moved out to him from Chicago, where "First Nighter" originated and has heretofore been produced.

"First Nighter" was the precursor of the rash of "theatre" and "playhouse" format that broke out in radio, especially network, in the early 30's. With the years it has changed none in the format, in the mores of the lead characters or in the quality of writing. The cheaper romance magazines come or go or adapt their gibber to the current idiom, but "First Nighter" stays snugly and smugly within its mold of artificial tete-a-tete, mossgrown situations and piffly plots. Back there in the 30's it did a much-cited-then selling job for Italian Balm, and it's not easy to break sentimental attachments.

For the dusting off occasion last Saturday (4) "First Nighter" stuck closely to form. It was something about an English girl who comes over with her baby and her ex-Gi husband has to learn to love her all over again. The threads of the plot made little sense and the situations still less, but the "must" payoff of all "First Nighter" scripts was there; boy and girl kiss.

Rye Billsbury presides as "Mr. First Nighter" and the sound effects man has his usual two innings of simulating the traffic around Times Square and there's still the "color" chatter about curtain going up, intermissions, etc. "First Nighter" may be far from ready for radio's Smithsonian Institute but it could stand some revamping of this "color" pitch.

Campagne was never one to lay on the blurb thickly. All it seeks to get over now is that Italian Balm is back on the market, and that the user will find it as dependable as it was before the war. *Odec.*

VOX POP
With Parks Johnson, Warren Hull; Don Hancock, announcer
Director: Rogers Brackett
30 Mins.; Wed., 8:30 p.m.
AMERICAN EXPRESS
ABC, from Pittsburgh
(J. M. Mathes)

One of the best established aud participation giveaway shows on the air, "Vox Pop" has returned this fall with its format intact. There's still the plethora of fancy gifts to make dialers ooh at the program's generosity; there's still that slight, and probably deliberate touch of corn that's slanted for the rural fans, and there's still Parks Johnson and Warren Hull swinging the show around ABC's key outlets with their unfailing enthusiasm. There's a solid formula underlying this show which, although not copping any top Hooperatings, pays off the bankroller in plenty of human interest.

Initial stanza originated in Pittsburgh with the program giving a bigger pitch to Paramount's picture, "The Unconquerable," than to American Express. Gary Cooper, star of the film via Coast wire greeted the participants who were chosen to tie in with the pic's title. Johnson and Hull achieved several touching moments in their interviews with this group of persons who showed a fighting pioneer spirit in surmounting their troubles. Best spots involved two women, one a farmer who operates her place single-handedly, and another who built her own home after being dispossessed. Show was warm and homey despite a fluff by Hull in which he confused Cooper with Clark Gable.

Plugs for the traveler checks had a pronounced similarity to the Arid commercial with a voice through a mike filter booming, "Safe in your pocket, safe at home, safe wherever you travel." One expected to hear, "safe under your arms, too." Otherwise plugs were okay in length. *Herm.*

Spike Jones: Coke Hoke

Every so often bookers and buyers of talent in any field of theatrics plan a unit of entertainment which on paper looks great—only to have any one of a number of possible interfering factors step in and upset the apple cart. That seems to have been what happened to the debut of the Spike Jones-Dorothy Shay show, which reached for air from San Francisco last week (3). It was, perhaps, the sorriest scripting and pro-

SPOTLIGHT REVUE
With Spike Jones Orchestra, Dorothy Shay, Victor Borge
Producer-Writer: Hal Fimberg
30 Mins.; Friday, 10:30 p.m.
COCA-COLA
CBS, from San Francisco
(D'Arcy)

ducing job done on a major show in a long time.

Spike Jones is, due to his many hit recordings of novelty and hoked-up standard tunes, one of the strongest b.o. names in the country. He had never been used by commercial radio. Dorothy Shay has come up strongly within the past six months via her Columbia recording of "Feudin' and Fightin'" (she's called the "Park Avenue Hillbilly"). Here was a case of two names who use similar themes being bought for the same show. They figured to tangle; but what tangled things up was not that; what may have done it was that the producers of the show, recognizing that similarity, leaned backward to avoid confliction — and wound up with very thin air.

They had Jones' orchestra doing straight musical renditions of "This Can't Be Love" and "Perfidia." They weren't done badly although no one would ever be reminded by the performance of Percy Faith or any one of a number of radio combos. Excellent or average, that's beside the point, the argument is that such a band, which was hired basically for its appeal on a novelty and trick basis, should be asked to work over such material, while being assigned only a comparatively fast few minutes at the tail end of the show to do its widely known William Tell Overture arrangement, which equals many of its best hoked bits. The entire premise in view of the talent involved was badly thought out.

However, the poor aim didn't stop there. It prevailed throughout the entire script, which often made the speakers of lines sound silly. Miss Shay, after contributing her "Feudin' and Fightin'" arrangement, did one of "Near You," the current top song. Perhaps this wasn't any producer's fault, but Miss Shay's performance of the tune, done in ballad tempo was a far shine from her work on "Fightin'," due to the pace. "Near You" isn't that strong a melody.

Victor Borge was the one bright spot. Many of his gags are not for radio, but enough of them hit the bell to get him over comfortably and his piano workover of "Clair De Lune" was also well done. He suffered a bit, too, from the inept script when involved in conversation with Jones and Miss Shay.

As for the radio personalities of Jones and Miss Shay, it was obvious that neither has had much radio experience, although the femme did much better than Jones and for the first half of the show seemed like a veteran. She began stepping on her inflections only toward the end. Time will smooth that out, however.

All in all, Coca-Cola has the talent to build its new show into a responsible position in the Hooper sweepstakes, but it won't do so with the sort of construction applied to this debut program. The main draw, Jones, was wasted. *Wood.*

PHIL HARRIS SHOW
With Alice Faye, Jeanine Roose, Anne Whitfield, Walter Tetley, Elliott Lewis, William Forman, Walter Scharf Orch
Producer-Director: Paul Phillips
Writers: Dick Chevillat, Ray Singer
30 Mins.; Sunday, 7:30 p.m.
F. W. FITCH CO.
NBC, from Hollywood
(L. W. Ramsey)

Phil Harris-Alice Faye return to the Fitch Bandwagon for the second successive fall season indicates that many of the kinks evident during the first year are being ironed out. There's a greater stress on situation comedy, with a diverting dash of musical interludes by Harris and Miss Faye.

But no matter what peak of excellence the various components on the show reach, the entire layout is bound to be anticlimatic as long as Harris follows the characterization he established on the Jack Benny show preceding immediately. With the superb comedic assistance by Benny, Mary Livingston, Dennis Day, Rochester et al., a Harris show is bound to come in second best on comedy payoff.

There was nothing essentially wrong with the initial show, although its essential appeal was limited by situations best understood by the entertainment industry. Situation on the first show has Miss Faye forcing Harris on a budget, and word gets around that he's broke. His musician pals subsequently arrange a benefit for him.

Harris, Miss Faye and the two moppets playing the children, occasionally are helpful in setting up some yocks. The writing indicates that the show knows in which direction it's heading, by confining the song sessions by Miss Faye and Harris to logical breaks in the program.

However, they're working on a hand-me-down basis that inevitably invites comparison with the preceding Benny stanza. *Jose.*

THE ALDRICH FAMILY
With Ezra Stone, Jackie Kelk, House Jameson, Katharine Raht, Mary Rolfe, Mary Shipp, Judith Abbott, Joan Jackson, Norman Tokar; Dwight Weist, announcer; Jack Miller orch
Writers: Patricia Dinsdale-Del Dinsdale, and Norman Tokar
Director-Producer: Lester Vail
30 Mins.; Thurs., 8 p.m.
GENERAL FOODS
NBC, from New York
(Young & Rubicam)

Last week's (2) return sequence of this weekly slice of good solid Juvenile Americana started the stanza on its ninth semester over the airwaves. It's therefore a fixture of U. S. radio programming, and there doesn't seem to be any basis for speculation that it won't go on being one, as long as the w.k. American way of life continues what it is. The producers have hit on a version of the Peck's Bad Boy formula that has perennial appeal at the family fireside. Henry's escapades might pall on some segments of the populace, but to others they're as standard standbys as the Sunday comics.

Only question, then, is whether the stint is up to par. On the basis of last week's episode, it looks like the item shouldn't lose a listener. Ezra Stone, who by now is synonymous with Henry Aldrich, knows his way well in the role. The character is established; all he has to do is keep it in form. Jackie Kelk as "Homer" and the remainder of the cast are also familiar with their chores and handle them with the ease of old hands.

Takeoff sequence was typical, with Henry getting into a peck of trouble, inadvertently as usual, involving his parents, Homer and his family, the whole school, and the town's police and fire departments.

Show is expertly packaged: Jack Miller could, however, soft-pedal the music bridges a trifle. Commercials (for Jell-O Puddings) involve a moppet character called "Stringbean Kittinger" in some rather unbelievable enthusiasm for the product. Also, if the stuff is so healthful, how come the kid chosen to plug it carries a skinny-jim moniker of "Stringbean?" *Doan.*

JACK BENNY
With Mary Livingstone, Phil Harris, Eddie Anderson, Dennis Day; Don Wilson, announcer
Writers: Sam Perrin, Milt Josefsberg George Balzer, John Tackaberry
Producer: Hilliard Marks
30 Mins.; Sun., 7 p.m., ET
AMERICAN TOBACCO
NBC, from Hollywood
(Foote, Cone & Belding)

Last weekend, with the return of many of the top stars of the Hooperated shows, the regular season can be said to have gotten definitely under way. And of the standard headliners back on the air one of the leaders was Jack Benny, with his familiar cast including Mary Livingstone, Phil Harris, Eddie (Rochester) Anderson, Dennis Day and Don Wilson. Also present were the Sportsmen vocal group, which Benny has used for comedy commercials in the past, and the elaborate talent and sound-effects lineup for the Lucky Strike commercial.

After the seemingly endless opening commercial din, including the latest ear-assaulter, the repetitive gunshot-bullseye bell sound effect, Don Wilson yelled the show introduction and the studio audience howled a welcome greeting. Then there were the annual references to Benny's vacation, with the customary jokes about his stinginess, toupee and glasses, building to a sound effects gag about his ears being full of water from diving for pennies at Catalina Island.

Next, Phil Harris made his conventional brassy entrance, with Dennis Day, Mary Livingstone and Rochester following in traditional style. Wilson had his allotted comedy-corn joke, Dennis Day did his vocal number, there was a spot for the two gabby telephone operators and there was the standard insult swap with Fred Allen. At stipulated spots the nerve-shaking Lucky Strike commercial spiels, devices, sound effects and general bedlam were repeated.

As every story-telling papa well knows, Junior always demands that his favorite yarns be told in precisely the same words every time. And as Jack Benny obviously has learned, there's a good deal of the small child in every listener. There's no joke like that old wheeze Father used to tell. *Hobe.*

FRED ALLEN SHOW
With Portland Hoffa, Minerva Pious, Kenny Delmar, Parker Fennelly, Peter Donald, DeMarco Sisters, Al Goodman and orch; Jay Jostyn, Len Doyle, guests
Writers: Fred Allen, Bob Weiskopf, Harry Bailey, Terry Ryan, Stan Shapiro, Marvin Marx.
Producer: Howard Reilly
30 Mins.; Sun., 8:30 p.m.
STANDARD BRANDS
NBC, from New York
(J. Walter Thompson)

Fred Allen took up residence again last Sunday (5) in the 8:30-9 period—same station, same format, same Alley and same routines. And it was this self-sameness that formed the basis for the getaway program. In effect it was Allen, with an assist from "Mr. District Attorney" (Jay Jostyn) and his aide Harrington (Len Doyle) kidding the pants off radio's critics of the status quo in comedy programming.

All of which indicates that Allen's back in form—a tipoff that the Allen's Alley '47-'48 semester holds forth promise of some additional freshness and innovations that characterized last year's 39-week swing around the NBC kilocycles.

Dialers unaware of the "D. A." guest shot on the premiere must have done plenty eyebrow-lifting, suspecting an NBC shift in programming when, in place of the usual Allen intro, show started off with the familiar "Mr. District Attorney" signature and credo, seguing immediately into a D. A.-Harrington confab on the NBC Crime—the case against comics (with Allen cited as the chief offender) who return to the air season after season with the old formulas still intact. That, says the D. A., is a crime against the people. At show's windup, Allen is in neck deep, with a first degree rap against him, program being labelled "murder."

Actually the program unwrapped by Allen for the edification of the D. A. was the old familiar reprise; some good, some moderate, never anything to invite tuneout boredom. The Senator Claghorn-Titus Moody-Mrs. Nussbaum-Ajax Cassidy Alley parlay, if at the mercies of a weak script one week, is just as apt to bounce back with a-click session the next.

The closing portion, generally reserved for guest showcasing, was taken over on the opener by the Allen stock company (Moody, Pious, et al.) for a looksee into "Inside Poughkeepsie," the missing chapter in John Gunther's "Inside U. S. A." A moderate payoff on laughs, but, like the overall Allen show, suggesting that those little touches in adult comedy will, on an average, make Sunday night, 8:30 to 9, a pleasurable wintertime excursion. *Rose.*

THE JACK PAAR SHOW
With Florence Halop, Hans Conreid, Martha Stewart, Jerry Fielding and orch; Hy Averback, announcer
Producer: Clair Weidenaar
Writers: Hal Kanter, Jack Douglass, Seaman Jacobs, Leo Solomon
30 Mins.; Wed., 9:30 p.m. ET
LUCKY STRIKES
ABC, from Hollywood
(Foote, Cone & Belding)

ABC now has set up a sweet comedy parlay for itself in the Wednesday night spot, with the addition of the Jack Paar show. Evening's combo includes Abbott & Costello, Bing Crosby, Lionel Barrymore and Henry Morgan, and with Paar the evening runs a variety gamut from corn to satire, and horselaughs to refined wit. Paar's contribution to the parlay is pretty good, and sufficiently individual to stand on its own.

Program, which held down the Jack Benny NBC slot during the summer, is a fairly successful comedy show, a little loose and ambling now, but of the type that can be tightened to make it smooth and surefire. Paar is a soft, apologetic sort of comic whose material is of a piece—a gentle style of comedy, relaxed and easy-going, and not gaggy, pushing or high-pressured. It's a middle-brow Morgan, not as satirical or sharp as the other.

The opening show Wednesday (1) had Paar quipping amusingly about the day's news, fellow-actors, and the like. Most of the program consisted of skits, with an in and out quality about them, but overall on the okay side. One skit had two couples exchanging apartments, the quirk being that they expressed actually what they thought of each other. Another skit limned the life and romance of a theatre usher and usherette. Another presented a disk jockey as he might run a show in the days of our Pilgrim forefathers, together with interviews of Revolutionary Day celebs. Good material here, on the whole, successful, and pointing to sock stuff when the writing bugs get ironed out.

For change of pace, Paar had Martha Stewart singing "It's a Good Day," with a great deal of spice and personality, and Jerry Fielding's orchestra for the show's musical backgrounding.

Commercials — hammering away that "when you buy, keep your eye on the bull's-eye"—were in sharp contrast to the easy tempo of the show and therefore all the more effective. The trigger-quick commercials were hard-hitting, but not in any way offensive. *Bron.*

Jolson: Kraft on High

Kraft Music Hall last Thursday night (2) bounced back into major league programming— a status it hasn't enjoyed since Bing Crosby went Philco's way—when Al Jolson, capping an amazing comeback career, took over as permanent man. And the good tidings are that it's a wham of a show, one that will give the Top 15 Hooperated boys a run for their money. If there's any doubt about Jolie entrenching himself as a vital cog in modern-day show business, last week's premier broadcast was the clincher.

From the "April Showers" curtain-raiser to the closing nostalgic refrain cued to recollections of Luchow's 14th street (N.Y) restaurant as the "Stork Club of the '90's," Jolson breezed through the KMH stanza completely at ease, sparking the whole routine with a pacing and timing that can match the best of them.

The J. Walter Thompson agency production boys have brought out all the top-shelf accoutrements, even to the extent of endowing the Kraft show with a solid scripting assist, and if the getaway show clicked with just the correct tempo, writers Manny Manheim and Charles Isaacs rate billing with the rest of them.

There's been no stinting on the talent layout, with Oscar Levant also a permanent fixture, along with Milena Miller as the femme vocalist, and a guest star policy that had Charlie McCarthy and Edgar Bergen on hand for the teeoff in a three-way Levant-Jolie-McCarthy barb-throwing parley. That's talent in spades, a surfeiting of name values that under ordinary circumstances could easily bog down the comedy flow and the overall effect. Yet thanks to the Mannheim-Isaacs script contrib, the neat handling of the production controls by Ezra McIntosh and Jolson's major-domo operation, each dovetail nicely into the whole.

The component parts of the show were rationed to a T, with proper balancing of the two-way Jolson-Levant banter, with the latter seguing into his pianistic pyrotechnics; Jolson's properly spaced and not-too-overdone vocalizing of "Toot,

KRAFT MUSIC HALL
With Al Jolson, Oscar Levant, Milena Miller, Lou Bring orch, Ken Carpenter, announcer; Charlie McCarthy and Edgar Bergen, guests
Writers: Manny Manheim, Charles Isaacs
Producer: Ezra McIntosh
30 Mins., Thurs., 9 p.m., ET
KRAFT
NBC, from Hollywood
(J. Walter Thompson)

Toot Tootsie," "All My Love" and the nostalgic "When You Were Sweet Sixteen" windup; the "Sonny Boy" comedy dueting with McCarthy that was the show's laugh standout, with even sufficient time to spare to give Lou Bring some orchestral spotlighting.

Only Miss Miller appears excess ballast for the 30-minute ride, adding nothing to the format. With such a layout, a femme vocalist would appear to be unnecessary. If there's time to spare, let Jolson go around for a No. 4 whirl on the singing chores. It's his show.

Ken Carpenter does his usually glib job on the commercials. They were about as unobstrusive as any could be. *Rose.*

FRED WARING SHOW
With Jane Wilson, Joan Wheatley, Joe Marine, Joe Sodja, Mac Perrin, Stuart Churchill, Pennsylvanians and Glee Club; Bob Considine; Bill Bivens, announcer.
Writer: Jay Johnston
Producers: Tom Bennett, Edwin Marshall
30 Mins.; Mon., 10:30 p.m.
GENERAL ELECTRIC
NBC, from New York
(B.B.D.&O)

With the exception of the summertime fillin for Johnson's Wax "Fibber McGee and Molly" show, the sock Fred Waring aggregation of Pennsylvanians and Glee Club has been missing from the ranks of nighttime radio for several years—a state of affairs that's been generally deplored and one that only now has been remedied via General Electric sponsorship.

Waring and his orchestral-vocalist perfectionists, in addition to their 10 a.m. cross-the-board slotting on NBC, are now being showcased on the web's 10:30-11 Monday night segment, thus giving the network, with its preceding Percy Faith "Contented Hour," a 60-minute parlay of some of the best musical arrangements radio has to offer.

Monday's (6) premiere was standard Waring, which means a nicely-patterned musical show—polished to perfection. Be it a spiritual, a two-piano Rachmaninoff vignette, a full-blown orchestral-glee club production on "Cecelia" to demonstrate what comes out of a round-robin rehearsal with the combined virtuosi taking pot luck on improvisation, or again a Jane Wilson soloing on "Intermezzo"—the distinctive Waring touch is always there. It's musical radio at its best.

Bob Considine, the INS columnist, is a regular on the show as GE's commentator, dramatizing the company's part in American industry, with behind-the-scene flashes to point up how GE's 200,000 items contribute toward raising the standard of living. Strictly a commercial pitch, but not overaccentuated. *Rose.*

KAY KYSER SHOW
With Harry Babbitt, Ish Kabibble, Campus Kids; John Heistand, announcer
Producer: Frank O'Connor
Director: Harry Saz
Writers: Lou Fulton, Don Prindle, Ed Haideman, Ed Helwick
30 Mins.; Saturday, 10 p.m.
COLGATE-PALMOLIVE-PEET
NBC, from Hollywood
(Ted Bates)

In the reshuffling of the Colgate programs, Kay Kyser now has the Saturday 10 p.m. slot formerly occupied by Judy Canova in which to display his ebullient shenanigans. The personality and tone of the program is still one that bubbles over into the listeners' laps despite the various changes in format wisely effected by Kyser.

This time Kyser comes up with a comedy of errors in which audience selectees listen to a paragraph, and get $5 for each error detected and $50 if five are spotted. Kyser has always been liberal with the sponsor's dough, gets additional laughs and furthers his reputation of being a good gee by virtually giving contestants the answers whenever necessary. Finale has a $100 jackpot to add to the interest.

While Kyser is virtually the whole show, the rest of his talent contributes appreciably. Harry Babbitt's smooth vocals, comedic assistance by Ish Kabibble and the Campus Kids' choir work, are part of what seems to be an unchanging and durable show that's still a good session of entertainment.

Palmolive's commercials constitute no hindrance to the session's entertainment values. *Jose.*

SCREEN GUILD PLAYERS
With Bing Crosby, Ingrid Bergman, Joan Carroll; Wilbur Hatch, conductor; Michael Roy, announcer
Writer: Harry Kronman
Producer: Don Bernard
Director: Bill Lawrence
30 Mins.; Mon., 10:30 p.m., ET
R. J. REYNOLDS CO.
CBS, from Hollywood
(Esty)

The season premiere Monday night (6) of "Screen Guild Players" offered little indication of the probable answer to the prime question about the series. That question is, simply, will the show maintain its impressive ratings of former seasons, now that it's moved back a half-hour from the choice 10-10:30 spot Monday nights on CBS, immediately following Lux "Radio Theatre."

In other words, was it the program or the time slot that drew those juicy ratings? Many people have asked that question, even though "Screen Guild" frequently topped Lux in the ratings last season.

Under the new circumstances, the answer may have various ramifications. Now that Camel cigaret has replaced Lady Esther as the sponsor, at a stepped up price for the program package, the matter of rating will decide whether the series pays off in cost-per-thousand advertising impressions.

In any case, Lever Bros. appears to be in an enviable position with its new "My Friend Irma" show in the 10-10:30 spot, between "Radio Theatre" and "Screen Guild." The soap outfit seems certain to profit, whatever happens.

As for the "Screen Guild" seasonal opener, it had the loaded dice usual for first broadcasts of guest-star shows. In this case the marquee names were Bing Crosby and Ingrid Bergman, just about the current ultimate, and the vehicle was a repeat of last season's highly popular "Bells of St. Mary's," from the Paramount picture.

It was, of course, excellent listening, but proved only that "Screen Guild" can periodically come through with top names and entertainment. For this occasion, Jean Hersholt, president of the Motion Picture Relief Fund, which benefits from the charity angle of the series, was present to introduce the stars and thank them at the sign-off.

Commercially, there was only one notable point, beyond the standard testimonial plug and the transparent claim about a "survey" showing that "more doctors smoke Camels than any other cigaret." The additional factor was the closing spiel, which Crosby had to deliver, about the sponsor's generosity in sending free cartons of Camels each week to hospitalized vets. This, surely, is the limit of commercialized vulgarity. *Hobe.*

"Duffy": Here We Go Again

DUFFY'S TAVERN
With Ed Gardner, Eddie Green, Charlie Cantor, John Brown, Helen Eley, Frank Saputo; Matty Malneck conductor; Jay Stewart, announcer
Producer: Tony Stanford
Writers: Vincent Bogert, Al Johnson, Herbert Finn, Robert Schiller, Lee Karson, Larry Rhine, Lou Grant, Phil Sharp, William Freedman, Morris Freedman
30 Mins.; Wed., 9 p.m., ET
BRISTOL-MYERS
NBC, from Hollywood
(Young & Rubicam)

Ed Gardner's mythical grub and grog emporium, where the crumb come to bum, is back again Wednesday nights on NBC, manhandling the language and puncturing pretension for another season for Bristol-Myers. It's just about as before, except for another recruit as the dopey Miss Duffy, plus a new dimwit character is the person of Miss D.'s romance, a Catskill cowboy crooner named Frankie, portrayed by Frank Saputo, and whom Archie tabs as another Burl Ives.

The latter stumbles through a cactus ballad medley in a halting, off-key whine that's pretty funny for the listeners and, obviously, a panic in the studio. Whether he'll sustain as a regular "Duffy" denizen may depend on the writing henceforth, as the character so far is one-dimensional and the single comedy angle, hokum singing, is limited.

The latest Miss Duffy, too, is still a question. On this hearing, as played by Helen Eley, she sounded shrill and without the pathetic undercurrent that Shirley Booth originally put into the part and that it has had in varying, lesser degree ever since.

As always, Gardner's sock Arch portrayal carries the show. Eddie Green's wise and whimsical waiter, Charlie Cantor's by-now-classic Clifton Finnegan (why don't they have HIM guest on "Information, Please" some night?) and John Brown's larcenous Shifty. Dave Hossinger whack every laugh line on the button.

For the seasonal opener there was one of those comically fraudulent guest spots, this time a collapsible floor show with three "name" performers, Larry Crosby, Jim Hope and Ray Sinatra. As usual, there were several blue-tinted jokes, neatly pointed so the studio audience caught 'em. And Matty Malneck was on hand to direct the small musical unit. In other words, another season of "Duffy's Tavern," comfortably recognizable for the faithful, but with little new for the exacting.

As usual with this sponsor, there was a triple-product setup, Ipana toothpaste, Trushay lotion and, in the hitch-hike, Minit-Rub liniment. The copy contained the familiar cliches, with a varied presentation helping avoid monotony. *Hobe.*

WORLD SECURITY WORKSHOP
With Mrs. Franklin D. Roosevelt, moderator; Gen Carlos P. Romulo, Sven Ahman, Russell Barnes, Mrs. Etham M. Clark, Mrs. William Dick Sporborg; William Crago, announcer
Director: Charles Harrell
Producer: Robert Sandek
30 Mins.; Sun. 12:30 p.m.
Sustaining
ABC, from Poughkeepsie

This program was wisely conceived. It's exceedingly regrettable that its execution was so ineptly handled that the hoped-for effect was almost completely missed. And the blame apparently can be laid mostly in the lap of Mrs. Roosevelt, who, for all her capabilities as a U. S. delegate to the United Nations and in other endeavors, is a conspicuously inexperienced hand at moderating a radio roundtable.

Robert Saudek, ABC's director of public affairs, who doesn't mind taking risks in programming when he sees a chance to achieve greater effectivenss, felt that the dramat form employed on the Workshop last season to highlight world security problems could be suspended during the UN General Assembly's session this fall in favor of a weekly panel of world personalities invited to kick around the vital issues concerning the UN. "It is hoped," he announced, "that under the distinguished guidance of Mrs. Roosevelt and other UN representatives many of the problems of the world will 'come alive' for the radio audience."

Mrs. Roosevelt was given carte blanche to pick the panel. She invited two women observers of the UN (Mrs. Clark and Mrs. Sporberg), representing U. S. women's organizations, to fire questions. To answer questions on the teeoff airer, she invited Russia's Vishinsky and a Yugoslav delegate to the UN, but got turndowns. The duo would have given the stanza headline appeal, but it's no fault of Mrs. Roosevelt, of course, that they didn't choose to appear. As the announced topic of the initialer was "Freedom of Information and the Warmongering Charges," Mrs. Roosevelt invited as her second choices General Romulo of the Philippines, Sven Ahman of the Swedish press and Russell Barnes of the Detroit News, the latter two both UN correspondents.

Mrs. Roosevelt's unfamiliarity with the peculiar technique required for moderating an effective roundtable in a highly confining 30 minutes of air time was evident from the outset. Her intro, chatty and verbose, took 10 minutes of the 30 and involved a great deal of unnecessary explaining that people find it hard to understand what UN is trying to do, etc. To top it off, she re-introduced the whole panel, which the announcer had already named off.

Romulo, first panel guest on the question end, spent five minutes discussing mostly the procedural aspects of a Freedom of Information resolution. That left 15 minutes of the 30.

In the final half, the q.-and-a. sequencing finally got rolling. But, such was the general irrelevant nature of the questions, such were the resulting unspecific and uninformative replies, and such was the lack of time-conscious check on talk and deft pointing up of comments by the moderator, that the listener was left with hardly a thought he did not already have. Unprofessional handling of the session made it wooden and windy. *Doan.*

CAREY LONGMIRE
15 Mins.; Tues.-Thurs., 7:30 p.m.
Participating
WOR, N. Y.

Newspaperman and mag writer Carey Longmire turned up last week as the latest acquisition in the Mutual key station's news commentator department. During World War II he was a correspondent in Europe for the N. Y. Herald Tribune and N. Y. Post. He is additionally a regular contributor to the Saturday Evening Post and Collier's. He has recently returned from a postwar looksee at Western Europe and he obviously intends to utilize observations he made there as a basis for many of his conclusions in his current viewing of affairs.

In his Thursday (2) stanza, for instance, his main pitch was for speedy and generous U. S. aid to Western Europe to save it from the clutches of Communism. "What are we doing—just giving up France to the Communists?", he inquired. He advocated a special session of Congress to vote aid. He said Truman's voluntary rationing program "is not enough to save Europe this winter." He said the U. S. ought not to withhold aid to Socialist-dominated governments, because "what the Communists hate most of all is the Socialists."

Such gab as this certainly isn't news ticker stuff. But neither is it, as a WOR exec preferred to label it, "analysis of the news." It's opinion, albeit possibly well founded, on controversial issues. And it skirted perilously close to the line of thought which prompts warmongering charges when Longmire declared, "We are already at war with Russia." It's not a shooting war, he admitted, but war in just about every other sense. He referred later to our "undeclared war" with the Soviet and said that "anyone who fights Moscow should be on our side." Such talk is strangely reminiscent of a rallying cry of several years ago: Anyone (including the Communists) who fights Hitler is on our side.

WOR thus seems to have weighted its commentator scale even more heavily on the side it already leans to.

Longmire's delivery is somewhat unsteady of pace, but no doubt will improve on that score, and his enunciation is crisp.

Caught sequence carried recorded spots for Schaefer Beer and Lifebuoy Soap, the latter being a promising contender for the New Low in taste. A man whispers, "Stay away from her—BO!" It's hard to see how a commercial could be much more offensive. *Doan.*

INVITATION TO LEARNING
With Lyman Bryson, Whitney J. Oates, Herbert Schneider
Producer: Robert Hudson
Director: Robert Allison
30 Mins.; Sun., 12 noon
Sustaining
CBS, from New York

Starting its last 13-week cycle of 1947, "Invitation to Learning" still maintains its status as one of the stiffest challenges to cranial digestion heard on the air. Contrasted to the usual intellectual pabulum dispensed on the airlanes, this half-hour discussion of great books is a virtual shocker with its polysyllabic seriousness and cloistered academic tones. This show, however, would do better, in terms of its own aims, if it avoided the heavy philosophical jargon and pointed itself towards evaluations that the average intelligent layman could understand. As it stands, nobody under the level of a university student would be able to unravel the talk.

Last Sunday (5), Aristotle's "Metaphysics" was the takeoff point for Lyman Bryson, chairman of the series, and a pair of professional specialists on the subject. *Herm.*

LANNY ROSS
Opening October 15th, Bowman Room, Biltmore Hotel, New York.
WILLIAM MORRIS AGENCY

Follow-up Comment

William Spier gives himself triple credits on "Suspense." Its "directed, edited and produced by" him. So that makes him a target for last week's (2) choice, an abuse of listener goodwill and a shoddy bit of pumped-up artificiality in plotting, which had to do with the Mystery Writers of America, the trade association of whodunit manufacturers, which last year presented Spier with an "Edgar" (after Edgar Allan Poe).

Spier was apparently out to return the honor with this tale of a mystery writer who kills one man and in establishing his alibi pins another murder, of which he is innocent, on himself. The whole thing had a certain minimum professionalism, thanks to Spier's skill as a director, but his choice and taste as a producer left much to be desired and especially dubious was the scene at the banquet of the Mystery Writers of America with the sotto voice allusion to Spier himself.

Roma Wines has a squawk coming.

Thelma Ritter, who has appeared on the "Mr. District Attorney" series repeatedly in the past, was in the cast again last week and, as always, got bumped off in the script. Over a period of years she's been shot, poisoned, stabbed, garotted and run over by a variety of vehicles, but this time she got the business relatively painlessly, merely being conked with a bronze statuette. She's never survived the show at the signoff.

Actress probably rates some sort of award as a martyr to law-enforcement (or Bristol-Myers, the sponsor).

Miriam Wolfe was promoted from character roles to the lead, Cathy, in last week's CBS "Studio One" production of "Wuthering Heights." Her reading of the part was tense, many-shaded, radio-wise and intelligent and it was smart casting by CBS to give her the assignment. The script, by Joseph Ruscoll, helped make this familiar work a bangup dramatic offering. The selection of scenes, the approach and dramatic pressures were unusual, if the choice itself was not. Ann Burr was quite acceptable as Miss Linton and Fletcher Markle, the actor-director from Canada, stepped into the role of Heathcliff with good results as his peculiar vocal pitch and acting style fit the Bronte hero.

William Powell, guesting with Burns & Allen last Thursday, played with his customary skills as a reader of lines and a painter of character colors but the whole stunt was pretty forced and unfunny. Script did not have enough yaks or pace to offset the creeping silliness of the situation, Gracie writing a play and badgering Powell into a part. It would have been easy at several points to tune to something a bit more "sincere."

Burl Ives' recently refurbished Philco stanza (Mutual, Fridays, 8 p.m.), which now boasts guestars, the Dick Davis Quartet and a studio audience to make with the yoks and claps, is a surprisingly neat little quarter-hour to be residing in the Hooperating subcellar. It should rise out of that subterranean depth before long. Last week's (3) sequence had Celeste Holm in for a clicko round of patter dueting with Ives, whose easygoing manner is not unlike that of his brother-In-Philco, Bing Crosby. Sponsor, incidentally, holds its plugging down to one brief message at the stanza's windup—a policy some other bankrollers might well emulate.

Durante: Soars In Solo

JIMMY DURANTE SHOW
With Arthur Treacher, Peggy Lee, Candy Candido, Tom Harmon, Roy Bargy orch; Greer Garson, guest
Writers: Stanley Davis, Elon Packard, Bud Pearson, Lee White
Producer: Phil Cohan
30 Mins., Wed., 10:30 p.m. EST
REXALL
NBC, from Hollywood
(N. W. Ayer)

Jimmy Durante is soloing it this season for Rexall, following his split-up with Garry Moore in the duo's Friday night CBS exit. He's now bringing up the rear for NBC in its Wednesday night programming roster that includes Dennis Day, Gildersleeve, Duffy's Tavern, and Mr. D.A.

It's still a sock closing act on anybody's kilocycles and CBS' loss is NBC's gain. The Schnoz demonstrated that when he preemed his new season's show last week (1).

There was plenty of head-shaking when Moore and Durante decided to go their separate ways, for as a team their peculiar talents complemented one another. Out of the teamup emerged the sundry comic situations around which their weekly shows were built. How, it was naturally asked, would the audience take to a full half-hour of the Schnoz's zanyisms, particularly since a large segment of the old Rexall show's audience were adherents of the Moore comedy technique?

The fact that Durante bounced right back into the routine despite the handicap of some sorry scripting on the initial program indicates that the Schnoz won't have much difficulty keeping them awake until 10:30. The absence of Moore has obviously necessitated a drastic revision in the format, which now boasts a guest-star policy, but it's the Schnozola who bears the brunt of the show.

True, he's got Arthur Treacher now as a regular, but the latter doesn't fill Moore's shoes by a longshot. It's probable that the limited range of Treacher's contrib, due to the fact that he's so indelibly typed, may permanently handicap him on the show, or again, it could be that last Wednesday night's script was insurmountable.

Greer Garson was on hand for the curtain-raiser and she clowned along with the Schnoz in a Lord-Lady Windermere lorgnette vignette that added up to the program's top bit of buffoonery.

Peggy Lee is the show's new chirper this season and it's not surprising that her "It's a Good Day" was a standout. In all fairness, however, they ought to bypass her on the comedy lines. Roy Bargy's orch is still one of the show's assets.

Program winds up with a one-minute cut-in for a Tom Harmon sportscast, with the current accent on the week's top grid game.

Howard Petrie does his usually effective job on the Rexall commercials, with a jingle assist from the chorus, plus Durante's own Rexall hitchhike. *Rose.*

HOLLYWOOD STAR PREVIEW
With Robert Young, Gloria Grahame, Ed Penney, Rye Pillsbury, Irene Winston; Bernard Katz, conductor; Ken Peters, announcer
Writer: Milton Geiger
Producer: Joe Thompson
Director: Jack Van Nostrand
30 Mins.; Sun., 6:30 p.m., ET
WHITEHALL PHARMACAL CO.
NBC, from Hollywood
(S. S. C. & B)

Behind the pretentious title and opening-closing continuity, "Hollywood Star Preview" is merely a mediocre, low-budget freelance dramatic series. The words "Hollywood" and "Preview" are misleading, since the program has nothing whatever to do with a Hollywood preview, in the accepted meaning of the term. As for the word "Star," there's an angle to that, too, as the recognized name on each broadcast does not participate in the show proper, but is present only as m.c. or "host," to introduce the little known guest lead.

"Hollywood Star Preview," then, is more or less a conventional freelance series, with a visiting m.c., no-name cast and a grandiloquent "theatre" format. As such, it can be rated according to the quality of the script, production and performance of the individual broadcasts. On the basis of the stanza Sunday (5), it is pretty sappy.

The Milton Geiger script, titled "My Big Brother," was a trivial, trite and trashy romantic comedy, only adequately produced and simperingly played. Under the circumstances, Robert Young's presence, to give a gushing introduction to Gloria Graham, was embarrassing. The whole show may have cost $3,500 or so, net. Definitely not the quality to warrant dropping "Ellery Queen" except in order to rid the network of early evening crime shows.

Whitehall Pharmacal's commercial copy was the familiar palaver about how Anacin is like a doctor's prescription because it has not just one, but three ingredients (whiskey, another recognized cold remedy and pain-killer, is reputed to have a half-dozen or so ingredients, and doctors sometimes prescribe IT, too). The show also had a cow-catcher for Hills cold tablets, which contain cascara, the man said. *Hobe.*

BOB HAWK
With Peter Van Steeden, conductor; Charles Stark, Art Gentry, Dennis James, announcers
Producer: Charles White
30 Mins.; Thurs., 10 p.m.
R. J. REYNOLDS
NBC, from New York
(Esty)

As part of R. J. Reynolds' realignment of its programs, Bob Hawk has moved from CBS to NBC and is now heard Thursdays, at 10-10:30 p.m., ET, for Camel cigarets. The show continues the same, even the accumulated $1,750 from the seven previous weeks on CBS remaining (and being increased another $250 on the NBC premiere). Charles Stark, Art Gentry and Dennis James share the announcing, and Peter Van Steeden directs the orchestra for the fanfares, playoffs, etc.

There's porbably nothing new to note about Hawk. He's well known as one of the fastest ad-lib boys in the quiz-m.c. business, and some of his jokes are not only pointed and funny, but at least a few of them seem genuinely extemporaneous, in contrast to the palpably planted "ad libs" of some of the audience participation fraternity. However, Hawk sometimes reveals a patronizing, occasionally even slightly sarcastic, tone in his handling of the contestants.

For instance, on the broadcast last Thursday (2), he made his interview with a So. Carolina sailor a standout for laughs, but then mimicked a Brooklyn girl's accent and in indefinable ways held her and other contestants up to subtle ridicule. Also, his echoing of the statements of the contestants, which often clarifies the interview, sometimes has a supercilious ring.

Hawk himself reads the commercials, with the three announcers participating. Besides the straight plugs, there are jingles done by a chorus, and there's a hitchhike for George Washington (minus the Hill surname, natch) pipe tobacco. *Hobe.*

SAMUEL B. PETTENGILL
With Don Gardiner, announcer
Producer: Thomas DeHuff
Writer: Pettengill
15 Mins., Sun. 1 p.m.
AMERICA'S FUTURE, INC.
ABC, from New York
(A. Gahagan)

While liberal commentators are snuffed out in the current wave of reaction, up come the demagogs, swathed in the American flag, to rant vaguely about the return to old American principles, and smooch the air with their ravings. A sterling example was Samuel B. Pettengill's return to the airwaves Sunday (5), in what was publicized as a 15-minute analysis of the news, but what was actually a rash of rheumy rhetoric, in a bundle of general charges loosely scattered over a dozen fronts.

Pettengill's topic was: "How Europe got into its present mess, and what the U. S. should do about it." The expression "present mess" was the tipoff to his thinking and his approach; the vague prescriptions for remedy betrayed in every word his hatred and his bias. The 15-minute talk (hell, it was a diatribe) rambled from Germany to the UN veto, and from hunger to Stalin. The hunger in Germany obsessed him (hunger in Norway, Poland, France apparently didn't concern him).

Europe is strangling in government red tape and regulations, Pettengill spouted. It was "the curse of plans, plans, plans." Take the political deadheads off the backs of the works, P. urged. Don't blame it all on the war. The cure is work and the incentive to work. "You don't need loans—just let them work."

The fool policies adopted since the war in America must be changed, P. added. They prevent European recovery. The pinks, Reds, fellow-travelers have had their day; out with them. Politicians can't run and plan a land; (presumably commentators can, the P. breed).

There was more of the like, in our "betrayal" of Poland; the refugees from the east swelling Germany's food problem; the "colossal stupidity" of the Morgenthau plan; the need to boost German production to aid the food problem. (A digest of the talk makes more sense than the speech did). In between were references to "the spider of the Kremlin weaving his web," and the like.

Demagogery, this, and a disgrace to radio. Amity among nations, and a better world, were never built like this. Nor is radio's stature. *Bron.*

DuMONT BRACES FOR REVOLT

Short Stops on Video

East coast bars and taverns from Schenectady to Washington reported landoffice business during television broadcasts of the series. Barkeeps in many spots, in fact, complained their saloons were so crowded they couldn't reach customers on the fringes of the crowds to serve them drinks.

Tavern business during the Series was generally reported to be up about 500% over the usual weekday afternoons. Several bars in isolated instances took advance reservations for choice seats before their tele sets from favored customers. Barkeeps without video sets, meanwhile, were reported crying in their beer as they saw their regular patrons crowd into tele-equipped opposition saloons.

Despite the fact that Gillette Safety Razor had no chance to prepare fresh commercials for the Series because they signed on as sponsors at the last minute, the firm's cooked-up live plugs reportedly elicited more sponsor identification than Ford's film commercials.

Survey of bars in the metropolitan New York area conducted by an independent service for the Maxon ad agency, which handles the Gillette account, revealed 46 persons during the first game last Tuesday (30) identified the sponsors as Ford and Gillette, 21 identified Gillette alone while only 23 identified Ford alone. Following day was better still for the razor firm, with 44 naming both companies, 37 naming Gillette and only 10 identifying Ford.

Results of the survey aren't believed to indicate, however, that live commercials are invariably better than film. More people would be prone to identify Gillette with the Series, it's pointed out, since the company has for so long been identified with radio airings of the baseball classic. Gillette's plugs, however, followed the general sports theme via interviews with sports celebs, whereas the Ford commercials, concentrating only on plugging the product, would have caused a complete break from the general mood of the audience.

DuMont handled pickups for three of the games, as compared to the two handled by NBC and CBS. This was only a lucky break, however, dependent solely on the fact the Series went the full route of seven games.

Pre-Series flip of a coin among the three webs set the schedule, with NBC getting the first game, DuMont the second, CBS the third and fourth, NBC the fifth and DuMont the sixth and seventh. If the Dodgers hadn't come through with their surprising wins, DuMont would have had the honors for only one contest. Very few bookies, in fact, thought the Series would go more than five games.

Despite the limited scope of tele cameras, which seriously hindered the audience's view of the field at times, tele proved conclusively that it's better than radio—and even better than a seat on the first base line—when it comes to dramatic moments.

Only tele could have given viewers the thrill that came when Cookie Lavagetto hit his pinch double in the last inning of the fourth game Friday (3) that tied the Series at 2-all and put the Dodgers back in the running. And the closeup shot of Eddie Stanky blowing his top at the umpires' calling Yogi Berra's baseline single safe in Sunday's game was certainly better than any description of the action that could be furnished by radio announcers Red Barber and Mel Allen, who can be classed with best.

Even though CBS announcer Bob Edge didn't mention until after the game was over that Yankee pitcher Floyd Bevens was on his way to pitching a no-hitter in Friday's game, he was aware of it all the time.

It's long been an unwritten law among baseball announcers to desist from calling the number of hits given up by a pitcher when it looks as though a no-hitter might be upcoming. Reason is that a premature announcement might throw a hex on the pitcher. As a result of Edge's superstition, consequently, many viewers didn't know until after the Dodgers had won the contest that they did it on only one hit.

It's convenient and more comfortable but it's not the same as being there.

The way the electric cameras bring it to you **prompts the guess that promoters of the individual sports (boxing, wrestling, tennis, billiards) have something to worry about in television, but this doesn't go for the team games. The difference is the number of contestants and the size of the playing area. Baseball, football, hockey, basketball cover too much ground and carry too much action for the camera to satisfy everybody. Only the weather can keep 'em home. "You're no better than your cameraman," goes the adage. And so long as the lensmen insist on closeup action shots it's like watching a game through a pair of field glasses.**

Closeups have their place. Especially regarding the sidelight highlights. But not when the ball is in play. Most viewers want to see the game, or play, as a whole.

It may indicate the necessity of a wider angle lens or moving the camera location to the roof of the ball parks.

This column will never know how the television commentators did during the series. After a summer of 'em there was no wait or delay in turning on the AM set to put Barber and Allen with the picture. Thousands must have done the same thing. This is a leaf tele has not yet plucked from radio's book—to pick an announcer for his knowledge of the game he's announcing rather than for his diction. With Frank Frisch idle throughout the games, tele skipped one by not putting him with its regular men for the inside and genuine background material.

Granting that the camera is the boss, the series crews did a good job as a whole. It was their first and they had various things to guard against, including those rival razor signs on the outfield fences.

Some plays showed up better than others. For instance the sixth game was noteworthy for good views of unusual catches by the outfielders—including that one of Gionfriddo's. (DiMaggio now knows how Greenberg felt). On the other hand, the camera muffed the extra base drama of both triples by Stirnweiss and Lindell in the third inning of the second game.

Yet, how can any sports follower get sore at a medium which in one day (Friday, Oct. 3) offers a World Series game at the matinee and for the night show presents boxing (NBC), a football game (CBS) and wrestling (DuMont).

Contrast caused by the autumn sun and the deep shadows at both ball parks bothered the tele cameras. The boys at the helm tried to mask out one or the other as much as possible, but this was often impossible. NBC particularly had trouble during the fifth game in Brooklyn with a dark blot appearing to the left of the mound and being emphasized in the closeups.

Surprise laugh of the Series came in the sixth inning of the sixth game when Walker fouled out to close Brooklyn's four run explosion. As Johnson caught the ball Red Barber said: "That finishes our big inning."

CADDIGAN APPT. BURNS STAFFERS

Considerable unrest among DuMont programming personnel, caused by the recent reshuffle of top personnel, may soon erupt into a revolt. Sparking the revolt, it's been learned, is the naming this week of James L. Caddigan, former Paramount News chief in Boston, as manager of the web's program planning division to work directly under Lawrence Phillips, director of DuMont's network.

Discontent has been fomenting among DuMont staffers since Phillips was first named to head up the web in a move that sent veepee Leonard F. Cramer and his assistant, Paul Eshleman, back to Passaic, N. J., to supervise administrative work at the DuMont plant. Staffers had nothing against Phillips but couldn't understand why someone with no previous experience in video operations should be brought in from the outside to take over the most important job in the programming setup. Phillips came over to DuMont from his post as exec veepee of USO-Camp Shows.

Now that Phillips has reached all the way to Boston to bring Caddigan into the operation, staffers who've been on the payroll for years reportedly feel they've been working all this time for naught. Granted that Caddigan's post is a newly-created one, they believe that it should have gone to one of the WABD program men who know the operation through experience. In addition, there's a constantly-growing belief that if outsiders are to be brought in continually to take over the top jobs, then their jobs are no longer secure.

Morris Agency Angle?

Phillips, who came into DuMont several months ago, conceded publicly at that time that he had much to learn about video. While it's never been definitely revealed, it's believed he was brought into the organization by the William Morris office, which reportedly owns a large block of DuMont stock. As an

(Continued on page 30)

NBC's 'Come Away From That Swinging Door' Tele Bid Via 6 Guild Airers

Inking of a pact this week for NBC television to stage six former Theatre Guild hits during the next several months is believed to represent a major move away from tele's alleged slanting of the majority of shows to tavern audiences. Fact that John F. Royal, recently superseded as NBC tele chief by Frank Mullen, instituted and finalized the deal with the Guild indicates, moreover, that Royal will continue to have plenty to say in NBC's programming plans.

Plays to be presented on the series haven't yet been selected but it's believed they'll comprise some of the Guild's outstanding hits of the past. Because of the American Federation of Musicians' ban on the use of live music for tele, NBC will not attempt to stage any of the Guild's musicals. Series is to star legit players who have appeared in Guild productions on Broadway and will also serve as a showcase for tyro actors and new plays.

Warren Caro, Guild staffer and first prexy of the American Television Society, has been named exec director on the series. Eddie Sobol, NBC producer, will handle production. Paul Crabtree, who staged "The Iceman Cometh" on BBC tele and will direct the forthcoming Guild production of "This Time Tomorrow" on Broadway will be one

(Continued on page 30)

Chi Sun-Times' Video Bid

Chicago, Oct. 7.

The Sun-Times Co., newly incorporated subsidiary of Marshall Field Enterprises, has applied to the FCC for permission to launch a video station in Chicago.

Previous application had been made by the Times, which the Sun recently purchased.

Par Disavows Control of DuMont, Offers Waiver on Proxy Solicitation

Washington, Oct. 7.

Paramount Pictures, Inc. last week asked the FCC to reconsider a tough edict requiring Par to shave down its holdings in the Allen B. DuMont Laboratories, Inc., by Oct. 15, 1947, or, in the alternative, force both companies to dismiss a total of four pending television bids. Par disavowed any "present" control of DuMont and told FCC it would certify any arrangement which would make it impossible for the pix company to exert any more control in DuMont than that generally accorded minority stockholders in any corporation.

The Par letter reached FCC just two weeks before the Oct. 15 deadline which was to have seen a corporate shakeup in DuMont or the dismissal of Par's tele bids for Detroit and Boston and DuMont's applications for Cincinnati and Cleveland. Par already holds two tele permits and DuMont, three,—the statutory limit permitted any one company or allegedly commonly-controlled organization.

Par pointed out that it owns a total of only 30% of all DuMont stock, 2.8% of the A stock and 100% of the Class B shares.

Company answered FCC's claim that it could acquire control of the A stock by solicitation of proxies with the firm promise "to take such action as is necessary to guard against this contingency either by the execution of a waiver of its right to solicit proxies or by transfer of any Class A stock now held or which it may subsequently acquire, to a voting trust in such manner as to relinquish all voting privileges with respect thereto."

Par said that no action was needed to alter its present ownership of all of DuMont's Class B stock since the majority of the board of directors is elected by the A stockholders. (Commission found last spring that Par through its 100% hold on Class B stock "could exercise certain veto power in all corporate matters requiring the consent of the stockholders.") Par's letter went on to say that through the B stock it "can exercise no measure of control over the corporate affairs of the DuMont Co. that cannot be exercised generally by minority stockholders in any corporation."

Par then reaffirmed its willingness to take legal steps to prevent its acquisition of control of the A stock in DuMont. Once this is done, the company said "no possible basis for the Commission's original conclusion of control will remain."

DuMont spokesmen here reaffirmed Par's stand that the pix company is in no position to control their company under its present corporate setup.

Par's Interstate Buyout?

Washington, Oct. 7.

Radio men here are taking odds that Paramount may buy out its 50% held exhibitor company, Interstate Circuit, Inc. of Dallas, Texas, to take over that company's video bid in Dallas, if the New York Court's anti-trust decree against the "Big Five" film producers is upheld in the Supreme Court. If the decree is sustained, Par will have to assume 100% control or pull entirely out of over 1,000 partly-owned film houses.

Tip-off came in Par's letter to FCC last week quarreling with the Commission's finding that the pix company is in a position to exercise control over the Allen B. DuMont Labs. Par did not quarrel with a similar FCC conclusion that company, through its 50% ownership, also could control Interstate Circuit, Inc.

Assuming FCC goes along with Par's arguments on DuMont, the pix company will have two video operations in Chicago and Los Angeles (WBKB and KTLA) and can safely prosecute bids in Detroit, Boston and Dallas, without running afoul the FCC's five-stations-to-one-customer rule.

L.A. Dons Hedge On Tele Until B.O. Effect Is Studied

Hollywood, Oct. 7.

Sportsmen apparently are taking the same attitude as films regarding television. Result may be increased restrictions on the medium, following a decision of Los Angeles Dons football team management here. Possible adverse affect on sports boxoffice will be carefully studied before the team is again committed to video next year.

Move by Harry Thayer, g.m. of the Dons, is second one against tele, Olympic Stadium management having assumed the same stand when it nixed boxing on tele recently. Thayer stated that before re-signing next year with anyone the Dons' hierarchy has "got to have lots more information on the anticipated radical effect, one way or the other," that televised sports events will have on the b.o. There is no intention of signing for video unless facts and figures on audience reactions have been gathered and finecombed.

In consequence, Thayer has had conferences with Television Research, new indie survey outfit, relative to studying the situation but wants Paramount, now airing over KTLA to share the cost of such an undertaking. Station, however, is refusing to go along, which may mean that the Dons will underwrite itself, for the protection plan is to interview viewers in bars and taverns, make a poll at the annual Thanksgiving Day game of the Dons and augment this with telephone call surveys to homes of set owners.

TAVERNS CONTEND WITH TELEJACKERS

The television hijacker has appeared on the New York scene. Victimized tavernkeepers are telling of a new type thief making a specialty of posing at bars as repairmen, and assuring the bartender that the only way they can overhaul the television set installed there is by taking it off to the shop. The bartender, accustomed to seeing repairmen frequently around the mechanism, shrugs his shoulders and lets them remove it.

The pilferers come garbed in mechanic's overalls and lugging small toolbags.

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3 Tele Webs Pool Again To Carry Truman Speech To Viewers in 4 Cities

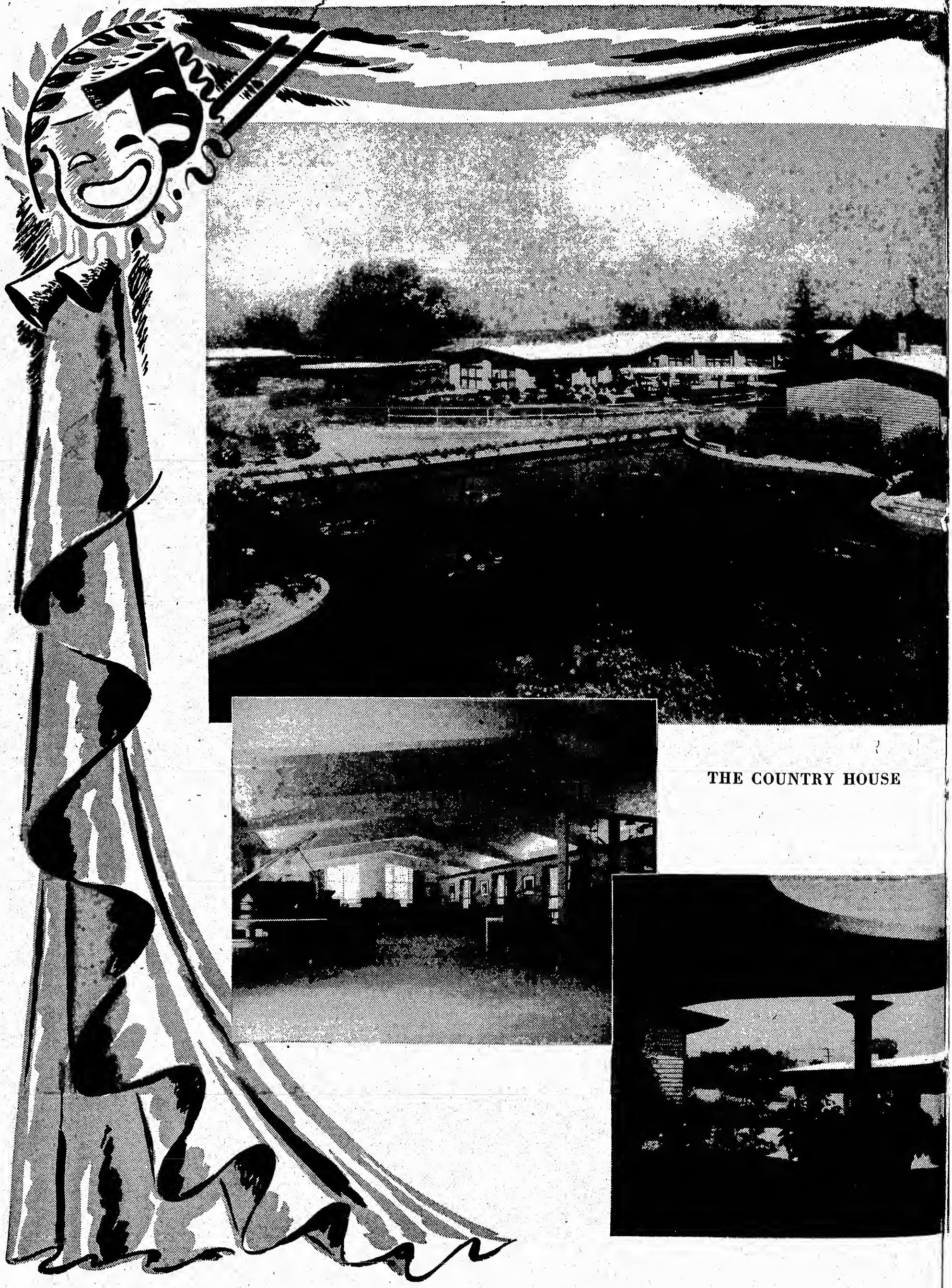
Washington, Oct. 7.

Washington's three operating television stations worked a cooperative Sunday (5) night to present President Truman's food-saving speech to receivers in four cities. Stations WNBW (NBC), WTTG (DuMont) and WMAL-TV (ABC-Evening Star) joined in the program, which was sent via coaxial cable and radio relay to Philadelphia, New York and Schenectady.

It was the largest hookup to date, with eight stations in four cities participating. Burke Crotty of WMAL, directed the show, and Walter Compton, of DuMont, was announcer. NBC provided the image orthicon cameras and technical staff.

Washington is now tied with New York for the most television stations in operation—three apiece. WMAL made its video debut with the program just 30 days after the delivery of its new transmitter.

Worcester — WTAG's Vice-President and General Manager Robert W. Booth has been appointed to the governing board of the Worcester Junior College.



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We Are Proud to Join You—

STARS · STUDIOS · PRODUCERS · WRITERS

and the Entire Industry

—in helping to maintain the magnificent work being done by *Motion Picture Relief Fund* and its *Country House*... through The Screen Guild Players Program.

We greatly admire the work that all of you are doing for the ill and aged in the Motion Picture Industry... through your splendid cooperation with The Screen Guild Players Program.

We are very proud indeed to include this distinguished program in the Camel group of radio presentations.

CAMEL CIGARETTES

PRESENT

The Screen Guild Players

MONDAY, OCTOBER 13

BOB HOPE · DOROTHY LAMOUR

"My Favorite Brunette"

10:30 P.M., E.T.	**8:30 P.M., M.T.**
9:30 P.M., C.T.	**7:30 P.M., P.T.**

COLUMBIA BROADCASTING SYSTEM

OCTOBER 20—BETTE DAVIS · BRIAN AHERNE—*"ELIZABETH THE QUEEN"*

British Advertisers Can Now Buy Air Time in England Via Radio Lux Coup

Radio Luxembourg has pulled off a coup to completely change the picture of its coverage of the sponsor-free British airwaves and attitude of the British government towards the powerful continental commercial outlet. In an unusual move about a month ago, just disclosed, Radio Lux set up a British company, Radio Luxembourg Advertising, Ltd., with two of its principal directors being Sir Herbert Dunnico, Labor Member of Parliament, and Major General Gray.

Significance of the move is that now British advertisers can buy air time in England, in sterling, on the French station. Radio Lux has thus overcome two obstacles—one, the former openly-stated objection of the British government to the commercial station beaming its sponsored programs into England, and two, the difficulty of the station getting any revenue out of Britain. Heretofore, Lux operated in England through concessionaires on air time, who weren't authorized to handle company money and who were hobbled in getting British advertising. In addition, British objection to Lux had reached the point of open opposition in Parliament, even to the threat of forced purchase of the station by the British government.

Fact that a Labor M.P. was willing to join board of directors is taken as indication the government will no longer combat the French station, which, with its 200,000 watts, is the most powerful station in Europe. Agency has got promptly to work, and has already signed as first English sponsor the Associated British Cinemas, next to Gaumont-British the largest theatre chain in England with 800 houses in key cities. ABC has taken a half-hour peak Sunday time, 15 minutes on two weekdays, and two minute spots every other day for complete daily coverage on Lux.

Chain is sponsoring the Henry Alan Towers-Warners "Hollywood Hour," and in addition is giving Lux an unusual break with slides in all its cinemas advising that they're advertising on Lux.

New British setup was disclosed by R. L. Peulvey, director general of Radio Lux, who came to the U.S. for the first time at end of August to attend the International Wavelength Conference in Atlantic City. Peulvey, who planed back to Paris last week, has also been huddling with large corporation execs on a long range institutional plan to sponsor programs on Radio Lux that show the American way of life, to combat anti-U. S. propaganda and false conceptions of this country now current in Europe. Reception has been favorable, he said, with details to be worked out this fall.

Peulvey also reported unusual success of first U. S.-sponsored program on Lux, the Lutheran Layman's League religious program Saturday midnight.

Chi Production

Continued from page 22

Seated" on the nets, and an impressive sked of open enders.

Still in the formative stage is a group of actors and producers which plans extensive missionary work among Chi bankers, industrialists and manufacturers. Seeds of civic and regional pride already have been sown with biggies. Defects in absentee sponsorship will be stressed. "It's nice to be in the studio for your show," they'll be told, and when profits taper off the "unnecessary" expense of agencymen treks to New York and Hollywood will be used as a selling point.

One Chicago manufacturer already is committed to the buy-home-products campaign. When his raw material problem is solved, he'll bankroll an impressive show bearing the Made-in-Chicago label. How much pressure his chums exert along the same line remains to be seen, but even the most optimistic can't envision the return of Don Ameche, Amos 'n' Andy, Harold Peary and other headliners who did a Greeley.

Des Moines—Paul A. Loyet, vice-president and resident manager of WHO, Des Moines, has been named to fill out the unexpired term of the late Joe Maland on the board of directors of the Des Moines Chamber of Commerce.

Rutgers Univ. Aiding CBS on U.S. Education Documentary Airer

In cooperation with the sociology department of Rutgers Univ., CBS Documentary Unit began spade work Monday (6) for its one-hour program on the state of U. S. education to be aired over CBS in November or December. Unlike previous documentaries which were researched over a wide field, focus now has been narrowed to one town in New Jersey which the unit is planning to give an intensive going-over.

According to Robert Heller, Documentary Unit chief, the anonymous town is in a superior bracket so that if flaws in the town's educational system are uncovered, educational officials won't be able to use poverty as an alibi. Main problem to be investigated, according to Heller, is whether the growing generation now in schools and colleges is being prepared properly for adult life. Question of teachers' pay, in forefront of most discussions on education, will be in background of this documentary.

Research work in the New Jersey town will be completed in six weeks. Charles Munroe, scripter, is participating in the investigations.

NBC—Guild

Continued from page 27

official of USO-Camp Shows, he worked directly with Abe Lastfogel, prexy of USO and general manager of the Morris office.

Phillips' backers point out that he did a standout job with USO, even though he joined that organization with no previous show biz experience. He was brought into USO from his position as an industrial consultant. Having already proved through his USO stint that he's quick to catch on to show biz techniques, Phillips is expected to duplicate that feat with DuMont once he gets started.

In announcing Caddigan's appointment, Phillips declared that DuMont proposes henceforth to offer network stations a "planned program service." Pointing out that stations are coming onto the air so fast that individual station programming of the past is no longer adequate to meet the demands of the public for top shows, he declared that "we intend not merely to deliver an excellent day-to-day service but, by farsighted planning, to unite television's peculiar capacities to the wealth of material that the millions wish to enjoy in education, in entertainment, in sports and in public service."

Caddigan has been affiliated with Par in Boston for the last 15 years, serving as manager of the film department of its New England district and as editor of the New England edition of Paramount News. Besides extensive theatrical experience, he's written several tele articles and is a member of the Society of Motion Picture Engineers and the American Television Society.

Du Mont

Continued from page 27

of the directors on the series. Another will be Denis Johnston, Irish playwright and former director of BBC's programming division.

Charge that tele is catering too much to barroom habituees was leveled at the industry last week by Maurice Gorham, head of BBC tele. Britisher, comparing the ambitious schedule of legiters staged in the London studios with the paucity of good dramatic shows offered U. S. viewers, declared the emphasis on sports pickups and variety programs is "lousing up" the U. S. industry.

Royal, former exec veepee over tele for NBC, was named assistant to Mullen in the recent shakeup of the tele department's top echelon. He was assigned to complement NBC's facilities with the "best programs available." Inking of the Guild pact represents the second feather in Royal's cap in a week, since he's also believed to be the tele official most responsible for lining up tele rights to the recently-concluded World Series.

$1,500,000 Price Tag Put on KXYZ Deal

Houston, Oct. 7.

Multimillionaire Glenn H. McCarthy has been reported as negotiating for the purchase of KXYZ here. Sales price is said to be $1,500,000 with $850,000 to be paid in cash. KXYZ is the third oldest station in the city and operates with a power of 5,000 watts.

Station Reps

Continued from page 22

claim, Justice Dept. action is demanded.

Yesterday (Tues.) CBS snapped back with a statement which indicated the trend of arguments the network will offer in defense of its Radio Sales operations. Denying that CBS is raiding affiliates for rep biz, Howard S. Meighan, veepee, said the net "has never solicited business we represent in the national spot field. In each case, the station has initiated the conversations, and we do not propose to depart from that procedure."

Midwest Reaction

Chicago, Oct. 7.

Unanimity seems to exist among those midwest broadcasters checked that the formation of the National Assn. of Radio Station Representatives is a constructive move for spot radio, but with the backing of the idea comes the expression of doubt as to the organization's judgment in taking its gripe against CBS to the FCC. Such action these broadcasters point out, can lead to added FCC authority and comes at a time when disposition of the industry is toward less regulation.

Next meeting of the association won't be held until the end of the month. Meanwhile, attorneys Paul Spearman and Lawrence Fly will agitate by brief and otherwise before FCC the association's demand that CBS and the other networks be adjured against expanding their interests into the station rep field.

Very Serious, Sez FCC

Washington, Oct. 7.

Appeal of the National Assn. of Radio Station Representatives to the Attorney General and FCC for action against CBS' attempts to handle radio sales for affiliates may not see affirmative action from the Justice Department, but is being regarded as "a very serious matter" at the FCC. The Commission released the NATSR letter yesterday. Justice has merely confirmed receipt of the sales reps' demands.

FCC men would not commit themselves on whether they would accede to the station reps' demand for a public hearing but said the charges raise "serious questions" under FCC's chain broadcasting regulations and affiliates' bargaining positions with networks generally.

The station reps called FCC's attention to the greatly increased bargaining power of the networks as result of activation of hundreds of new stations since the war. Referring not only to Columbia but to the other three chains, the letter declared: . . . "it is not secret that the networks are now demanding de facto control of all station time without regard to options." . . . "the threat or fear of cancellation of affiliation contracts is a great force." . . . "under present conditions, a CBS affiliate is in no position to oppose effectively any plan of action which CBS in its capacity as a station representative might desire . . ."

WHOM Gets a Turndown

Washington, Oct. 7.

FCC last Friday (3) nixed the request of WHOM, Jersey City, for permission to move its main studios into Manhattan without going through public hearing. Italian publisher Generoso Pope, operator of WHOM, told FCC the station would be able to give better service to its predominantly Italian, Yiddish and Polish speaking audiences if located in New York City.

FCC set the request for hearing to see whether the move would jibe with the Commission's obligation to distribute radio service equitably among the states.

Cleveland—Don Taylor has left his post as music director at WJW for Arizona. Station's Bill Brownell has moved into Meldrum & Fewsmith. George Todd folds at WHK for civilian job in Tokyo radio setup

From the Production Centres

IN NEW YORK CITY . . .

Joao B. Amoral, prez of Emissoras Unidas, four-station group in Sao Paulo, Brazil, in N. Y. for 10 days for conferences with ad agencies. . . . Wilmot H. Losee appointed WINS sales manager, replacing Bill Robinson. Latter returns to WLW as program director. . . . Radio actor Jack Lloyd won $500 prize last week for coining new superlative word describing Cecil de Mille's Paramount pic, "Unconquered." Came up with "Paramonumental". . . . Dario Soria assigned by CBS to direct a show regularly for the first time. It's "Opinion Please," on Fridays, 5 p.m., for American School of the Air series, starting Oct. 10. . . . Leonard Traube into hospital last week (Wed.) for tonsilectomy. . . . Frank Stanton, CBS prexy, has shed 40 pounds. Now he'll settle for a new show with half that rating. . . . . Clarence Menser, NBC's ex-program chief, lost a third of his Florida orange grove crop in recent hurricane.

Tony Provost, WNBC program chief, radio chairmaning the Fire Prevention Week program for the N.Y.F.D. . . . Dave Driscoll, WOR news and special events chief, called to St. Louis by death in family. . . . Harry Alan Towers, British transcription packager, planing in from Toronto Friday (10) to complete arrangements with his U. S. rep, Oliver Nicoll of Radio Features of America, to start producing e.t. shows here. . . . Lillian Schoen got out of the hospital, where she underwent a major op, just in time to catch the Ford Theatre preem which presented her "Conn. Yankee" adaptation. . . . One of Paul Whiteman's heifers copped a blue ribbon at the N. J. Aberdeen Angus Assn. show in Trenton.

Max Miller, back east after directing two commercial films, is readying three daytime audience participation stanzas in a bid to enter the packaging field. Initialer to be waxed is titled "Ladies First". . . . Igor Gorin, baritone on "Voice of Firestone," heading for Powell River and Prince Rupert, B. C., to stage a one-man concert. . . . Dwight Weist, who's up for his third emcee stint on "We the People," has cut sets of one-minute spots for American Airlines and Packard cars. . . . Ken Banghart picked as "Ford Reporter" and Jay Jackson as announcer on "Ford Theatre". . . . Frank Papp, NBC producer, and his actress wife, Mary Patton, due home today (8) from Europe, where Papp has spent several months gathering material for documentaries . . . Lou Dropkin back in N. Y. to freelance after resigning as script editor and continuity chief of WBAL, Baltimore. . . . Sydna Scott and William Hollenbeck into "Katie's Daughter" cast. Barbara Weeks and Robert Donley added to "Lora Lawton" players. Katharine Emmet and Charles Penman new to "Young Widder Brown." Clyde North into "Our Gal Sunday" cast. . . . Mutual staffers started taking physicals Monday (6) to qualify for the web's new retirement benefit program. Appropriately, the insurance outfit involved is Mutual Life. . . . Charles Irving, leading man of "Young Dr. Malone," and Minnie Brill, former dramat teacher at the Univ. of Minnesota and founder of the North Star Theatre, wed Saturday (4). . . . Betty Miller of "Theatre of Today" cast engaged to Robert Smith, Beacon (N. Y.) manufacturer. Big Date is Jan. 11.

Cast of "Evelyn Winters" has adopted a Polish boy, an inmate of a Paris orphanage. . . . Writer-director combo of Ashley Buck and Ed Downes is readying a dramatic series, "Adventure Comes to Mr. Timothy," about a timid pawnshop owner. The stories will stem from items on the establishment shelves. . . . The Elwood Hoffmans (Toni Darnay) due for parenthood in December. . . . William Whiting and Anita Grannis offering theatre classes for professionals and non-pros, with rehearsal groups and courses in acting technique, sight reading for audition, directing for unions, playwrighting plus a course for children. . . . Alan Courtney, former Gotham disk jockey, started daily platter piloting stint Monday (6) on WGBB, Freeport, L. I. . . . Mutual's lined up 15-minute special eventer Sunday (12) at 1:15 p.m. as a salute to "Grandmothers Day" with Kate Smith as star. . . . Guy Lombardo tees off annual radio appeal, U. S. Saving Bond special airer, Monday afternoon (13). Bands following are Xavier Cugat, Vaughn Monroe, Johnny Long, Freddie Martin, Dick Himber and Orrin Tucker. . . . Sylvia Lowy, after an eight-year association with Ed Byron, is checking out and will devote her time to the four-and-a-half-months-old child she's adopted.

IN HOLLYWOOD . . .

"Scrappy" Lambert has pulled out of MCA after four years, but won't divulge his plans until after a month's vacation back east. He's one of the better-liked percenters and has been a popular figure on Radio Row . . . . Bert Praeger, on completion of his first year with James Saphier, not only was made a veepee but is now also a stockholder. . . . Earl Ebi, producer of the Charlie McCarthy show, was rushed to the hospital just before broadcast time for a fast appendix snatch. Two days later Allan Smith, one of the writers, also took a cut at the infirmary. . . . Rollo Hunter, acting program chief at KECA, became a papa. . . . Sam Kerner, agent-packager, went for another throat operation to remove recurrent growths . . . . David White, BBD&O executive producer, transferred here from the N. Y. office. . . . Carmen Dragon drew a fat bonus check from General Foods for his pinch-hitting duty in the Burns & Allen summer spot. Which means he's practically set for next midyear hiatus period. . . . Al Durante and Kendall Foster, press heads for Thompson and Esty agencies, respectively, in town for the getaways of their company's shows. . . . As ABC's "Bud" Barry moved east, Mutual's Walter Lurie barged in. That means the talent and program marts will be picked clean before many more weeks.

Busiest producer in town is Jack Wormser, bicycling between seven shows for Rexall and three for Emerson Radio. Not biggies but programs, nonetheless. . . . Frances Scully resting from her ABC labors for a month and taking in the N. Y. tourist traps. . . . Union Oil dropped "Richard Davis, Investigator" from Don Lee and bought a news strip. . . . Day before Lum and Abner moved over to CBS from ABC, their announcer, Gene Baker, signed off with "American Broadcasting System." He squared himself the next day with "this is the Columbia Broadcasting Co." . . . . Bob Redd, producer and packager of "Point Sublime," went for the tab to plug his show's opening with a plane-towing canvas over the football game and at the beaches. . . . Spike Jones called for seven microphones to pick up all those weird sounds on his Coca-Cola program. . . . Don Quinn has decided to call his book "The McGees of Wistful Villa".

IN CHICAGO . . .

Spike Jones and Dorothy Shay arrive here next week for several Chi originations of "Spotlight Revue". . . . The Richmond Quartet and vocalists Ellen White and Johnnie Hill have been pacted for ABC shows. . . . Art Thaler, Schwimmer & Scott art director, teaching night classes in ad layout at Academy of Applied Art. . . . Fifty newsboys of the Indianapolis Times visited the Quizz Kids broadcast Oct. 5. . . . Craig Claiborne, ABC flack, will handshake radio eds in Memphis, Mobile and other southern cities. . . . Former Gov. Ellis Arnall will occupy WJJD's "Distinguished Guest" spot Oct. 12 . . . Don McNeill has been named Denfather of the Winnetka (Ill.) den of Cub Scouts. . . . Disk Jockey Dave Garroway forming JATA club. Idea is for escorts of long-skirted femmes to roll their trouser cuffs Just Above the Ankles. . . . Capt. Bill Eddy, director of tele station, WBKB, is author of "Birds Without Feathers," to be published this fall. . . . Bendix Home Appliances is bankrolling Tommy Bartlett's "Meet the Stars" on WGN. . . . Jack Payne, subbing for Linn Burton on WAAF, jammed the switchboard by reading list of apartments for rent. Turned out the ads were from a Paris, France, sheet.

Mutual v.p. E. P. H. James in town for speechmaking at stationers' convention. . . . Life of contralto Carol Brice was dramatized on WBBM's "Democracy USA" Oct. 5, with the singer on hand for comment. . . . George Creech, manager of NBC's local sales traffic, bedded by grip.

Thank you, Gentlemen, For Those Kind Words...

We refer, of course, to the words of the distinguished panel of advertisers and agency men who served as the judges for *The Billboard's* 10th Annual Radio Promotion Competition. We are proud and honored to have had our entry voted FIRST in the Over-all Promotion Division and THIRD in the Public Service Promotion Division among all clear channel network affiliates.

Our thanks, too, to *The Billboard* for sponsoring this annual competition, and to the staff for their monumental task in preparing the excellent report on this year's entries.

WE QUOTE...

"WLW has long been recognized as one of the ablest operators in the many-angled field of promotion. The station's entry in this year's *The Billboard's* over-all competition bears this out. More than that, the entry, a compendium of information, shapes up as a veritable bible of promotional procedure. Scarcely a facet is untouched and all of the expository material shows an adult approach.

"The accent is not on the 'gimmick'; neither is it on the flashy or cute type of promotion which reads well but proves nonproductive. Rather, the WLW conception of promotion is all-embracing and involves the highest levels of activity in merchandising, audience building, and test planning. Unlike the promotional operation of most stations, that of WLW has an architectural quality. It has structure and it is many-dimensioned. It succeeds in selling the station's programs to listeners, the virtues of WLW to time buyers, and thru special services it helps the merchant with his problems."

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

CROSLEY BROADCASTING CORPORATION

'Monopolies' Balking Ball Airings Now Under Justice Dept. Scrutiny

Washington, Oct. 7.

Justice Department, acting on request of radio station WARL, Arlington, Va., is now in process of investigating "monopolistic and restrictive practices of the major and minor baseball leagues" which allegedly limit opportunities of radio stations throughout the country to broadcast league games.

Situation—brought to a head by WARL's failure to get an okay to broadcast National league ball games locally — has already been called to the attention of the NAB and Washington counsel for several other radio stations throughout the country.

WARL charged specifically that the leagues restrict the opportunity of radio stations to broadcast descriptions of ball games played by competitive league teams, Gripes from other stations point up fact that frequently stations in towns with minor league ball clubs are prevented from broadcasting descriptions of out-of-town games of the major league teams. Protests have reached Washington from stations in Iowa, Illinois, Missouri and Texas, but in each case the stations asked that no publicity be given their situations.

Frank Fletcher, counsel and part-owner of WARL, took things in his own hands last Friday (3) and asked Asst. Attorney General John F. Sonnett to probe the matter and, if necessary, "to take appropriate action under the anti-trust laws."

As an illustration, WARL said it wanted to broadcast descriptions of games being played in New York by teams which are members of the National League — the Brooklyn Dodgers and the N. Y. Giants. Ford Frick, National League president, advised WARL the League would have no objection to such broadcasts, so long as Clark Griffith, owner of the Washington, Senators —an American League team—gave his approval.

Griffith Nixes 'Invasion'

According to WARL, Griffith "flatly refused to give his consent to any such broadcasts," on the ground there was an agreement among the leagues "not to invade each others' territory." Griffith also argued that the WARL broadcasts might make less valuable the sale of the broadcast rights to the Senators' games.

Local indie WWDC has exclusive rights to the night broadcasts of the Senators' games and farms out the daytime games to WPIK, daytimer in Alexandria, Va. WOL-Mutual carries the World Series exclusively and makes them available to WASH-FM, independent D. C. FM'er. But no local station has ever gotten Griffiths' okay to air broadcasts of competitive League teams. Similar treatment has been accorded Baltimore stations which carry descriptions of the Baltimore Colts (a minor League team) but would like to air the Washington Senators.

Radio on Food

Continued from page 21

ing food processing accounts. Preliminary to switching the sales approach, clients in that field have instructed their agencies to pull back all selling copy and shelve the current slogan.

Agencies at the same time were put to work devising copy that would be in conformity with the conservation campaign. The tack in the radio copy from now on will be "cat completely," instead of "cat more" of the product.

Pullback of copy involves junking of completed transcription jobs, mainly of the spot announcement category, and rushing production on substitute disks.

Longhair Stations' 'Culture Package'

Hollywood, Oct. 7.

A plan to package culture-in-radio on a national basis is being proposed here by Cal Smith, g.m., of KFAC, recently returned from the NAB convention and a visit to New York where he discussed the notion of uniting his station, WQXR, and others of a classical kidney under a national sales organization.

Plan advanced by the local "Music Station" is to form a kind of syndicate that would pitch a planned and concerted sales slant for the longhairs, the self-created front shop acting as national sales rep as well as program counsel in individual situations. There are a reported 20-odd such stations operating in the U. S. now where also live symphonies would be included.

AFRA

Continued from page 21

cident became public, Seymour was invited to resubmit the proposal to the next meeting of the local board.

The resolution, after noting the existence of factional groups in AFRA, calls for the appointment of a committee to study the situation and make a report "including" recommendations for (a) recognition of political activity, (b) methods of establishing responsibility of any group to the entire membership, (c) securing minority representation in the government of the union and, as an amendment by the board, (c) "any other related recommendations." As of yesterday afternoon (Tues.) the board had not completed the admittedly tough job of naming a committee acceptable to all elements in the union.

At the initial organization meeting last Wednesday night (1), the Independents named Nelson Case chairman, Ted Osborn to head the membership drive and Seymour to handle publicity. As anticipated, a formal statement of principles was drafted. It was signed by the 50-odd AFRA members present and during the ensuing week by around 100 or so others. Several original signers were acknowledged dissidents from the AC. At least one was until recently a key member and another was one of the four original organizers of the group.

The statement, basic principles of the Independents, condemns "all secret organizations, permanent political machines and continuous pressure groups in AFRA," whether of the left or right and "whatever their claims as to motive." It pledges its signers to "refuse to nominate, support or endorse" and to "oppose with all our strength the election of any candidate who is a member of, allied with, or a supporter of the Communist party, or of any group advocating or supporting fascism, nazism and their attendant evils of prejudice, bigotry and intolerance." As a clincher, it declares the signatories will support only nominees who have signed the non-Communist oath specified in the Taft-Hartley law.

Further, the statement promises that all its meetings (except those involving discussion of AFRA policy and strategy) will be open to the public and press, that decisions, candidates and resolutions will be publicized promptly, and that communications to the AFRA membership will be signed and made public.

Memphis—Jane Ruth Skinner has joined WMPS, Memphis, as musical director.

"STAR TIME"
WITH
DOROTHY KILGALLEN
ABC THURSDAY, 10:45 A.M., EST
Sponsored by the DRACKETT COMPANY

Inside Stuff—Radio

Unusual situation of a station affiliated to two nets, capitalizing on the best programs of the two webs because of its peculiar link is instanced by WBAP, of Forth Worth. Station is on the 820 kc band, 50,000 watts clear channel, affiliated with NBC, a part of the Texas Quality Network. Station is also on the 570 kc band, affiliated with ABC, in the Lone Star Chain. With one studio, one set of officers, station manages to dovetail two nets' programming, following a top show of one web with that of another's, to give it sock coverage through a primary population area of 2,411,700 people.

Station is NBC and ABC outlet for Fort Worth and Dallas, and blankets Texas and Oklahoma. It's owned by the Star-Telegram, newspaper whose prez is Amon Carter. Harold Hough is director and George Cranston, manager.

Carter-Johnson Associates, N. Y., conducted a survey of the Negro press during the summer to see whether news reaching them regarding radio and tele had been adequate for their needs. Of 130 papers contacted (two dailies, two semi-weeklies, 126 weeklies), 24% replied, and answers were close to a unanimous No. Indications pointed to neglect of the Negro field by publicity depts. of agencies and nets, and private publicity concerns.

Of 23 replies, 17 editors said releases they received dealt with "programs in general," while six said they got copy about "programs involving Negroes." Only four out of 21 editors said the general program was coming "angled" for their readers, while 17 said it was not.

Coastites add to the serial of self praise for platform performances among radio men this season. Among Hollywood hucksters there are 12 "specialists" lining up as guest professors for the fall-winter sessions of the U. of Cal's extension course in radio advertising which started last week at NBC studios. Lecturers and subjects are: Leon Wray, Don Lee-Mutual, network sales; Katherine Lancaster, C. E. Hooper, audience surveys; Mal Boyd, exploitation; Gene Grant, Grant Co., station representation; Mark Finley, Don Lee, television; Joe Lighton, JWT, publicity; Innes Harris, Y. & R., commercial writing; Martha Gaston, KFOX, local station sales; Jack Creamer, agent, talent management; Ray Cormier, Hunter Co., and Wayne Miller, Richfield Reporter staff, campaign case histories, respectively, local and net. Bob McAndrews, radio promotion manager for Y. & R., Hollywood, heads class.

Paragraph in last week's VARIETY, quoting a statement by Jackson Beck at a recent membership meeting of the New York local of AFRA, was inaccurate. Beck did not, as reported, charge that two recently-elected national officers of the union had declined picket duty in the threatened network strike last year. As nearly as he recalls, the actor declared that it was "at least one" of the Artists Committee candidates for New York delegate to the annual convention who made such refusal. Back has not revealed to whom he referred, but the exact nature of the accusation was apparently widely misunderstood at the meeting. The matter has since been raised at a New York local board meeting, and it was stated that no national or local officer or board member had ever declined picketing assignment or other strike duty.

When the Radio Directors Guild and Mutual finally get to negotiating in Hollywood it looks like it'll be a hot time in the new town or, at best, a considerably more complicated deal than that presented by the other three nets now signed. Initialers, NBC and CBS, were comparatively easy, the latter presenting the minor additional problem of its former "contact producers," since eliminated for standardization of two contracts. Then came ABC's hassle of writer-producers requiring special considerations and concessions from both sides since ABC's boys got extra scribbling fees. But in the case of Mutual-Don Lee here there are writer-producer-announcers, a three-way clambake. Moreover, the latter net is likely to make the claim that directors are, in effect, employers since they hire and fire, with some support seen in the recent Westinghouse foremen case successfully tried in the east.

Plenty of publicity has been given the fact that Rep. Carroll Kearns (R., Pa.), chairman of a House Labor subcommittee probing the activities of the American Federation of Musicians, still has a subpoena hanging over Petrillo's head—and will call him on the stand later this winter if and when it looks like AFM negotiations with the webs and FM'ers are stalemated.

It is not generally known that Kearns also has subpoenas outstanding for NAB president Justin Miller and FCC Chairman Charles R. Denny. Both Miller and Denny ducked earlier appearances before the House Committee.

Martin Block

Continued from page 23

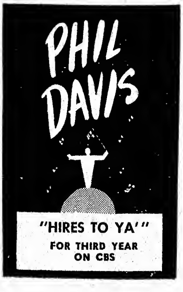
everything. The situation grew untenable for both and finally came to a head this week, with papers being signed Friday night (3) conditionally releasing both parties from the agreement on Nov. 8, in accordance with the contractual 28 days' notice. Block will continue on KHJ and Mutual-Don Lee, however.

Two major points of the settlement that involves no finances are that Block will not be permitted to broadcast on a local indie until June, 1950 (when his contract would have expired), and that Warners not be held responsible for previous commitments to deliver Block to Mutual. The network has already agreed to latter. Block stated he was so eager to get out of the arrangement that he was "willing to sign himself away," while Maizlish appeared equally pleased and relieved with the decision which constant wrangling precipitated. Though born of bitterness and discord, the parting is amicable and neither wants "anybody to get hurt."

Block was currently earning $2,500 at KFWB, where he was guaranteed a minimum of $1,500 weekly, plus the first commercial $1,000. Station's gross billing on him at severance was $4,500 and the potential was $12,300, out of which he would have received $4,000.

The loss, however, is negligible, since Block still gets $2,750 from NBC for the Chesterfield "Supper Club" show; a current $4,500 weekly — and possible $6,000 — from WNEW, New York, for his transcribed series; a guaranteed $6,000 weekly from Mutual (which this week started his first net commercial, Kreml, with three weekly quarters and which also starts a week test arrangement with Coronet magazine); $25,000 per picture from Metro for a shorts series of six yearly; plus his publishing business income and other possible side interests.

Rochester, N. Y.—Rochester School of the Air, which has gone out over WHAM since 1933, when the late George Eastman donated radio sets to all the schools here, has been shifted to WHFM. Change stems from gift of 131 FM-AM sets to the schools by the Kiwanis Club of Rochester. Programs dialed by the sixth, seventh and eighth grades include music appreciation concerts by the Civic Orchestra, magic book shop, science adventures, news today—history tomorrow, and people in the news.



"HIRES TO YA'"
FOR THIRD YEAR
ON CBS

WBAL Hearing Put Down for Nov. 3

Washington, Oct. 7.

FCC on Friday (3) set Nov. 3 as new date of hearing on the renewal license of William Randolph Hearst's 50-kilowatt station WBAL, Baltimore. In same hearing, Commission will hear competing bid of columnists Drew Pearson and Bob Allen to take over the Hearst wavelength. This is the last of the so-called Blue Book cases. WBAL's license was originally tabbed for hearing on program counts in February, 1946. Hearst recently lost a court appeal to stay the FCC hearing until the Blue Book statements about WBAL's operation had been publicly investigated.

Hearing on the renewal was due to have opened yesterday (6) but Hearst had asked for a 60-day postponement and FCC replied by awarding both parties a 30-day reprieve.

Conn. Boasts Third Of New England's FM'ers With More to Follow

Hartford, Oct. 7.

One-third of the 15 authorized FM stations for New England are in operation in Connecticut. Nine are in Massachusetts, with one in New Hampshire. Of a total of 57 others authorized for the New England area, 10 will be in Connecticut, five in Maine, 30 in Massachusetts, five in New Hampshire, six in Rhode Island and one in Vermont. Four others are proposed for Connecticut.

FM stations in operation in Connecticut are: WDRC, Hartford, by the Connecticut Broadcasting Co.; WTIC, Hartford, Travelers Broadcasting Co.; WKNB, New Britain, New Britain Broadcasting Co.; WBIB, New Haven, Colony Broadcasting Co., and WNLC, New London, Thames Broadcasting Corp.

FM stations authorized in Connecticut are as follows: WLAD, Danbury, Berkshire Broadcasting Co.; WONS, Hartford, Yankee Network; WTHT, Hartford, Hartford Times; WMMW, Meriden, Silver City Broadcasting Co.; WNHC, New Haven, Elm City Broadcasting Corp.; WEMI, New Haven, Connecticut Radio Foundation, Inc.; WAVZ, New Haven Broadcasting Corp.; WSTC, Stamford, Western Connecticut Broadcasting Corp.; WBRY, Waterbury, Waterbury American Republican, and the Waterbury and Mattatuck Broadcasting Co. (no call letters).

Proposed are three stations for Bridgeport by Harry F. Guggenheim, Harold Thomas and the Bridgeport Herald Corp., and one in Danbury by the Fairfield Broadcasting Co.

Coulter's Mutual Shift Aimed at Sales Dept. Hypo

Added emphasis on Mutual's topside sales efforts was reflected last week in transfer of Hal Coulter from the promotion department, which he headed, to the staff of Jess Barnes, veepee in charge of sales. As assistant to Barnes, Coulter will take over much of the inside work at the web's N. Y. homeoffice, permitting Barnes to do more direct contacting of sponsors and agencies.

Coulter's appointment comes less than six months after his advancement from assistant director to topkick of the promotion staff. Title of director of advertising and promotion now goes to Jesse Thompson, formerly copy chief in the ad department. He'll report to E. P. H. James, veepee of advertising, research and promotion.

FM's Grid Feed to AM

San Antonio, Oct. 7.

A new "first" in radio history will occur here Saturday afternoon when Eddie Hyman, KYFM sports announcer, will broadcast the Trinity University and Stephen F. Austin College football game simultaneously over KYFM, the FM station of the Express Publishing Co., here at KOSF, and AM outlet at Nacogdoches, home of the Austin College.

According to Charles Lutz, manager of KYFM this is believed the first time that an FM outlet has "fed" a broadcast to an AM outlet. In the past the reverse has been true.

CHI JURY INDICTS COUPLE ON AIR FRAUD

Chicago, Oct. 7.

Edmund and Virginia Sherzan were indicted last week by a federal grand jury in session at Chicago on charges of fraudulently reaping $100,000 in a mail order scheme foisted via spots on 14 radio stations and ads in 16 newspapers. During 1946 the couple offered nylons and other scarce merchandise, but few of the buyers ever got their orders.

The Sherzan commercials were aired by indies in the midwest, southwest and south. Some stations have made refunds to listeners. The Sherzans, now in Oklahoma, operated the Malden and Sherzan companies in Chi.

Canton—James P. Wilson is manager and program director of Canton's third radio station, WAND, which went on the air for the first time on Sept. 24, with 500 watts power, daytime. Magic Wand Broadcasting Co., which operates the station, also has been granted an FM license.

Bolen Vamps Bergen, Inc.

Hollywood, Oct. 7.

Murray Bolen has terminated his duties as general manager of Edgar Bergen's Cal. Interests Corp. after two months. The parting was mutually agreed upon when Bergen decided not to make corporation operative until next spring.

Bergen's Enterprises in new set up includes his radio show, television interests and Gourmet building on Sunset Boulevard.

Bachman's 'Sports Slants'

Detroit, Oct. 7.

Charlie Bachman, former Michigan State grid coach, starts a five-minute, twice-weekly football review over WJR today (Tues.). Show, called "Sports Slants," will be aired Tuesdays and Thursdays at 5:30 p.m., originating from Bachman's home in Lansing.

Inking of Bachman for the stint completes cross-the-board sports programming at 5:30 on WJR, it was announced by Harry Wismer, assistant to prexy G. A. Richards. Fritz Crisler, of Michigan, is heard Mondays and Wednesdays, and Leahy, of Notre Dame, on Fridays.

FCC Fixes 188 Hearings on 346 Bids; Faces Heavy Sked of On-Spot Inquiries

Washington, Oct. 7.

FCC unleashed here last Friday (3) a calendar fixing dates for some 188 hearings, involving 346 bids for new or improved radio station operation. Calendar covers all broadcast applications tabbed for hearing before Oct. 1, 1947. Hearing dates range from October through April, 1948.

Impact of FCC's larger 1948 appropriation is seen in the fact that the Commission has scheduled all field hearings in the city where a bidder proposes to locate his station. If several contenders in nearby towns are bidding for use of the same frequency, hearing will move from one town to another. Idea is to save bidders time and expense of travel and also to give local people an opportunity to appear at the hearings.

Hearings cover AM, FM and television applications, bids for improved operation and renewal licenses.

CHI FUND DRIVE TO USE FULL AIR TECHNIQUES

Chicago, Oct. 7.

Commercial radio techniques, complete to transcribed spots and jingles, will be used for the first time in the Chicago Community Fund drive, which kicks off next week with half-hour shows on four major stations. Also for the first time the Fund's radio section has been allotted $2,000 for token payment to scripters.

Kits containing spots and transcriptions have been sent to every Chi station and the larger agencies. Tape recordings will be supplied to newscasters, along with special spots for disk jockeys and femme commentators.

Fund radio committee is chairmaned by Stu Dawson, of Feature Productions.

first Everywhere!

SCRIPPS-HOWARD

There *must* be a reason for the first place ratings of *all* Scripps-Howard radio stations! The networks are different...station strength is different ...the areas and markets covered are vastly different. Yet each station rates FIRST in listening audience according to the latest C. E. Hooper index of total rated time periods. The only common denominator applying to all of these stations is SCRIPPS-HOWARD OPERATION.

first IN CINCINNATI...

SCRIPPS-HOWARD

WCPO MBS

FIRST...according to the latest C. E. Hooper Total Rated Time Periods (August, 1947)

WCPO	2nd Station	3rd Station	4th Station	5th Station
30.6	12.2	15.2	22.8	18.2

first IN MEMPHIS...

SCRIPPS-HOWARD

WMC NBC

FIRST...according to the latest C. E. Hooper Total Rated Time Periods (July-August, 1947)

WMC	2nd Station	3rd Station	4th Station	5th Station
27.2	12.7	23.6	10.0	21.0

first IN KNOXVILLE...

SCRIPPS-HOWARD

WNOX CBS

FIRST...according to the latest C. E. Hooper Total Rated Time Periods (March-April, 1947)

WNOX	2nd Station	3rd Station
43.7	28.8	27.1

first IN CLEVELAND... WITH TELEVISION

SCRIPPS-HOWARD

WEWS-TV

It's coming soon . . . Cleveland's first television station. Application pending for AM and FM. You can always expect the best from Scripps-Howard stations.

The Scripps-Howard Stations

REPRESENTED BY THE BRANHAM COMPANY

FCC Plan on 3 Grades of Operators' Licenses Gets Bacikng of NAB

Washington, Oct. 7.

The NAB, with several "ifs, ands and buts," has gone on record as approving "in principle" FCC's proposal to set up three grades of broadcast station operators' licenses to replace the present single type of operator's license now handed out. The NAB statement reflects the concern of radio stations generally that FCC's new standards for okaying operators' licenses may add to the overall expense of station operation or jeopardize the present jobs of old-time station engineers.

Through its engineering director, Royal V. Howard, NAB last Thursday (2) recommended to FCC that it include a "grandfather clause" to provide for automatic renewals of all radiotelephone licenses depending upon length of service. Under this proposal, holders of first-class licenses with five or more years experience at a radio station would receive an automatic renewal at the top grade of station engineer's license.

Holders of first-class operators' licenses not meeting these requirements would automatically receive second-level licenses, as "broadcast technician operators."

Howard also suggested that lifetime licenses be given to holders of first-class tickets with 10 or more years of experience at a radio station. The statement submitted for the NAB said that the proposals were made "to assure the licensing of sufficient broadcast personnel" and "to assure the continuity of good technical scrvice" in manning the nation's radio stations.

FTC

Continued from page 21

racketeers to encourage gambling. Hoopers of both WGAY and WARL have climbed since the quiz show and racing stanzas have gone on the air.

Authority Not Denied

Pierson & Ball pointed out that FTC did not deny it had authority to enjoin programs but simply ducked the issue and passed the buck back to FCC. The FTC letter dismissing the WWDC complaint generally follows earlier arguments made by WGAY counsel Cohn & Marks. They had opposed WWDC's petition on the ground that even FCC had no authority over specific types of programs (outside of lotteries) and FTC could not assume powers denied to FCC, the licensing agency.

The FTC letter declares: . . . "the FCC has the primary and direct responsibility to determine whether stations broadcasting this type of program serve the public interest..."

FCC added that it knew FCC had expressed concern over such programs in the past and stations had "immediately stopped broadcasting them." The Trade Commission said it understood "FCC, at the staff level, is now considering regulatory action with respect to radio stations broadcasting such programs."

This is surprising news since FCC has been steering clear of too much activity in the program field. Commission has been probing the WARL show as a possible lottery and frequently cites stations for horse-racing stints, but this is supposedly the limit of its interest.

FCC spokesmen said they had, if anything, encouraged FTC to assume jurisdiction over programs which fall in category of "unfair trade practices."

Finley Acquires 2 More Outside Firms' T.C. Shows

Hollywood, Oct. 7.

Continuing its expansion to distribute cutsiders' shows, Finley Transcriptions, Inc., this week took on two more locally-produced shows, the property of C. E. Bird, of Los Angeles.

Shows are "Federal Agent," quarter-hour dramatized series of news-behind-the-headlines, with 39 shows cut.

Petrillo

Continued from page 21

to the "inequity" of a situation which permits transcription packagers to employ AFM musicians for shows to be sold to local sponsors, but prohibits the networks from using musicians for the same type of programming, i.e., locally sponsored, because it's piped over network lines.

It's known, however, that Petrillo is meeting with opposition to this rule from within the union itself. Local 47, Hollywood, is understood to have registered a protest with the AFM boss and asked for further information on his reasons for nixing co-op music. Word seeping back to N. Y. radio circles is that the Coast musicians are burned up over the ban, feeling that it's accomplishing no end beyond cutting musicians out of work.

One setimate is that at least 60 musicians would be used, if AFM permitted it, on the Abbott & Costello, Joan Davis and Parkyakarkus co-op airers. As it is, ABC is lining up a 20-voice a cappella group for its A&C stanza and may additionally use some harmonica and uke players; CBS is lining up the Choralites singing group for Joan Davis, and Mutual probably will set an a cappella or harmonica combo for Parky.

"What reasoning process Jimmy Petrillo is using to sustain this stand is beyond me," one network program veepee exploded. "A station salesman can go out with a platter under his arm of a transcribed show using AFM musicians, but he can't carry a piece of paper representing a co-op show with the same kind of music. We could use AFM musicians if we transcribed our co-op shows and sent the platters out to the stations. But would that give the musicians any more work than if they played on live co-ops?"

Petrillo's attitude on AM-FM duplication is of an equally mysterious turn to those affected by the ban. FM Assn. delegation headed by prexy Everett L. Dillard, WASH, Washington, and accompanied by Rep. Carroll Kearns (R., Pa.), chairman of the House subcommittee investigating AFM activties, came away from last Wednesday's meeting with Petrillo unanimously certain that he was going to permit duplication during the four months remaining before AFM-network contracts expire.

FMers believed they had firmly sold Petrillo on their sincerity in wanting to work out a fair agreement with the union at close of the interim deal. They argued that duplication was needed to get more people to buy FM sets, which in turn would provide indie FM stations with greater potential audiences and permit them, once on their feet, to give work to musicians. FM can't thrive on recorded music; it must have live music, they told Petrillo.

That line of though he seemed to like, the conferees reported. Without actually saying he'd grant duplication, it was felt he gave every indication of apporving it.

What changed his mind between then and Friday, when he met with the nets, has the industry mystified and guessing. And unhappy.

AP

Continued from page 23

run, so webs gave the whole idea the think-it-over standoff.

AP's Oliver Gramling, assistant general manager in charge of radio, countered with a rate formula trimming the overall cost to just about what the webs are paying now. NBC said okay-provided a clause is added to the contract whereby the net could cancel the pact in event of any change in AP by-laws "not in keeping with terms of the contract." AP conceded, and a deal was inked.

CBS meantime applied for membership, "contingent upon the working out of a satisfactory contract." Negotiations to work out such a pact, probably along the lines of NBC's, are expected to take place late this week.

ABC hasn't applied for AP membership, but the concessions made to NBC by the press association no doubt will be offered to ABC as well as CBS, with the result that the former will come in line shortly.

AP board last Friday (3) clected 441 radio stations to associate membership, including all NBC and CBS owned and operated outlets, plus the Texas State Network, Yankee and Don Lee networks.

MacMURRAY LATEST TO JOIN RADIO-NAME UNIT

Hollywood, Oct. 7.

Radio Repertory Theatre, Inc., radio outfit owned and controlled by Hollywood film and radio names, has added Fred MacMurray to its roster of stockholding members.

He joins Dana Andrews, Joan Fontaine, John Garfield, Myrna Loy, Ray Milland, Charles Boyer and radio producer Arthur Kurlan to the group, which plans production of a weekly transcribed dramatic series including the stockholders as leads, purchase and development of story properties and possible purchase and operation of a radio station.

WNEW's Mag Roundup Show Preems Oct. 21

"Magazine Roundup," program highlighting important articles in current issues of popular magazines, will preem on WNEW, N. Y. Oct. 21, in the Tuesday 9:15-9:30 p. m. spot. Station has made tieup with Readers Digest, Coronet, Readers Scope, Saturday Review of Literature and others to present digests of outstanding features, mags preparing the material. Station will have two announcers reading the articles, with music bridges in between.

Material is similar to that prepared by various mags and mailed out to radio stations, but material hasn't been put together in the form of such a 15-minute program before.

BMB

Continued from page 23

to its bosom MBS' "listenability" coverage measurement technique. Mutual is "fighting the battle for the new stations that came on the air too late for BMB's 1946 study," the exec said. "We believe our coverage method opens up new possibilities for BMB measurements and might provide shortcuts so that BMB wouldn't need a year to produce results of its survey."

Exec pointed out that Mutual "probably has more member stations in BMB than any other net" and that most of the web's large stockholder stations are subscribers. But he admitted this argument undoubtedly would not be considered "an answer" by the other three nets.

An answer to the whole situation would be welcomed by BMB, which sees itself in a damned-if-we-do, damned-if-we-don't position as regards acceptance of Mutual's coverage methods at this point. It's felt that BMB would be accused of knuckling under to the net's demands if the Mutual technique were suddenly adopted. On the other hand, if the bureau said no, it could be rapped in some quarters as refusing to alter in any way the concepts of its 1946 listener study.

Belief is that if Mutual persists in its refusal to join the other nets in "walking in four abreast" as BMB joiners, ABC, CBS and NBC will give the bureau a go-ahead in accepting their contracts.

Detroit—Arch Shawd, long identified with the Detroit radio and newspaper industry, named sales manager of WJR (CBS). For the past eight years, Shawd had been executive veepee and general manager of WTOL, Toledo.

Cong. Wene Sells 50% Interest in Jersey Station To Carl Mark for 165G

Washington, Oct. 7.

Former Cong, Elmer H. Wene (R., N. J.) 83% stockholder in the Trent Broadcasting Corp. last Saturday (4) contracted to sell a half-interest in his station WTTM, Trenton, N. J., to Carl Mark, director of the Al Paul Lefto.. ad agency of Philadelphia. Sales ticket was $165,000 cash. Mark is the son-in-law of Albert Greenfield, prominent Philly realtor and businessman. The WTTM transfer application will be filed with FCC shortly.

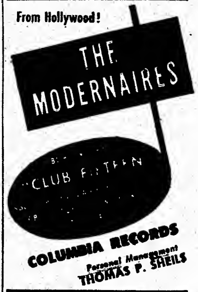
Under the contract, Wene will continue on-the-spot operation of WTTM. Mark will remain with the agency but act as a director and give part-time attention to the Trenton station. Sale was handled by Smith-Davis brokerage firm.

Transfer, it was understood, will not affect WTTM's newly filed bid for television in Trenton. In fact, it will bring in additional capital to push the video application.

Philadelphia—KYW is distributing more than 5,800 manuals outlining each program and providing exhaustive bibliography for classroom use to integrate its new education series. The 144-page manuals are being sent to school teachers. The new series began Monday (6) and present six 15-minute periods weekly for 32 straight weeks.

Ernest Anderson presents
FRED ROBBINS'
ONE-NITE STAND
A Midnight Variety Concert
Direct from Hollywood
[illegible] sometimes called
WINGY
MANONE
[illegible]
heading a shoeless galaxy of famous musikers including:
COZY COLE - JOE BUSHKIN
GEORGE [illegible] - VERNON BROWN
PEANUTS HUCKO - JACK LESBERG
ART HODES - POPS FOSTER
GEORGE WETTLING - BOBBY HACKETT
aided & abetted by
New Orleans' own first citizen
SIDNEY BECHET
and to explain the pandemonium
[illegible]
IRWIN COREY
Eleven-Thirty Saturday Night
OCT 11th
At TOWN HALL

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"



"ON TARGET"
MEANS INTELLIGENT AND PROMPT SERVICE TO THE WORLD'S LARGEST ADVERTISING AGENCY

Year after year we read into our record for consistently satisfactory service words like these from America's leading agencies . . .

. . . we have always enjoyed your intelligent and prompt service . . . it is a pleasure to work with Weed . . . this is the kind of "rep" relationship we like . . .

The harmonious relationship that exists between Weed men and agency contacts is the measure of success for a radio representative.

WEED
AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK·BOSTON·CHICAGO·DETROIT·SAN FRANCISCO·ATLANTA·HOLLYWOOD

Heard by most . . .
Preferred by most
in the BUYING Ark-La-Tex
Write for Availabilities

KWKH
SHREVEPORT
50,000 WATTS

CIRCLING THE KILOCYCLES

Boston — Arthur Flynn, "Round the Town" commentator on WLAW (Lawrence), is promoting a local campaign to raise $10,000 to liquidate the mortgage on a new home for James Dowd, Lawrence Marine hero, and the city's only paraplegic veteran. The home is being constructed with special equipment to make it possible for Dowd to carry on in the wheel chair in which he is confined for the rest of his life.

Daytona Beach—FCC has just announced the licensing of WNDB-FM Daytona Beach, for full-time operation. As a result this station has become Florida's first full powered FM station after an interim operation of several months. It has just embarked on an extensive sales campaign.

Detroit—Eleanor Horen, past president, Womens Advertising Club of Detroit, formerly with Chelton Publications, is the newly-appointed assistant producer of "House O' Charm," heard daily over WXYZ, Detroit.

Columbus, O.—WELD, columbus FM station, has just started commercial operation, with Herb Welch, former program director, named sales director. Bill Pepper succeeds him as program director, and Charles Baker has been added to the announcing staff.

Detroit—WJR (CBS) has unveiled its new mobile studio, one of the first of its kind in the nation, to carry radio to the farmer and the rural area. The elaborately custom-built coach can travel anywhere within WJR's listening area and originate broadcasts, and will take WJR programs and personalities to county fairs, 4-H clubs, conferences and other group gatherings.

St. Louis—C. L. Thomas, gen. mgr. of KXOK, has been elected to a two-year term on the St. Louis Ad Club's Board of Governors . . . KMOX's "Quiz of Two Cities" now being bankrolled by the Pevely Dairy Co. Contestants now are drawn from a radius of 150 miles from St. Louis intead of the immediate vicinity. Sponsor pays cash to winners . . . Charles Stookey, Farm Editor for KXOK, celebrating 15 years in early a.m. radio.

Cincinnati—First Cincy stations to come up with their own plane are WKRC and its FM affiliate WCTS. Job is a four-place Beech Bonanza with a cruising speed of 175 m.p.h. Pilot is Hulbert Taft, Jr., managing director of both stations.

San Antonio—A new Monday through Friday quarter-hour show titled the "Admiration Coffee Shop," sponsored by Admiration Coffee, is being heard here over KABC and stations in Dallas and Houston. Program features the music of Fred Gibbons at the organ; songs by Jimmy Baxter; Jim Sanders as m.c. and the voice of "Alexander" the waiter and John Paul Goodwin as announcer and reader of a bit of poetry on each broadcast.

Sales Mgrs.

Continued from page 23

copy or quoting him rates. He likes to have his copy long and repetitious and if the station threatens to blue-pencil he has a quick comeback: he can turn to the local newspapers, where he can tell his sales story in his own way.

That newspaper bugaboo colors the reaction of the station men to the code's requirements in a big way. They figure that if the code in its final form turns out to be as tough as it now looks the newspaper will be the gainers. In the matter of paring copy the sales managers agree that the local retailer has a good case of opposition. It is likewise their contention that it takes far more wordage to sell a suit selling for $27.50 with two pairs of pants than a branded soap or cheese. After all, they add, the latter announcement is merely spotted for reminder purposes. In brief, it puts the non-brand advertiser at a disadvantage.

Masons Buy State Hookup For Oct. 26 Dramat Show

N. Y. State Grand Lodge of the Masons will use radio for the first time in the history of the fraternal order on Sunday, Oct. 26. Lodge has bought time on a hookup of 17 Mutual stations in N. Y. state to air a half-hour dramatic show. Stanza, titled "The Beacon Light," will tell the story of the fight against rheumatic fever and will announce the establishment by the lodge of a Masonic Medical Research Foundation for the aid of all faiths and races.

Lodge's radio committee is composed of Jack Paige, Mutual special events director, who will produce the Oct. 26 airer; Walter E. Koons, former NBC exec, and Bob Wilson; Mutual exploitation director. Show is being scripted by Jerry Holland.

WBZ-WBZA School of Air

Boston, Oct. 7.

WBZ-WBZA's own school of the air under way this week with an enlarged format designed to hit the 400,000 public school students of Massachusetts with a five-week ayem broadcast.

Series, sponsored by Mass. Dept. of Education and the New England Committee on Radio in Education, goes on at 9:15 on a Monday through Friday basis. Scheduled are "News in Review," an analysis of news and how to read news by Arch MacDonald, "Seeing America," a geography series; "Living Literature" with Prof. John Scammell of B.U.; "Adventures in Research," and "The Road to Music" with Nicolas Slonimsky.

Florence Bendon Upped

Philadelphia, Oct. 7.

Florence W. Bendon, with WFIL for more than 10 years on the program and production staff, has been named assistant to Jack Steck, program director, it was announced Saturday (4) by Roger W. Clipp, general manager.

Miss Bendon is also wellknown as a radio vocalist under the name of Carol Wynne. She formerly produced the ABC "Melodies to Remember" series, and was assistant producer for the "Hayloft Hoedown."

78 Nations to Ink Communications Treaty at A.C.; Denny Signs for U.S.

Atlantic City, Oct. 7.

A treaty which provides for a closely-knit permanent international organization which can deal with world communications problems as they arise will come into being as the governments of 78 nations represented here all summer ratify the International Telecommunications Convention and International Radio Regulations of Atlantic City.

The treaties are the result of meetings of the International Telecommunications Conferences which have been in session here at Hotel Ambassador with more than 600 present since May 16.

Treaty was signed last Thursday (2), with Charles R. Denny, chairman of the conference and the head of the U. S. delegation at the conference, opening the formal ceremony. Denny, FCC head, outlined the treaty as follows:

"In addition to writing a new treaty, it was necessary to revise completely the entire set of radio regulations. These now fill a printed volume of 391 pages of small print, and cover every phase of international radio communications, including technical standards, operating practices, procedures relating to safety and distress, and a myriad of other subjects.

"We have not only completed a comprehensive revision of these provisions. We have broken new ground in the radio field in three important respects:

"First, we have adopted a worldwide frequency allocation table extending up to 10,500,000 kilocycles.

"Second, we have planned practical machinery for putting this new allocation table into effect.

"Third, we have provided for a permanent board of experts, the International Frequency Registration Board, which, starting with the newly engineered list of frequency assignments, will consider every future assignment to determine whether it will cause international interference."

Further clarifying the work of the delegations, Hugh Townshend, chairman of the United Kingdom delegation, declared that the most important task was to agree on the orderly allocation of bands or radio frequencies between the various types of services—international radio telegraph and telephone services, service to ships, civil aviation and broadcasting.

Mex Standoff

Continued from page 23

but urged "a complete revision of the NARBA" and "the imperative necessity of improving the assignment of channels which Cuba has been and is using." This is looked on as a sure sign that Cuba wants more channels and higher power, neither of which will be too favorably regarded by U. S. clears.

The Bahamas want to keep the 1,540 kc band which they won last year. The Dominican Republic asks for Class II stations on 650; 945 and 1,170 kc. Haiti proposes establishment of two high power 25 kw stations on the 1,080 and 1,130 kc channels. Newfoundland wants to stake a claim on the 790, 930 and 980 kc slots for 5 kw local stations.

Mexico also wants additional clear channels in addition to those she already has—namely, the 590, 630, 950 and 980 kc slots. In return, she would give up 1,220 and 1,570 kc but would keep her present assignments on 730, 800, 900 and 1,050 kc.

'Blue Tag Quiz' New Chi Airer Comeon

Milwaukee, Oct. 7.

New way to pull in customers for retailers is embodied in "Blue Tag Quiz," which tees off Thursday (9) via WEMP, Milwaukee. Blue cards, six of which entitle bearers to prize merchandise, will be handed out to all comers at the Blatz Palm Garden, the show's origination point. Idea is for card holders to visit six retail stores to see if they have the winning numbers. The store prizes are duplicates of those awarded contestants on the show.

The men may LOOK

but the women LISTEN

Will you gentlemen please feast your eyes on the face, then forget it and face the facts? Because, frankly, we're not selling the lady's pulchritude. You get that gratis. We're selling her charm for the female radio listener. And women listen to Barbara Welles (Florence Pritchett) on her WOR show, every weekday afternoon at three. They listen — and ACT.

THEY ACT? Within one week, five days, some 6,045 women peppered Barbara for a sample of — of all things — paint! And not the kind they gild their faces with. Within two weeks, the number of requests piled up to 10,297. They came from folks from as far off as Maine and Virginia — and even New York. That's mighty pretty mail for a new show, don't you think?

BARBARA WELLES (Florence Pritehett) is such news that LOOK magazine gave her a fancy spread recently. She's something new in radio: a glamour girl with grey matter and a homey touch. She speaks to and for young housewives; spices their lives with glitter and good common sense to boot.

YOU PAY ONLY FOR BARBARA WELLES when you buy into her WOR show but you get bank-breaking talent as well. Luminaries like Bing Crosby, June Knight, Lucille Ball and others have been her guests because they are her friends.

IF YOU want to move in on what is proving to be one of radio's most productive daytime woman's shows, dial PE 6-8600 NOW.

MUTUAL WOR 1440 BROADWAY

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK OF SEPT. 28

Pos. This week	Pos. Last week	Artist	Label	Song	Pub.		New York		Chicago			Los Angeles		Memphis	Bos.	K. C.	Cincy		Denver		S. F.	Phila.		Seattle	Charlotte	Minneapolis		St. Louis		Pitt	TOTAL POINTS
							Paul Brenner—WAAT	Art Ford—WNEW	Eddie Hubbard—WIND	Ernie Simon—WJJD	Bill Evans—WGN	Bob McLaughlin—KFWB	Bill Anson—KFWB	Bill Gordon—WHHM	Sherm Feller—WEEI	Bob Kennedy—WHB	Nelson King—WCKY	Malcolm Richards—WCPO	Ray Perkins—KFEL	Herb Trackman—KMYR	Ken Langley—KSFO	Joe Grady—WPEN	Stuart Wayne—KYW	Mel Gaumer—KING	Kurt Webster—WBT	Norm Page—WMIN	Al Paulson—WLOL	Rush Hughes—KXOK	Gil Newsome—KWK	Art Pallan—WWSW	
1	1	Francis Craig	Bullet	Near You	Supreme	ASCAP	1	1	1	1	1	..	3	1	1	..	1	1	1	1	2	1	1	2	1	..	1	1	1	1	206
2	4	Perry Como	Victor	When You Were Sweet 16	Shapiro-B.	ASCAP	..	3	2	..	5	..	5	6	..	..	..	..	7	..	6	..	7	..	4	8	4	5	..	..	70
3	9	Perry Como	Victor	I Wonder Who's Kissing Her Now	Marks	BMI	..	..	3	..	4	..	..	9	..	7	..	..	9	..	4	..	..	6	..	1	..	..	..	..	45
4	10	Frank Sinatra	Columbia	Ain't 'Cha Ever Comin' Back	Sinatra	ASCAP	8	..	..	2	..	5	8	..	..	..	..	..	..	..	..	..	..	3	..	..	..	4	3	..	44
5	8	Nellie Lutcher	Capitol	He's Real Gone Guy	Criterion	ASCAP	..	7	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	2	..	2	3	4	..	43
6	2	Harmonicats	Vita-C	Peg o' My Heart	Robbins	ASCAP	2	..	8	..	6	..	6	3	..	..	..	..	6	..	..	..	..	..	..	4	..	..	..	..	42
7	3	Frankie Laine	Mercury	That's My Desire	Mills	ASCAP	..	9	6	..	3	..	..	..	..	..	..	..	8	4	1	..	..	8	..	..	8	..	..	..	41
8	5	Dinah Shore	Columbia	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	9	..	..	..	3	3	..	2	..	3	..	..	..	..	..	..	..	..	35
9A	13	Freddy Martin	Victor	Lady From 29 Palms	Martin	ASCAP	..	..	4	..	..	..	2	..	..	3	..	..	..	..	..	..	..	..	..	6	..	..	..	..	29
9B	12	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	2	8	..	..	2	..	..	..	..	29
10A	7	Vic Damone	Mercury	I Have But One Heart	Barton	ASCAP	..	..	5	5	..	..	..	..	..	..	4	..	..	..	..	4	..	..	..	..	..	..	..	..	26
10B	14	Johnny Mercer	Capitol	Sugar Blues	Williams	ASCAP	..	..	10	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	2	9	26
11A	8	Margaret Whiting	Capitol	You Do	BVC	ASCAP	4	..	..	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	25
11B	6	Tex Williams	Capitol	Smoke, Smoke, Smoke	American	ASCAP	..	..	..	..	..	1	..	..	..	10	9	..	2	..	..	..	..	..	..	9	10	..	..	..	25
12	13	Betty Hutton	Capitol	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	4	..	..	..	..	4	..	7	..	5	..	..	..	..	..	..	..	24
13	17	Dorothy Shay	Columbia	Feudin' and Fightin'	Chappell	ASCAP	..	..	..	..	7	..	..	..	..	..	5	..	..	5	8	..	..	..	..	7	..	..	..	..	23
14	18	Tony Pastor	Columbia	Lady From 29 Palms	Martin	ASCAP	..	..	..	..	..	..	..	..	6	..	..	5	..	6	..	..	..	..	..	..	7	..	..	..	20
15	11	Andrews Sisters	Decca	Near You	Supreme	ASCAP	..	..	..	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
16	18	Louis Prima	Victor	Civilization	Norris	ASCAP	9	..	..	4	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
17A	17	Tommy Dorsey	Victor	Kate	Berlin	ASCAP	..	..	..	7	10	..	..	..	..	..	7	4	..	..	..	..	..	..	..	..	..	..	..	..	16
17B	..	Phil Harris	Victor	Smoke, Smoke, Smoke	American	ASCAP	..	4	..	..	..	..	..	..	..	..	..	..	..	8	5	..	..	..	..	..	..	..	..	..	16
17C	16	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	ASCAP	10	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	5	..	..	..	..	..	16
18A	..	Red Ingle-Joe Stafford	Capitol	Temptation	Robbins	ASCAP	..	..	..	..	8	..	..	..	..	..	8	..	..	..	..	..	..	..	..	3	..	..	..	..	14
18B	..	Frankie Laine	Mercury	Black and Blue	Mills	ASCAP	7	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
18C	..	Dinah Shore	Columbia	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	14
18D	16	Jo Stafford	Capitol	Feudin' and Fightin'	Chappell	ASCAP	..	..	..	..	..	..	..	..	..	5	..	..	3	..	..	..	..	..	..	..	..	..	..	..	14
19	22	Crosby-Andrews Sis.	Decca	Tallahassee	Famous	ASCAP	..	..	..	..	..	..	..	..	..	4	6	..	..	..	..	..	..	..	..	..	..	..	..	..	12
20	..	Clark Dennis	Capitol	Peg o' My Heart	Robbins	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	7	..	..	..	..	..	..	..	..	11
21A	..	Bing Crosby	Decca	Feudin' and Fightin'	Chappell	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10
21B	..	Freddy Martin	Victor	Cumana	Martin	ASCAP	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
22A	..	Ray Bloch-Alan Dale	Signature	Kate	Berlin	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	9
22B	..	Hadda Brooks	Modern	Humoresque Boogie	Modern		..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	9
22C	21	Nellie Lutcher	Capitol	Hurry On Down	Criterion	ASCAP	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
22D	..	Johnny Mercer	Capitol	Tallahassee	Famous	ASCAP	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	..	..	..	9
23A	..	Cats and Fiddle		I Miss You So	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	8
23B	..	Peggy Lee	Capitol	Just An Old Love of Mine	C-P	BMI	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	4	8
23C	..	Vaughn Monroe	Victor	Kokomo, Ind.	BVC	ASCAP	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
24A	..	Dick Haymes	Decca	My Future Just Passed	Beverly	ASCAP	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	6	7
24B	..	Stan Kenton	Capitol	Minor Riff	Leslie	ASCAP	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
24C	..	Three Suns	Victor	Peg o' My Heart	Mills	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	7
25A	21	Bing Crosby	Decca	Whiffenpoof Song	Miller	ASCAP	..	8	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	6
25B	..	Ray Dorey	Majestic	Freedom Train	Berlin	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	6
25C	..	Art Mooney	M-G-M	Va Sa Pa	Mills	ASCAP	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
25D	24	Claude Thornhill	Columbia	You're Not So Easy to Forget	Feist	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	6
26A	13	King Cole Trio	Capitol	I Miss You So	Leeds	ASCAP	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
26B	..	Frank Sinatra	Columbia	When Fellow Needs a Girl	Williamson	ASCAP	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
27A	..	Perry Como	Victor	When Fellow Needs a Girl	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	8	4
27B	..	Eddy Howard	Majestic	Blue Tail Fly	Lake Shore	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	4
27C	23	Eddy Howard	Majestic	Kate	Berlin	ASCAP	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
28	..	Margaret Whiting	Capitol	Lazy Countryside	S-Joy	ASCAP	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	3
29A	..	Art Lund	M-G-M	And Mimi	Shapiro-B	ASCAP	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
29B	..	Jimmy Dorsey	M-G-M	Ballerina	Jefferson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	2

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RCA, COL. IN PUBLISHING PITCH

Recording Firms Expect AFM to Halt Production in Royalty-Per-Disk Snarl

Recording companies are looking forward to the middle of next week with no apparent trepidation whatever. By that time they expect to be made aware of what the American Federation of Musicians is planning in regard to the Dec. 31 expiration of the agreement between the two groups calling for a royalty-per-disk sold to the union. At its meeting in Chicago last month the AFM's executive board, which at that time contemplated making known the course it would take, decided to delay until the Oct. 13 board meet.

Since the Taft-Hartley act specifically forbids deals such as the AFM contract, which requires the per-disk-sold royalty, recording companies are not kidding themselves. They fully expect the AFM to call a halt to recording. And if they have any plan to combat it there's none being talked of freely.

Meanwhile, few of the disk companies have as yet begun to stack away masters against a strike. Columbia hasn't, nor has Decca. Victor has been doing a slight amount of extra cutting but nothing that might be called a rush. What extra dates have been scheduled are to keep ahead of travelling artists.

It isn't easy to cut disks far in advance, unless novelty and standard material alone is laid away. Pop tunes are too shortlived in the modern scheme of things and not planned far enough in advance by publishers to allow recorders to stock up on them. Anyway, in so far as the majors are concerned, the majority are pretty heavily loaded with backlog as it is without going into extra sessions.

Indies Can Benefit

If and when AFM prez James C. Petrillo does call a strike, the secondary strata of recorders will be the most seriously hurt—particularly so if the walkout lasts any length of time. These outfits, such as Capitol, Majestic, Musicraft, M-G-M, et al., can stack away a fair amount of material against a drought of musicians, but they can cut only so many, and when those are exhausted they will be smothered by the tremendous backlogs of the larger companies.

Peculularly enough the dozens of indie firms that sprang up during the war may get the same sort of benefit from an AFM strike as that given them by the war's grip on the production of major companies. It's felt that many of these companies would be able to make disks, which the majors and some of the secondary firms wouldn't dare try in fear of eventual retaliation in one form or another by the AFM. They could use college bands and other non-union musicians under protection of the T-H act, which forbids interferences with non-union workers. Another angle expressed is that the Harmonicats' harmonica-arrangement of "Peg O' My Heart" may have popularized that instrument to the point where it would be accepted as a fairly steady diet. And harmonica players are not looked upon as musicians by the AFM.

ARMSTRONG INTO HOTEL WORK ALSO

Louis Armstrong, who has achieved unusual b.o. success since disbanding his large orchestra and setting up a small jazz combo including Sydney Catlett (drums), Barney Bigard (clarinet) and Jack Teagarden (trombone), will depart from his practice of working only nightclubs when he goes into the Chase hotel, St. Louis, for one week opening Oct. 21. Hostelry is paying $3,500 against a 50%-of-the-gross privilege, and will use a local dance band along with Armstrong.

Following and prior to the Chase job, Armstrong is working a series of concert dates with his new combo, which started work at Billy Berg's, Hollywood, and has been extraordinarily successful ever since. It moves into the Chicago Opera House Nov. 8 and the Cleveland Aud Nov. 9, and will do a concert at Carnegie Hall, N. Y. later this year.

Sinatra Co-Pilots Own Plane to N. Y.

When Frank Sinatra came east last week for benefit dates, recordings, etc., prior to his mid-November opening at the Capitol theatre, New York, he arrived in his own plane. He and Bob Lee, radio scripter who worked on the singer's Old Gold show last year, bought a single-motored ship recently, and they flew it east together. Sinatra has been taking flying lessons and did a good deal of the piloting himself.

Sinatra will be east at least 10 weeks, doing his Lucky Strike "Hit Parade" broadcasts from New York. He will not play the Hotel Waldorf-Astoria this year. The Cap is the only p.a. on his schedule.

MPCE Slaps An Unfair Tag On Pelham Heath, N.Y.

Executive Council of the Music Publishers Contact Employees union yesterday (Tuesday) placed the Pelham Heath Inn, New York, out of bounds for its members. Spot, owned by Herman Shubert, had been the subject of many complaints during recent months by MPCE members, who made charges of unethical practices against both the owner, and bandleaders playing it. MPCE Council met Monday evening as well as yesterday before deciding to put the date on the unfair list.

Pelham Heath move, however, is only a starter, according to Council members. Now that such action against Shubert has been taken, the MPCE is preparing to mark other locations and owners who look for breaks from publisher's representatives, out of bounds.

Cap., N. Y., Slated For Woody Herman In Switch from Par

Woody Herman's new orchestra, currently being readied on the Coast for his return to the band business, will play the Capitol theatre, New York, the next time it hits town. Contracts have been signed for Herman to play the house next May at a reported $12,500 weekly. That figure, presumably, includes supplying the show.

Capitol contract moves Herman out of the Paramount theatre, N. Y., for the first time in years. He had been a Paramount regular, for a while working that house during the choice Xmas period each year. He has never played the Cap before.

Herman's new outfit, incidentally, is partly composed of Sam Marowitz, Stan Getz, "Zoot" Simms, Herb Stewart, saxes; Ralph Piffner, trombone; Fredy Otis, piano; Don Lamond, drums; Walter Yoder, bass. He will use a Negro musician for the first time, too, Ernie Royal, a trumpeter. Yoder is one of the musicians who started out with Herman when the latter took over leadership of the old Isham Jones orchestra. He at one time was a co-owner with Herman in that band, which was cooperatively owned. He was not in Herman's last orchestra.

New band opens at Municipal Aud., San Bernardino, Cal. Oct. 16.

Claridge hotel, Memphis, is booked solidly with bands for the balance of the year. Al Jahns, current, will be followed Friday (10) by Eddy Rogers. Then Nick Stuart, Oct. 31-Nov. 20; Russ Carlyle, Nov. 21-Dec. 11; George Olsen, Dec. 12-Jan. 1.

SEEK TO MATCH DECCA EXPANSION

Apparently impressed by Decca's expansion in the music publishing field, both RCA-Victor and Columbia Records are looking into the possibility of matching Decca's strides. Victor, in fact, is talking with an established publisher about setting up a subsidiary or cooperative firm.

Columbia also is reported to have had discussions in the past week with a major publisher. What eventuated from these talks is undisclosed; Columbia execs flatly deny that any such talks occurred.

Both Victor and Columbia have had the publishing-affiliation idea for some time. Columbia several years ago went so far as to register two company titles to be used on publishing ventures. One involves the Columbia tradename. Victor has never gone that far, but at various times had had talks with major publishers about going into the field.

Decca has been in it for some time, but has considerably increased its interests during the past year. It took over the Milton Weil catalog of Chicago, after Tommy Dorsey had bought it and then returned it to the widow of its owner; last year it set up the Mood Music Co. in conjunction with Columbia Pictures and Shapiro-Bernstein, and only a couple months back established a new firm, Supreme Music, in partnership with Bregman-Vocco-Conn. This firm is publishing the current top hit, "Near You."

New CAPAC Plan Calls for Putsch On Local Writers

Toronto, Oct. 7.

First item on the agenda of a revitalized Canadian Authors, Publishers and Composers, Ltd., set up is the determination to have music publishers in this country put more local classical and potential pop music into print and hypo its circulation. Tee-off had Bill Low, newly elected general manager of CAPAC, calling a meeting of over a score of recognized Canadian lyric writers and composers in Toronto to put pressure on Canadian publishers who, allegedly, have been too lax in recent years in meeting local professional obligations.

Up until now, a vast majority of the music handled by Canadian publishers has been that of U. S. writers and music firms. Low, in fact is one of the largest above-border representatives of Yankee firms. Idea, presumably, is not to lessen this traffic but to increase the flow of home material so as to benefit local authors and composers.

Immediate plan calls for the contacting of over 100 authors and composers across Canada to attend a general meeting in Toronto, with CAPAC willing to pay the expenses of out-of-town delegates if necessary. Many of these already hold membership in CAPAC but qualifications of others attending the meeting will be one of three: (a) they have had works published; (b) they have had works publicly performed; (c) a committee will deem their works to be of sufficient merit to be published or performed.

A group of CAPAC member-judges will winnow out compositions submitted by the delegates and will then try to induce Canadian publishers to market them; similarly, CAPAC will use its influence to have o.k.'d compositions performed.

Headed by Sir Ernest MacMillan, conductor of the Toronto Symphony and newly-elected president of CAPAC, the initial meeting was attended by bandleaders from the niteries and radio field, heads of music departments of the U. of Toronto, resident composers and arrangers.

Revenue Bureau Won't Dun Leaders To Pay S.S., Unemployment Taxes

Washington, Oct. 7.

Name bandleaders who might have feared that the U. S. Internal Revenue Bureau would dun them for social security and unemployment taxes paid in protest by buyers of their bands during the tenure of the disputed American Federation of Musicians' Form B contract now need not worry. In issuing its long-awaited directive following the cancellation of the Form B contract several months ago by the U. S. Supreme Court, as a result of a Des Moines suit by Roy Bartels, an Iowa promoter, the Revenue Bureau asserted that it would not require maestroes to file returns or pay taxes in behalf of their musicians for the period prior to July 1 last.

While it was the opinion of certain accountants that the government division would not ask that leaders pay the disputed taxes, basing their predictions on past directives from the Commissioner of Internal Revenue, who all along agreed with Form B that leaders and their men were employees, other accountants and some booking agencies felt that there was a possibility that leaders would be asked to pay the pyramided sums. Especially since a vast majority of theatre operators, nightclub owners, one-night promoters and others who used name bands during the Form B regime are expected to file requests for refunds of the tax money they have paid on behalf of musicians under Form B. They cannot ask for refunds back beyond three years, however.

Maestro An Employer

Revenue Bureau directed that a bandleader is to be regarded as an employer of his men for the purposes of (1) withholding taxes and (2) social security. Unemployment taxes are a state responsibility. Bureau will require that leaders collect from the salaries of musicians in their employ the sums required and make returns. Bandleaders, incidentally, who have not already applied for Employer Certificates from the Bureau must do so. That isfi if he is the employer of eight or more men.

Regarding the payment of unemployment taxes, band accountants are in a quandary. It seems that these sums must be paid to individual states. Since most name outfits travel consistently this presents a problem. For example, if a maestro lives in N. Y. state and pays u.t. sums there for all his men the year 'round. Some of the latter might be hurt. If one is a California resident and is discharged from or quits the band and returns home and files for unemployment insurance he would more than likely be out of luck. None would have been paid on him in California. He would be told to collect from N. Y. Too, leaders do not want to pay the taxes in each individual state they work, for the same reason, plus the fact that by the end of the year they would pay far more than the required 1% up to $3,000 in salary for each man.

Accountants such as Phil Braunstein (& Cherney), who handles T. Dorsey, Woody Herman, Jimmy Dorsey and many others have asked for a clearer setup. They are seeking reciprocity arrangements between states to make it easy for musicians to collect insurance sums. So far, it's no go. In Dorsey's case, Braunstein is paying unemployment sums only to N. Y. state.

Mus-Art Due To Book Shep Fields

Shep Fields' new orchestra, currently at his Glen Island Casino, New Rochelle, N. Y., will be booked by the Mus-Art agency. Fields made an exclusive deal last week with the new booking group to handle his band if and when it leaves the Casino. Fields is still uncertain as to when the spot will close and may keep it open all winter, either full-week or weekends only.

Fields formerly was booked by Music Corp. of America. He was tied to that agency originally on one of its $1,000,000-in-commissions contracts, which later was revised by American Federation of Musicians order to the then-conventional seven-year deal, which expired less than a year ago.

Beneke Dropping Glenn Miller Name From His Band

Tex Beneke-Glenn Miller orchestra will at long last drop the Glenn Miller half of its tag as of Feb. 2, when the band finishes six weeks at the Palladium ballroom, Hollywood. It's figured that Beneke alone has achieved sufficient stature as a leader of the band to carry on alone with the late Miller's orch. That plus the fact that within the band business itself the outfit is generally known as the Tex Beneke orch, with few people ever adding the Miller portion.

When Beneke began work two years or so ago following his discharge from the Army Air Forces along with a majority of the men who now make up the band, it was the intention then to drop the Miller name as soon as possible from the band's billing. At first the combo was known as Glenn Miller's orchestra conducted by Tex Beneke. A few months later this was revised, first on RCA-Victor record billing, to read Tex Beneke and the Glenn Miller orchestra. About a year ago, Don Haynes, the band's manager, and Helen Miller, widow of the former leader, tried to drop the Miller name but ran into objections from theatre bookers and one-night promoters, et al., and the name was continued.

Now it has been decided to make the change on the theory that Beneke can continue to pile up the high grosses he has been drawing without the help of the Miller tag. Letters to that effect from Haynes went to all bookers last week.

Oscar Moore Fails To Show, King Cole Trio A Duo at Pitt Concert

Pittsburgh, Oct. 7.

King Cole Trio was a twosome for its concert here last week at Syria Mosque, local home of long-hair music, when guitarist Oscar Moore, who is leaving the outfit end of this month, failed to show for the date. Cole waited for him until after scheduled curtain time and then decided to try it with just himself and his drummer, explaining to the audience that Moore had disappeared somewhere enroute and that anybody who wanted to could get their money back.

So the two men gave out with two hours of music and only a scattered few in the packed house asked for refunds.

Sir Louis Sterling in U. S.

Sir Louis Sterling, w.k. British showman, is in New York on an annual trip.

He's long been identified with London legit, music, recording and kindred activities.

APOLO, ASCH PAY UP, FOX DROPS FEE SUITS

Suits filed by Harry Fox, music publishers' rep in mechanical and other matters, against Apollo records, and another minor action against Asch Records for failure to pay royalties, have been dropped. Companies in each instance paid up what they owed.

Apollo's debt amounted to approximately $6,000; Asch about $2,200.

Jocks, Jukes and Disks

By George Frazier

This week there are a few records which will probably be on all the jukes before long. One is **Arthur Godfrey's** Columbia of "Too Fat Polka," a jovial number which, in this instance, is brimming with Godfrey's ebullient personality, Archie Bleyer handles the accompaniment, and with a great deal of skill. On the other side is "For Me and My Gal." It's pleasant enough, but "Too Fat Polka" is the face that'll get the nickels.

Eddy Howard's Majestic of Irving Berlin's "Kate" sounds like another big seller. There isn't much to say about it except that it's a typical Howard bit of vocalizing and dansapation. Backing it up is "On the Avenue."

Art Lund's latest for M-G-M couples "And Mimi" and "Jealous." "Mimi" has taken on all the aspects of a hit tune, so you'll be hearing Lund's interpretation of it. "Jealous" is a great job, however, and a strong standard backing of a potential hit.

It's rather curious that the disk companies should have aided our valedictory by sending only two disks this week. Could it be that they're trying to rush us?

There may be a VARIETY column or two after this one, but the point is that we must make our departure, because of the pressure of other assignments. Naturally, there are a good many reasons why we are unhappy about doing so. First of all, we hate to miss that by-line.

Between 50 and 100 disks weekly require a great deal of listening and we like to bend an ear to every one. Any reviewer who doesn't, should be put in the pillory. If an artist makes a record, he deserves to be judged, but after a matter of 15 years, we find it impossible to pay attention to everything. And when the mind wanders and the ear invents other occupations we think that disqualifies a reviewer. For that reason we're cutting out.

Lion, New Odd-Label, Readies Wooden Disks Of Old ARA Masters

Hollywood, Oct. 7.

Lion Records, new odd-label into which Alfred E. Simpson, Canadian lumber tycoon, has sunk nearly $350,000 so far, will try marketing a new type of platter, tradenamed "Sterilite," made of wood pulp, tar and pitch with several secret ingredients salted in. Disk is unbreakable and is a product of the laboratory at one of Simpson's lumber mills at Vancouver, B. C.

Last week Lion took over the studios and offices here of the defunct Pan-American Records. Firm already has bought up a mass of masters from bankrupt ARA waxery. These, made several years ago by Bob Crosby, Genny Simms, Judy Canova, Jan Savitt, Jan Garber and others, will be pressed and marketed.

Lion will seek to get its most sweeping distribution in Canada and other British possessions, at the outset. Simpson is a member of the Parliament in Ottawa and well known in north-of-border business circles.

Offices here will handle recordings and artist personnel, and local frontmen of firm are Bert Richman and Dave Miller, who have signed thus far Tony Trankina and Jessie Pryor.

Ina Ray's Reorg.

Ina Ray Hutton will definitely reorganize her orchestra within the next few weeks to take up theatre and location dates she did not play during her last trip east. Miss Hutton will start putting her band together again in N.Y. and may go into the Arcadia Ballroom, N.Y., following George Paxton, for her first date.

Miss Hutton disbanded her last orchestra late last spring after working the Strand theatre, N.Y., and early summer bookings.

K.C. Symph Into 15th Yr.

Kansas City, Oct. 7.

Kansas City Philharmonic Orchestra, Efrem Kurtz conducting, will open its 15th season with twin concerts Oct. 14-15 in the Municipal Auditorium. Kurtz will begin his fifth year as conductor. He has completely recovered from shoulder lameness which began to bother him late last season and which can ruin a baton-waver.

Baron to Switzerland On Recording Deal

Paul Baron, head of artists and repertoire of Majestic Records, planed from New York Sunday (5) for Switzerland to make a deal for foreign masters. Baron is acquainted with a music pub and disk manufacturer in Switzerland who apparently has an extensive catalog of classical material, and his purpose is to make an arrangement whereby Majestic will market some of it in the U. S. He'll be abroad several weeks.

Meanwhile, Majestic and Dave Shelley, who headed the A. & T. division in New York with Lee Savin following the split of Ben Selvin (now with Columbia) with the Majestic powers over money, have parted. Shelley had been shifted to California after Baron moved east to replace Selvin. He's going into a music publishing partnership with Dave Bernie, ex-Santly-Joy rep.

BAND TIEUP MAY NIP DAMONE JERSEY DATE

Vic Damone's date at the Meadowbrook, Cedar Grove, N. J., which is to start Nov. 11, coincidental with the unveiling there of Larry Clinton's new orchestra, may not go through. William Morris agency, which handles Damone, wanted a package deal built around the Damone contract and involving two other bands, one the George Olsen combo, and Frank Dailey, Meadowbrook operator, refused.

Damone was to, and may yet, work the spot for two weeks with Clinton, continuing the Meadowbrook policy of name acts plus dance bands or top-name orchestras plus non-name acts, while Clinton's outfit holds over until Dec. 21, with possibly Phil Brito or the Harmonicats added.

Skitch Henderson's orchestra and Johnny Desmond, RCA-Victor disk singer, open at Meadowbrook tonight (Wednesday). Frankie Laine is a probability for around the first of the year with an as-yet undisclosed band.

Irving Mills Coasted Friday (3) after two-week stay to o.o. his Royal Records and bon voyage his brother Jack, who sailed for London Sept. 26.

New Switch on Disks

Gene Norman, disk jockey on KFWB, Hollywood, and Fred Robbins, of WOV, N. Y., have made arrangements whereby each will make for the other one transcription weekly. Norman will patter on happenings in jazz circles on Coast, and Robbins will report on Gotham goings-on. Both Norman and Robbins, on their programs, feature modern music idiomantics.

Too, each promotes jam concerts in their respective communities.

RCA Royalties Drop Off 50%

RCA-Victor's third-quarter royalty statement to music publishers was made last week, and the sum distributed, overall, reflected the tremendous slump that hit disk sales during the past summer. Statement was close to 50% off from the previous quarter, which had been fairly close to wartime figures (over $500,000).

Though the third-quarter payments went far off the beaten path of the past three or four years, the statements of all the major companies will likely be back to even higher figures for the fourth quarter. Indications are that the usual three-month pre-holiday sales lift will surpass even last year's high mark.

Statements of the other companies for the third quarter won't be made until Nov. 15. Victor's fiscal year runs a month in advance of theirs.

DIAMOND RECORD CO. SUED ON ROYALTIES

Warner Bros.' music publishing companies have filed suit in New York against Diamond Records to force the collection of royalties owed by the firm, headed by Irving Gwirtz. WB's action, which neither they nor their attorneys will talk about relative to details, is the second known suit by WB against a recording firm in recent weeks. It went after Majestic Records, but the move was dropped when the latter paid off in full.

Diamond, the objective of another probe by Harry Fox, publisher trustee, has not filed statements with publishers for some time, and no one seems to know exactly how much coin might be involved.

Disk Jockey Reviews

MOREY AMSTERDAM MATINEE
With Phil Goulding, announcer
Producer-Director: Milton B. Kaye
55 Mins.; Mon.-thru-Fri., 3:30 p.m.
Participating
WHN, N. Y.

Morey Amsterdam, a most uninhibited comic, has been let loose in the disk jockey sweepstakes and, in typical style, he's billed himself as a "josh diskey." It's an apt handle because this hourly across-the-board session is part mayhem, part madness and very small part music. Amsterdam, an experienced nitery performer, is a natural zany with one of the best-stocked larder of gags in the comic craft and he's turned this so-called disk matince into one of the top laugh bargains on the air.

This is a strictly ad-libbed stint with Amsterdam commenting at random on everything that pops into his head. Consistency of the gags he tosses rapid-fire is remarkable. His bankrollers, too, had better duck for cover because Amsterdam has posted notice that he intends to hash up the plugs according to his taste, not theirs. Thus far, no sponsor has nibbled for participation on the program and Amsterdam has yet to prove that his peculiar-type ribbing can sell product.

Amsterdam's musical selections, which rarely number over five per hourly stanza, fit into the show's general pattern. Novelty tunes and weirdly dissonant numbers get the greatest play with ordinary swing platters given the go-by. Sometimes he uses a number by a popular crooner but only to make it the butt of some crack. It's evident that the disks are not the forte of this show —they're the props of the act

Herm.

1160 CLUB
With Dave Garroway
2 Hours; Tues.-thru-Sat., 12 midnight
Sponsors: Hudson-Ross Co., 12-12:30; Participating
WMAQ, Chicago

Dave Garroway is the local hep set's hero. His stuff on musicians, platters and singers is reechoed with cult-like fervor. He leans strongly to the non-commercial and there's not a "Smoke, Smoke, Smoke" in a carload of his disks. He's an ace showman and his heavy-rimmed glasses, crew haircut, bow ties, and sport jacket are standard equipment for many of his male fans.

Garroway entered radio as a page boy and worked his way up to announcer. He at one time was an assistant instructor of astronomy at Harvard. Besides the "1160 Club," which he unveiled early in 1946, his present sked includes a Monday-thru-Friday late afternoon platter session and a Sunday show with live talent on NBC. He also stages jazz concerts.

Garroway's strong though limited appeal lies in genuine jazz savvy and an ability to create a cozy you-and-me atmosphere. He assumes that his listeners are intelligent and musically hep, which can be a form of flattery. "Was that Billy Butterfield's horn?"; he'll ask Ed and Ednas—who possibly can't tell the difference between cornet and trumpet.

His vocabulary is vast and persuasive in a jazz style. He addresses listeners as "old honey," "my so unfrowzy," "old tiger eyes" and "my inside volcano." Peggy Lee is "a thermal thing," Sarah Vaughn's voice is "moist and velvety," Bill Harris' trombone has the "primitive vigor of the goat god." Platters are described as "delicate," "incandescent and diaphanous," "pretty reasonable" and "very happy and unbitter things."

He ad libs continuity and commercials, using a casual, conversational tone. His approach to a commercial is vaguely apologetic, but the sales message comes through strangely undamaged. He has a trick of breaking a commercial midway, as though something else had popped into mind, but always returns exactly where he left off. This serves to sugarcoat the plug and gives it greater force than a letter perfect reading in a loud, unctuous voice. Lately he has drawn participating sponsors with self-improvement products—elevated shoes and charm courses—which are naturals for an audience of college-age night owls.

Musically, Garroway works the non-commercial middle ground between barefoot Dixieland and atomic be-bop, although he sometimes samples both extremes.

Main device on the "1160 Club" is a guest disk jockey spot on which fans spin their favorite records and then analyze its high spots. *Baxt.*

JACQUES FRAY
Producer-Announcer: David Allen
Writer: Fray
25 Mins.; Wed., 7:30 p.m.
Sustaining
WQXR, N. Y.

WQXR has joined the disk jockey ranks. Being longhair by setup, the New York Times-owned N. Y. indie would naturally acquire a longhair platter-twirler. They have, in this case, and he's a good one. He's Jacques Fray, former partner of the two-piano classical team of Fray & Braggiotti, and as appealing a spieler as he's a pianist.

Fray presents brief but interesting bits about the composer and the music he's to play, couched in simple language, and delivered in a clear, cultivated voice without any patronizing. It may be longhair stuff, but it's not highbrow. Wednesday's (1) preem presented the first movement of Mozart's Quartet in D Minor and Ravel's "La Valse." Music and comment was all of very agreeable quality. *Bron.*

10 Best Sellers on Coin-Machines

1. NEAR YOU (4) (Supreme)	Francis Craig	Bullet
2. WHEN YOU WERE SWEET 16 (12) (Shapiro-B)	Perry Como Mills Bros.	Victor Decca
3. I WONDER WHO'S KISSING HER NOW (4) (Marks)	Perry Como	Victor
4. I HAVE BUT ONE HEART (5) (Barton)	Vic Damone Frank Sinatra	Mercury Columbia
5. LADY FROM 29 PALMS (5) (Martin)	Freddy Martin Andrews Sisters	Victor Decca
6. PEG O' MY HEART (18) (Robbins)	Harmonicats Three Suns	Vitacoustic Victor
7. SMOKE, SMOKE, SMOKE (9) (American)	Tex Williams Phil Harris	Capitol Victor
8. THAT'S MY DESIRE (24) (Mills)	Frankie Laine Sammy Kaye	Mercury Victor
9. YOU DO (1) (BVC)	Dinah Shore Margaret Whiting	Columbia Capitol
10. FEUDIN' AND FIGHTIN' (9) (Chappell)	Dorothy Shay Tex Beneke	Columbia Victor

Coming Up

I WISH I DIDN'T LOVE YOU (Paramount)	Betty Hutton Vaughn Monroe	Capitol Victor
APPLE BLOSSOM WEDDING (Shapiro-B)	Buddy Clark Sammy Kaye	Columbia Victor
KATE (Berlin)	Eddy Howard	Majestic
HURRY ON DOWN (Criterion)	Nellie Lutcher	Capitol
WHIFFENPOOF SONG (Miller-Schirmer)	Bing Crosby	Decca
SUGAR BLUES (Williams)	Johnny Mercer	Capitol
BLACK AND BLUE (Mills)	Frankie Laine	Mercury
KOKOMO, IND. (BVC)	Bing Crosby Dinah Shore	Decca Columbia
ECHO SAID NO (Lombardo)	Elliot Lawrence Sammy Kaye	Columbia Victor
ON THE AVENUE (Leeds)	Andrews Sisters Carmen Cavallaro	Decca Decca
CUMANA (Martin)	Freddy Martin	Victor
ALMOST LIKE BEING LOVE (Fox)	Frank Sinatra Margaret Whiting	Columbia Capitol
BALLERINA (Jefferson)	Jimmy Dorsey Vaughn Monroe	M-G-M Victor
PEGGY O'NEILL (Feist)	Harmonicats	Vitacoustic
NAUGHTY ANGELINE (Simon)	Dick Haymes Art Lund	Decca M-G-M
HOW SOON (Supreme)	Jack Owens	Tower

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

RCA Gets Green Light On Phil Harris' 'South,' 'Poker Club' After Snag

Hollywood, Oct. 7.

RCA-Victor this week will release the Phil Harris recordings of "That's What I Like About the South" and "Darktown Poker Club," which it pulled off the market some time ago. Harris originally cut the tunes for the defunct ARA label here and when he moved to Victor after ARA folded he remade them for the major label on his first disk date. When Victor released them, trustees of ARA's assets, among which were Harris' ARA masters of the tunes, forced Victor to withdraw them from sale.

Harris and Victor were able to release the Victor versions after Canadian lumber magnate A. E. Simpson bought a majority of ARA's assets. Victor immediately went after him for a deal on the masters and got them. At the time, Victor sought to release the disks for sale and was stopped by ARA, Harris himself tried to buy the masters from the ARA trustees, but was unsuccessful. He offered $1,500 for them.

Disk Jocks in L.A.

Hollywood, Oct. 7.

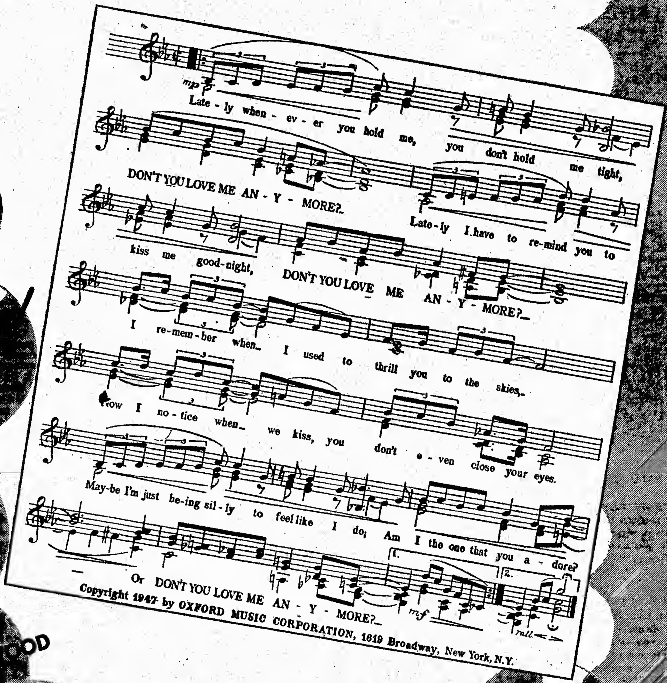
Last of the keys without a chapter, Los Angeles will soon have its branch of the National Assn. of Disk Jockeys. In the wake of a recent visit by Hugh Douglas, v-p of the group, Bill Leyden, KMPC platter pilot and secetary of NADJ, will form a shop here.

Leyden will call a meeting tomorrow or Thursday to set up this area's second attempt at organizing, and states that jockeys individually queried so far are eager for it—thought just as eager to avoid the pitfalls of talent bans, etc., that led to the collapse of the first independent group formed here earlier this year.

Our Next No. 1 Hit

DON'T YOU LOVE ME ANY MORE

Words and Music by MACK DAVID, AL HOFFMAN and JERRY LIVINGSTON


mp
Late-ly when-ev-er you hold me, you don't hold me tight,
DON'T YOU LOVE ME AN-Y-MORE?
Late-ly I have to re-mind you to kiss me good-night,
DON'T YOU LOVE ME AN-Y-MORE?
I re-mem-ber when I used to thrill you to the skies,
Now I no-tice when we kiss, you don't e-ven close your eyes.
May-be I'm just be-ing sil-ly to feel like I do;
Am I the one that you a-dore?
Or DON'T YOU LOVE ME AN-Y-MORE?
1.
2.
mf
rall.

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802 Meets With N. Y. Theatre Men; Hartford Situation Temporarily OK

Meeting between New York Local 802 of the American Federation of Musicians and representatives of the Paramount, Capitol and Strand theatres, N. Y., on the standby situation, is scheduled for this morning (Wednesday) at either the Loew booking offices or the Warner office. This meeting between the two factions has been sought by 802 executives for the past two weeks and, so far, the theatre men claim to be in ignorance of its purpose.

Local 802 men asked for the confab to talk over with the theatre ops their contention that the contract between the theatres and 802, still in force and which carries provisions for standby orchestra salaries, cannot be discarded simply because of the Taft-Hartley law. Union will seek, as explained last week in VARIETY, to have the theatres continue to pay the standby fees when travelling orchestras play the houses, at least until the expiration of the pact. And to pay up such salary sums as have not been forwarded to union coffers since the T-H law went into effect in August.

Hartford's Peace

Hartford, Oct. 7.

With a temporary 90-day accord reached, the pit men at the State theatre here last weekend reported for work after being absent since the start of the season (Labor Day). Accord was reached between Musicians Protective Association (local American Federation of Musicians affiliate) and State ops despite filing of charges of unfair labor practices against union with NLRB by the house.

Extent of the charges is unavailable. However, it is understood that hearings are being held in abeyance until it is seen whether a solution to Taft-Hartley aspect of the fight over standby bands is found in this 90-day period. House is claiming hiring of the musicians is needless and had refused to renew a contract.

State filed its charges with the Boston offices of NLRB, claiming that it considers itself a business in interstate commerce and therefore comes under jurisdiction of the federal agency. It claims that some 60% of its business is from out of state, namely Massachusetts and Rhode Island, and that it advertises in papers of three states. Union, on other hand, is citing a decision of supreme court several years ago that a theatre is engaged in intrastate commerce. Therefore, says union, State theatre is all wet in its claims before NLRB.

According to Bill Appleton, president of the union, the State pit band was inaugurated 11 years ago, "before the adoption of either the Norris-LaGuardia Act or the Taft-Hartley Act." Union, he says, seeks no changes in its contract from previous years.

St. Local Generous

St. Louis, Oct. 7.

When city fathers contracted for a 20-piece AFM orchestra to play seven concerts during St. Louis week, Oct. 18-25, in the Henry W. Kiel (municipal) auditorium, execs of Local No. 2 made what is believed to be the first concession of its kind in this burg. They agreed not to demand standby tooters for other bands, etc., that will work during the week.

City Registrar Joe Gallagher, co-chairman of the committee for St. Louis week, had received the o.k. from a bunch of tyro, semi-pro and pro bands to appear at the aud when the union question arose. Gallagher huddled with Sam P. Meyers, prez of No. 2 and his executive committee and pointed out that the extravaganza was civic and non-profit affair and the city had no funds to expend for the standby tooters. Union agreed not to interfere.

HAMPTON'S $23,700 RECORD TAKE IN L.A.

Los Angeles, Oct. 7.

Lionel Hampton's orchestra boosted the gross mark at the Million Dollar theatre here for the week ending Monday (6) night by raking in a total of $23,700 after taxes. It was the biggest week the theatre has had since resuming stage shows, when they moved over from the Orpheum.

Hampton's week was the long-disputed one he was supposed to have played some weeks ago and which was blocked out by additional work demanded of the leader on Danny Kaye's Samuel Goldwyn-RKO picture, "That's Life." Hampton was forced to switch his theatre contract due to his inability to play when scheduled and, as a result of his record week, drew a revised deal that increased his personal take.

Ray Ventura in N.Y. From France to Place Songs

Ray Ventura, French bandleader and film producer, currently in America, has his own music publishing business and object of his U. S. visit is to market some of the songs from a picture he just completed. "Mademoiselle s'Amuse" ("Miss Has a Good Time") for Hoche Productions. Director Jean Boyer also wrote the story, dialoged by Serge Veber.

Picture, starring Giselle Pascal and Randall, ex-"Folies Bergere" comedian, has three songs of which Ventura has taken records over with him. One is titled "With Armstrong, Cab Calloway and Duke Ellington." Music is by Misraki, Ventura's partner, and lyrics by Andre Hornez. Another song, titled "Sans Vous" ("Without You") by the same producer and lyricist, is sung by Miss Pascal and Billy Taffel and the third is "Maria," a samba by Marc Langean.

Criterion Expanding Book-Pub Activities

Criterion Music, operated by Mickey Goldsen, which went into the book publishing business last year as a sideline to its music-marketing, is going deeper into the former. Goldsen while on the Coast within the past forthnight completed a deal with Ernst Toch, former professor of music at U. of Southern California, to publish a book by him titled "Shaping Forces of Music (Harmony, Melody, Counterpoint and Form)."

Goldsen is also talking with Hughes Panassie, French jazz writer and critic, to publish a new book by him which already is in manuscript form. In addition, Goldsen recently secured world publishing rights to Charles DeLauny's forthcoming and subsequent editions of "Hot "Discography."

Welk's 7G in Dakotas

Hollywood, Oct. 7.

Lawrence Welk orchestra grossed $7,265 on three one-niters in the Dakotas Sept. 30, Oct. 1-2.

Welk, in on a $1,500 guarantee against 60%, earned coverages in Fargo, N. D., drawing $2,280; Bismark, N. D., with $2,400, and Mowbridge, S. D., hitting $2,580.

Dreyer to Handle O'Keefe Catalog

Dave Dreyer, who recently left the Irving Berlin firm to go into the music business on his own in partnership with Frankie Carle, made a deal last week with Francis C. ("Cork") O'Keefe to handle the latter's Words and Music catalog. According to the terms of the deal, Dreyer will operate W. & M. for O'Keefe on a profit-sharing basis, with a five-year option on buying into the firm. He has no option on its full purchase, however.

O'Keefe made the deal with Dreyer mainly because he did not have the time to devote to supervising the firm's operation and, at the same time, did not want to sell the catalog. He purchased it only last year by buying up individual shares in the venture held by those who originally established it, among them Fred Waring, Abe Lyman, Guy Lombardo, Paul Whiteman and Johnny O'Connor, Waring's manager at the time of the firm's inception.

BELLE BAKER RETURNS TO DISKING FOR NAT'L

Belle Baker will record for the National label, her first disking chore in some time. Singer signed a term agreement with that company last week and is to make her first disks within the next few weeks.

During the past couple years, Miss Baker has confined herself mostly to nightclub dates.

Louis Jordan Takes 46G Out of 9 Dates

Louis Jordan cracked his own southern bookings' gross mark of last year with a take of $46,460 for nine recent dates. All stands were at a $1.25 top and only at Tuskegee, Ala., did he fail to break into percentage.

Swing started at Birmingham Sept. 17 and ended on the 26th in Columbia, S. C.

Best British Sheet Sellers

(Week Ending Oct. 2)

London, Oct. 3.

Now Is the Hour	K. Prowse
Sorrento	Ricordi
Chi-Ba-Ba	Sun
Guilty	F. D. & H.
Little Old Mill	Dash
I Believe	Morris
People Will Say	Chappell
Mam'selle	F. D. & H.
Old Spanish Trail	P. Maurice
Garden In the Rain	Connelly
Souvenirs	L. Wright
First Love Last Love	Dash

Second 12

Sun In the Morning	Berlin
Anniversary Song	Connelly
What a Beautiful Morning	Chappell
They Say It's Wonderful	Berlin
Heartaches	Connelly
Time After Time	Morris
Donegal	Leeds
Gal in Calico	Feldman
Try Little Tenderness	Connelly
Lovely World and You	Cinephonic
Danger Ahead	Yale
My Adobe Hacienda	Southern

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•
Black and Blue
Frankie Laine (Mercury No. 1026)
•
If It's True
Johnny Desmond-Page Cavanaugh Trio
(Victor 20-2312)
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SKITCH HENDERSON	Capitol Trans.
FRANK SINATRA	Columbia
GUY LOMBARDO	Decca
SHEP FIELDS	Lang-Worth
LENNY HERMAN	Lang-Worth
JOHN LAURENZ	Mercury
JACK FINA with HARRY PRIME	M-G-M
JACK FINA	Muzak
NORMAN CLOUTIER (Music of Manhattan Orch.)	NBC Thesaurus
ALAN DALE and RAY BLOCH	Signature
PERRY COMO	Victor
GUY LOMBARDO	Ziv
D'ARTEGA	Lang-Worth

"A FELLOW NEEDS A GIRL"

VIC DAMONE	Associated
GODON MacRAE	Capitol
FRANK SINATRA	Columbia
JIMMY ATKINS	Continental
GUY LOMBARDO	Decca
SHEP FIELDS	Lang-Worth
LENNY HERMAN	Lang-Worth
D'ARTEGA	Lang-Worth
MARTHA TILTON	Majestic
JOHN LAURENZ	Mercury
JACK FINA	Muzak
SWEETWOOD SERENADERS	NBC Thesaurus
PERRY COMO	Victor
GUY LOMBARDO	Ziv

"THE GENTLEMAN IS A DOPE"

MINDY CARSON	Associated
JO STAFFORD	Capitol
DINAH SHORE	Columbia
PATTI DUGAN—JUMPIN' JACKS	NBC Thesaurus
BERYL DAVIS	Victor

"YOU ARE NEVER AWAY"

FREDDY MARTIN	Victor

In Preparation—A Victor Album of the Entire Score by the Original Cast

New Continental Agcy. Sets Deal to Handle Gale Talent in West

Hollywood, Oct. 7.

New Continental Agency, set up here recently by Jack Archer, Milt Deutsch and Abe Turchen, completed a deal last week whereby it will handle bookings on the Coast for all Gale, Inc., properties. This solves a problem for Gale, who has been surveying the Coast area for months on the advisability of establishing a western office for his agency. Billy Shaw, one of Gale's partners, was here last April looking into a Coast branch idea, but lack of office space and other factors killed the plan.

Continental, only a few weeks old, has been endeavoring to make deals similar to the Gale arrangement to supplement income from the properties it handles. While Willard Alexander was here (he returned east last week) Archer had conversations with him regarding booking Vaughn Monroe in this area, but the plan didn't go through.

15 Best Sheet Sellers

(Week Ending, Oct. 4)

Title	Writers	Publisher
NEAR YOU	*(Francis Craig-Kermit Goell)*	Supreme
APPLE BLOSSOM WEDDING	*(Nat Simon-Jimmy Kennedy)*	Shapiro-B
WONDER WHO'S KISSING HER	*(Will M. Hough-Frank Adams-Joseph E. Howard)*	Marks
I WISH I DIDN'T LOVE YOU	*(Frank Loesser)*	Paramount
FEUDIN' AND FIGHTIN'	*(Burton Lane-Al Dubin)*	Chappell
WHEN YOU WERE SWEET 16	*(James Thornton)*	Shapiro-B
YOU DO	*(Joe Myrow-Mack Gordon)*	BVC
WHIFFENPOOF SONG	*(Meade Minngerode-George Pomeroy-Tod Galloway)*	Miller-Schirmer
KATE	*(Irving Berlin)*	Berlin
LADY FROM 29 PALMS	*(Allie Wrubel)*	Martin
I HAVE BUT ONE HEART	*(Johnny Farrow-Marty Symes)*	Barton
THAT'S MY DESIRE	*(Carroll Loveday-Helmy Kresa)*	Mills
ON THE AVENUE	*(Harold Rome-Fred Freed)*	Leeds
PEG O' MY HEART	*(Alfred Bryan-Fred Fisher)*	Robbins
KOKOMO, IND.	*(Joe Myrow-Mack Gordon)*	BVC

VITACOUSTIC EYES WESTERNS

Chicago, Oct. 7.

Vitacoustic Records, Chi indie, is negotiating for Riley Shepard, former Columbia western disk singer. If pacted, he will be the first of a proposed cactus division.

THE WILDEST GAL IN TOWN

CHARLES ROSS

MAKES HIS DEBUT AS A PUBLISHER
and takes pleasure in presenting

Words by
JACK YELLEN

Music by
SAMMY FAIN

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IT'S DIFFERENT!
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Upsurge In Sheet Sales

Sheet music jobbers felt another upsurge in music sales during the past week, further boosting the business graph upward from the deep slump that gripped the business all spring and summer. At this point, the No. 1 seller, in this case "Near You" (Supreme), is moving at just about double the rate of the top seller of a few months back. Music Dealers' Service, N. Y., jobber, last week ordered 5,000 copies of the tune in one day. It hasn't done that in months.

For example, "Near You" last week sold approximately 45,000 copies, a figure slightly higher than its previous week's mark. During the summer, the top tune was doing between 20,000 and 25,000 weekly, and sometimes didn't get as high as the first figure. And so-called best sellers below the number one position were going at a rate that really scared publishers, who, until the slump broke, were getting ready for a protracted dip.

Leeds in Reciprocal English Song Deal

Leeds Music completed a deal last week with Keith - Prowse, English publisher, to publish in the U. S. the No. 1 British best sheet seller of the moment, "Now Is the Hour." Agreement was arranged with K-P Peter Maurice, which has a reciprocal publishiing deal in the U. S. with Leeds via which the latter operates a U. S. Maurice firm and the English Maurice company operates a London Leeds branch.

In snagging "Hour," Leeds will handle in this country both of the most recent top sheet sales hits of Britain. Other is "How Lucky You Are."

34,000 Miles in 34 Years

Hollywood, Oct. 7.

"Now Is the Hour," first published in Australia, and now the No. 1 song in England, traveled 16,000 miles in 34 years toward hitdom. Published in Australia in 1913, it was written by Clement Scott, Dorothy Stuart and Maewa Kaihan, and has been known as the "farewell song" Down Under since first published.

Waltz lay idle until picked up by Gracie Fields and pushed to the top sales position in England. Lou Levy also heard it in England and had to go through three publishing companies, W. H. Paling Co. in Australia, Keith-Prowse in England, and Gus Schirmer in this country to get it. No advance was involved.

BUDDY MORROW REVISES STANCE ON DISBANDING

Buddy Morrow will not break up his orchestra after all as cited in last week's VARIETY, but before that decision was arrived at there was considerable argument following the publication of the story.

Morrow is going to hit the road with his band to play six weeks of dates lined up for him by Music Corp. of America, but he states that as soon as those dates are completed the band will be disbanded. Argument over whether he was to break up or not last week began thusly: Morrow is a bit tired of road work and the conditions medium-level bands must face currently. Without advising his manager, Al Herman, he decided to return to radio work. He agreed to join the trombone section of the Lucky Strike "Hit Parade" orchestra conducted by Axel Stordahl, which will work out of New York with Frank Sinatra for the next 10 weeks. Meanwhile, Herman had signed contracts for dates with MCA. And he didn't know until the VARIETY story broke that Murrow wanted to quit and go back to radio, which today is far more lucrative to an instrumentalist of Morrow's ability than road work with a secondary band.

Morrow then was in the position of reneging on the dates which Herman had okayed and signed for, or reneging on the "Hit Parade" deal. He backed out of the latter. He will play theatres, locations and college and promotion one-nighters for the next six weeks, including a week at the Casa Loma Ballroom, St. Louis week of Oct. 10; Stephens College, Columbia, Mo., Oct. 18; one-nighters thereafter into Adams theatre, Newark, week of Oct. 23; State theatre, Hartford, Oct. 31-Nov. 2, and Famous Ballroom, Baltimore, Nov. 6, for two weeks.

Morales, Paxton Orchs In Metro Disk Pacts

M-G-M Records has signed the Noro Morales orchestra to a two-year contract. Deal doesn't begin, however, until Jan. 1, when the band's current agreement with Majestic Records expires.

Metro disk subsid also has signed George Paxton's orchestra, which had been on the Majestic label.

Bob Miller's Eye Op

Bob Miller, president of the Music Publishers Contact Employees organization in New York, goes to the hospital Oct. 22 for an operation on an eye.

At the moment, the sight of Miller's right eye is completely gone and the operation, on the cornea, would restore it.

Music Notes

Harold Arlen and Leo Robin assigned to write five tunes for Tony Martin and Yvonne De Carlo in Marston Productions' "Casbah" at Universal-International. Walter Scharf, musical director, is prepping 13 tune sequences for film....Criterion Music paid $5,000 for Cindy Walker's "My Rancho Rio Grande.". Ditty has been waxed by Frank Sinatra for Columbia, Dennis Day, RCA-Victor and Jack Smith, Capitol....Calypso ditty "Ann Sheridan" inserted in Michael Curtiz's production, "Romance In High C"....Herb Reis, formerly with Mutual, new plugger at Charles K. Harris....Teddy Bunn Trio, with Jack LaRue, piano; Julius Gilmore, bass, and Bunn, guitar, set to slice for Modern Disks....Frederick Hollander reports to RKO to write musical score for "Roughshod"....Mitchell Boys' Choir will sing "Buttons and Bows" for Paramount's Bob Hope, Jane Russell starrer, "The Paleface"....Bobby Worth Music has been admitted into ASCAP....Rocky Carr here to head branch of Coast United Music firm piloted by Juggy Gayle and Jack Gale....Merry Macs opened at Stork Club, Council Bluffs, Iowa, Oct. 6, for week....Modernaires re-inked for three years by Columbia label....Sophie Tucker set for Bal Tarabin, San Francisco, opening Dec. 2....Barry Wood and Patsy Kelly into Flamingo, Las Vegas (9).

Comics Added to Jazz Concerts at Town Hall, Big $4,200 for Latest

Jazz with a commercial tinge made its debut at New York's Town Hall Saturday (4) evening and, like the preceding straight hot-music shindigs staged at Carnegie Hall, N. Y., the two preceding weeks, did a sellout business. Fred Robbins and Ernie Anderson, who put on the straight jazz jams at Town Hall last season, this year are adding comics to the musical bill in an effort to add showmanship. This past week it was comic Red Buttons; next week it will be Erwin Corey, a standard laugh act.

Robbins, WOV, N. Y., jive disk jockey, who m.c.'s the shows, and Anderson claim a gross for last week's show of $4,200 after taxes, with a lineup of Nellie Lutcher, Cozy Cole, Al Hall, Herman Mitchell and Joe Bushkin's six-piece orchestra. These are all strong jazz names and, with Lutcher and Buttons added, it was a more rounded program.

This sort of booking will prevail through future weekly Robbins-Anderson concerts. They have the "Calypso Carnival" for this Saturday (with Corey) and a 20-piece band led by Wingy Mannone, who's flying in from the Coast. Later dates will use the full bands of Count Basie, Duke Ellington and Benny Goodman's sextet as draws in conjunction with acts.

Granz's $11,200 in Detroit

Detroit, Oct. 7.

Norman Granz's "Jazz At the Philharmonic" did a hefty $11,200 gross in one night here Saturday (4) at the Masonic Temple, which was packed to the doors. Unit came in from a tour of Boston, Philadelphia and Toronto, where it is claimed to have worked to full houses without exception.

Stan Kenton Resumes Record-Cracking Ways

Hollywood, Oct. 7.

Stan Kenton, who started back in harness 10 days ago, picked up right where he left off when illness felled him last spring—on the crest. His re-formed orchestra resumed operations with a two-nite stand at Balboa Beach and cracked a record set four years ago by Tommy Dorsey by drawing 5,170 paid admissions on one of the evenings.

On the two days, Kenton drew nearly 9,000 customers. Booked at a guarantee of $3,500 against 60%, the crew exited with about $6,000 for its end. Working northward on a skein of 25 gigs, band did well rotatively in Oakland, Fresno and San Jose. At Vallejo, returns were wan when only 970 admissions were registered.

COMING BACK
BIGGER
THAN EVER

WHY SHOULD
I CRY
OVER YOU?

Words and Music by
[illegible]

Leo Feist inc.
1619 Broadway • New York, N. Y.
HARRY LINK, Gen. Prof. Mgr.
GEORGE DALIN, Prof. Mgr.

OUR
HOUR
(The Puppy Love Song)
SANTLY-JOY, INC.
1619 Broadway, New York
TOMMY VALANDO, Gen. Pro. Mgr.

Inside Orchestras—Music

When E. R. (Ted) Lewis, head of the British Decca company, markets his new London label disks in the U. S., he will not be disturbing relations with U. S. Decca. While British Decca, by contract, has the rest-of-the-world market, it is forfended from using the Decca tag for marketing in the Americas. Hence the London label, which will sell at 85c, theory being that those disk connoiseurs who want imported artists will not object to the tilted price.

Lewis is now in New York huddling with the American Decca company's prexy, Jack Kapp. Lewis used to be on the U. S. company board—in fact was board chairman—but when he found himself too removed from the western hemisphere by war and other circumstances, a new deal was set divesting him from Kapp's company. British Decca, however, has first reject rights to U. S. masters by American Decca but, failing to fully avail itself of that contractual privilege, American Decca may then export. However, under existing economic regulations and restrictions, any expansion plans are rather remote.

* * *

Mabel Wayne's ditty "It Happened In Hawaii" is being dusted off by Remick Music Disks on tune, cleffed in 1941 prior to the outbreak of the war, were set for release when Pearl Harbor was attacked and Remick execs realized that title and lyrics would not blend with the crisis at that time and consequently stashed the ditty.

Firm will now go to work on "Hawaii" with platters waxed in 1941 by Jimmy Dorsey, Kay Kyser, Dick Jurgens, Buddy Clark and Glenn Miller set for immediate release. Disk by Miller will be among the last of his waxings never before heard, to be sold over the counter. Miss Wayne also inked "Ramona" and "It Happened In Monterey."

* * *

Through a typographical error, the gross of the "Jazz at the Philharmonic" unit at Carnegie Hall, New York, a week ago Saturday (27) was indicated in VARIETY last week to have reached $9,300. This figure is physically impossible to attain at Carnegie under the $3.60 top at which Norman Granz's jazz unit worked. Highest gross ever hit at Carnegie by a pop band concert is claimed to have been reached by Lionel Hampton's orchestra at a concert there last winter, which drew $6,400. Granz's outfit did slightly less than $6,300.

Music Biz Rusty

Continued from page 1

cording, which is where the disk jockey comes in.

The lack of 1947 pop-song quality has created a vicious cycle. The bands all sound the same. The records ditto. Department, chain and independent music shops are screaming to the diskers that they're merchandising too many platters; they all sound alike; nobody wants 'em unless they possess some special quality.

The band bookers bemoan the lack of new, fresh and/or exciting ideas in bands. Top bands have been on top for years, but even a good thing may pall, and the public, hungry for something fresh in dansapation and pop music, is veering more and more to the disk jockeys.

Result is that the disk jocks are growing in stature, but their vogue is born chiefly of the fact they only program the best of the wax works, or public demand compels them to program only the quality stuff. This is the answer, in short, to how The Harmonicats' "Peg O' My Heart" (Vitacoustic) and Francis Craig's "Near You" (Bullet) could break through, into the mass consciousness, even though on minor labels.

Crosby's Perennials

Evidence of how the music retailers anticipate the market is reflected by Decca's two current top-sellers, both oldies, both by Bing Crosby. One is his waxing of "White Christmas," which has gone over 1,000,000 platters; the other, "Silent Night."

Both are Xmas perennials, having sold steadily for several years, and the advance orders indicate a continuing strong market.

There are over 1,700 disk jockeys now platter-chattering on America's kilocycles, and as direct-to-the-consumer purveyors of plattered music they're infallible pulse-feelers and reflectors of popular music tastes.

From the recorders' viewpoint it's reached the stage where the disk execs themselves encourage the veteran music publishers and songsmiths to resurrect from their own files some oldie tunes, frankly stating these seem to possess the quality and flavor which none of their present-day new pops seem able to capture.

Need Unusual Interpretation

It must not be overlooked that an unusual interpretation, be it disk, film or radio, or otherwise, is necessary to give the revived song that new impetus. "Time Goes By" is an example of what a Warner Bros. (Bogart) film could do. It was a plugger's delight, as witness the late Mose Gumble's job in building it up anew. Frankie Laine made himself and "That's My Desire" because of his unique interpretation, Perry Como on "Sweet 16," The Harmonicats' "Peg," or the Joe E. Howard filmusical ("Wonder Who's Kissing Her Now") naturally helped those song entries.

Berlin has his own ideas on these "solid old-fashioned songs." Perhaps, he reflects, this is beyond the ken of today's average songwriter. Everybody tries to be so hep and so modern that it's frequently difficult to conjure up that yesteryear feeling. This is not a nebulous philosophy, Berlin stresses, because he cites that even as far back as 1933, when "As Thousands Cheer" was being readied, and the Moss Hart libretto called for a nostalgic song, he in turn had to project himself back another generation and resurrect a 1917 oldie. Thus was "Easter Parade" created, for that song was originally titled "Smile and Show Your Dimple," when Berlin first concocted it in '17. The "Dimple" idea was literally out of tune with the Sunday-bonnet motif of an "Easter Parade" song, but when Berlin 16 years later blended the two he achieved a hit. By the same token, even though he wrote "White Christmas" only five years ago, Berlin knew he had to project himself backwards several decades to achieve the feel and the "idea" of that song.

This timing, incidentally, occurred with "God Bless America" which was a vague part of the 1917 "Yip Yip Yaphank" score, which is best remembered for "Oh, How I Hate to Get Up in the Morning." For one thing, Berlin's lyric then read, "....land that I love, stand beside her and guide her, to the right, through the night...." In those days "to the right" referred to the yesteryear John Golden legit smash of the same name; today it has political implications. In 1917, of course, the fervor about America's blessings didn't exist in a non-Nazi world as in 1938. On the other hand, in 1938, the lyrical portion, "make her victorious on land and foam, God Bless America, our home sweet home," had a false note, because victorious on "land and foam" suggested a war proximity that, at the time, was pretty generally being disavowed.

Kapp, in his analysis of current trends, based strictly on general trade graphs, feels that 'while the music business hasn't the impetus in general that it should have, none the less it is in healthier position "because it is going through its digestive period." As such, he observes, anybody should be willing to take his chances in such an open market because, while it is a more discriminating market, it has a healthier tone.

"The time has passed where you can't tell the difference between silk and calico," says Kapp. "With the public's ability to tell good merchandise, it'll be best all around."

New Metro Disk Label Based on ARA Masters

Hollywood, Oct. 7.

Maurice Rappaport, longtime local record dealer, has started a new label, tagged Metro. As start toward a catalog, Rappaport has acquired masters from stack made by the year-long defunct ARA waxery, including etchings by Vatican Choir, "Spellbound" album, and works of Jeri Sullivan and Illinois Jacquet. Miss Sullivan will immediately start cutting new sides.

As yet M-G-M Records has not lodged a protest over use of the Metro trademark.

SIGNATURE RECORDS INKS CONNIE HAINES

Signature Records inked singer Connie Haines to a term contract last week.

Warbler's first sides will be cut on the Coast, staff conductor Ray Bloch backing her with a 32-piece band. Second waxing session is planned in New York late next month, when Miss Haines is due in Gotham for a personal at the Paramount theatre. In conjunction with her vaude appearance Miss Haines is slated to guest on Mutual's Block Party show for five consecutive weeks as part of Signature's buildup of the vocalist.

MURRAY BAKER
SUGGESTS FOR YOUR PROGRAM
DON'T BLAME ME
Music by . . .
JIMMY McHUGH
ROBBINS

DENNIS DAY
is doing his
CHRISTMAS DREAMING
A LITTLE EARLY THIS YEAR
HOW ABOUT YOU?

EDWIN H. MORRIS AND COMPANY, INC.
Are Pleased to Announce
PUBLICATION OF THE SCORE OF—
the MONTE PROSER-JOSEPH KIPNESS Production
HIGH BUTTON SHOES
Lyrics By SAMMY CAHN
Music By JULE STYNE
I STILL GET JEALOUS
PAPA WON'T YOU DANCE WITH ME
YOU'RE MY GIRL
CAN'T YOU JUST SEE YOURSELF
GET AWAY FOR A DAY
EDWIN H. MORRIS and Company, Inc.
New York • Chicago • Hollywood

A-B-C of Plugs Holds

VARIETY's warning last week that music plugging evils were still going or that it was no secret which song made "the top of the sheet"; and that the technique of alphabetically publishing the "top 30" was so much eyewash, resulted in a flood of protests that "it would be a great mistake" to recourse to the old numerical listings of plugs. In view of the many protests, immediate action on such intent is deferred, but it was curious to note that none endeavored to hide the fact that some sort of subsidization still continued.

Stress was made that any recourse to numerical listings would revitalize an evil which has been considerably suppressed; that the major national plug means more than a casual chorus or two in order "to make the sheet"; and the present system has achieved a lot in the right direction.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Nat Brandwynne*	Waldorf (400; $2)	0	†1,100	1,100
Claude Thornhill	Pennsylvania (500; $1-$1.50)	4	1,800	8,550
Ray McKinley*	New Yorker (400; $1-$1.50)	2	1,525	4,300
Johnny Pineapple	Lexington (300; $1-$1.50)	47	1,025	43,450
Orrin Tucker	Roosevelt (400; $1-$1.50)	5	1,750	9,625
Vaughn Monroe	Commodore (400; $1-$1.50)	0	†1,400	1,400

*† 3 days. * Ice Revue at New Yorker—Jean Sablon at Waldorf.*

Chicago

Ray Heatherton (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Opening of football season on nearby Northwestern campus equalled fancy 5,300.

Jose Melis (College Inn, Sherman; 700; $2-$3.50 min.). Frankie Laine, second week, piled up a lusty 6,200.

Ray Morton (Mayfair Room; Blackstone; 350; $3.50 min.-$1 cover). Peter Lind Hayes and frau, Mary Healy, opened Fri. (3) to holdout crowds. Smash 2,000 for the two days.

Benny Strong (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). Convention trade helped take here with good 3,000.

Griff Williams (Empire Room, Palmer; 550; $3.50 min.-$1 cover). New revue with Florence Desmond in Thursday (2); covers up to 5,300.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Back at old stand. Start great; walloping 3,300 covers.

Russ Morgan (Biltmore; 900; $1-$1.50). Solid 2,100 tabs. Band bows out after 75 weeks; Jan Garber opens Thursday (9).

Location Jobs, Not in Hotels

(*Chicago*)

Tommy Carlyn (Trianon; $1-$1.25 adm.). New band doing a fast 15,500 in second week.

Marty Gould (Chez Paree; 540; $3.50 min.). Mitzi Green and Jackie Miles potent draw; 5,500 customers this week.

Sherman Hayes (Blackhawk; 500; $2.50 min.). Spot is sport fans' favorite; heaythy 3,300.

Buddy Moreno (Aragon; $1-$1.25 adm.). Tex Beneke one-nighter here helped the first week of Moreno to sock 19,000.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Mild 3,300.

(*Los Angeles*)

Harry Owens and **Hal Derwin** (Aragon, B, Ocean Park, 1st wk.). Two bands pulled excellent 7,700 payees.

Frankie Masters (Casino Gardens, B, Ocean Park, 6th wk.). Slick 7,000 admishes.

Alvin Rey and **Joe Liggins** (Meadowbrook, B, Culver City, 1st wk.). Site started full-week policy last nite (7).

Jimmy Dorsey (Palladium, B, Hollywood, 5th wk.). Wound up stand with slim 8,800 admishes. Harry James in for six stanzas last nite (7).

Universal Records, of Chicago, last week signed Ellen White. Miss White, former chirper with Jimmy Joy orch. will cut first four sides next week. She will be backed by Pianist Warren Durrett, who has formed an orchestra and was also signed by Universal.

Everyone Is Waiting to Hear

WHAT ARE YOU DOING NEW YEAR'S EVE

They All Do It

Pittsburgh, Oct. 7.

Leslie Long, local singer, has left the Carmen Cavallaro band after six months and plans to go out on her own shortly as a single. Miss Long recently attracted wide attention in the headlines when she drew the winning ticket in that Akhosie, N. C., car raffle and then refused to pull when committee discovered the first one was held by a Negro.

Another ex-Cavallaro vocalist who likewise lives in Pittsburgh, Gloria Foster, sister of Maestro Chuck Foster, is reading a single act, too. She's been breaking it in around suburban spots, and last week filled in for few nights at Jackie Heller's Carousel when flu sent Heller to bed.

Sister Rosetta Tharpe signed with RCA-Victor after breaking off with Decca.

On the Upbeat

New York

Decca has combined Danny Kaye and the Andrews Sisters for the first time on "Civilization"; advance vinylite disks of the tune will be out soon....Johnny Dee orchestra into Palladium, New York, Oct 16 ....Ziggy Elman, who gave up his band last year, drawing attention with his M-G-M disking of "Body and Soul"....Keynote Records adding distributors—Motor Radio, Kansas City; Record Merchandising, Los Angeles; Triangle, Pittsburgh and Circle Record, San Francisco....Lee Berg renewed by World Transcriptions to handle scripts for another year....Butch Stone orchestra signed by Majestic Records. He's ex-Les Brown singer-musician now on the Coast....Jack Smith, CBS singer, given a surprise party in New York last Wednesday (1) by music contact men assigned to him, on occasion of his return from Coast ...Wm. Morris agency signed Ernest Tubb, country-music star .. Bobby Worth music house admitted to American Society of Composers, Authors, Publishers.

Hollywood

Les Brown will follow Frankie Masters at Casino Gardens, starting Oct. 24, when the Tommy Dorsey-owned ballroom reverts from full-week to four-night policy for the winter...Carlos Gastel en route to New York...Jim Breyley, of Music Corporation of America's Chi branch, here for pow-wow with agency's coast booker, Eames Bishop, and also to scout orchestras for mid-west clients....Woody Hermin in New York picking up sidemen for his re-forming aggregation...Duke Ellington etched first six sides for Columbia within past fortnight, on two of which Woody Herman vocalizes...Lillian Armstrong, pianist-singer and sister of Louis, inked for stretch at Billy Berg's, Oct. 15... Frankie Masters ticketed for short at Universal-International.

Negro Musicians Local 767 tossing annual party Oct. 13, at which all sepia outfits in area will supply dansapation. One ofay crew, Frankie Masters, will join the jamboree... George Olsen, after 20 years with MCA, has severed with that agency and enlisted under the William Morris banner...Barney McDevitt back in town...Chuy Reyes' rhumband into Avodon ballroom for string of Sunday shots. The downtown terpalace, which always was a white elephant when using policy of names, has been making coin lately, running weekends with local crews and renting out site to private parties on other nights.

Chicago

Gene Amons fronts five-piece combo at El Sino, Detroit, starting Oct. 5 for two weeks...Joe Sanders into Indiana Roof, Indianapolis, Oct. 29 for fortnight...Ray Anthony doing two college dates — Western Michigan Oct. 18, and Southern Illinois U., Oct. 25...Randy Brooks follows Ray Eberle into Tune Town, St. Louis, Oct. 14 with Cab Calloway jumping in Nov. 18...Phil Levant into the Plamor, Kansas City, Oct. 15, for 14 days...Sonny Dunham does a Dec. 5 stand at the U. of Nebraska... Murray Arnold in for a three week stint at the Blue Moon, Wichita, starting Oct. 21...Tony Pastor before going into the Chase hotel, St. Louis, Nov. 28, does a week at Omaha, Orpheum...Del Courtney into the Baker hotel, Dallas, Nov. 7-30...Henry Busse locates at Schroeder, Milwaukee, Nov. 18... Jack McLean opened at O'Henry Ballroom, Willow Springs, Ill... Eddy Rogers begins a four-weeker at Claridge, Memphis, Oct. 10... Jimmy James at the Trocadero, Evansville, Ind., for 14 days, starting Oct. 10...Sid Mills in town...Kenny Sargent set on two-day stand at Turnpike, Lincoln, Neb., Nov. 14-15 ...Art Tatum back to Chicago at the Club Detour, Nov 4...Bob Opitz brings his Versatillians to the Buttery, Oct. 7...Ken Nelson, WJJD music director, penned "If It Hadn't Been You."...Jack Ivett opens at the Capitol Lounge, Oct. 10...Desi Arnez into Radio City theatre, Minneapolis, Oct. 24.

Pittsburgh

Jack Fina's band back at Bill Green's for a 16-day stay...Velvetones returned to the Hollywood Show Bar, joining the Three Coronets...Freddy Schaeffer's all-girl orchestra on two-week engagement at Vogue Terrace. Ray Herbeck following Slam Stewart Trio booked for Mercur Music Bar beginning Oct. 20...Pee Wee Lewis has changed his name to Lew Barton and has his band at the Balconades.

Songs With Largest Radio Audience

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of September 26-October 7, 1947

Ain'tcha Ever Comin' Back	Sinatra
All My Love	Harms
Almost Like Being In Love—*"Brigadoon"	Sam Fox
An Apple Blossom Wedding	Shapiro-B
Ask Anyone Who Knows	Witmark
Come To the Mardi Gras	Southern
Feudin' And Fightin'	Chappell
Freedom Train	Berlin
Fun And Fancy Free—†"Fun And Fancy Free"	Santly-Joy
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I Wonder Who's Kissing Her Now	Marks
Just An Old Love Of Mine	C-P
Just Plain Love	Morris
Kate	Berlin
Kokomo, Ind.—†"Mother Wore Tights"	BVC
Lady From 29 Palms	Martin
Love And the Weather	Berlin
My Heart Is a Hobo—†"Welcome Stranger"	Burke-VH
Naughty Angeline	Simon
Near You	Supreme
On the Avenue	Leeds
Peg O' My Heart	Robbins
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
Tallahassee	Famous
That's My Desire	Mills
When You Were Sweet Sixteen	Shapiro-B
Whiffenpoof Song	Miller
You Do—†"Mother Wore Tights"	BVC
You're Not So Easy To Forget	Feist

The remaining 20 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

Across the Alley From the Alamo	Capitol
All Of Me	Bourne
Christmas Dreaming	Leeds
Don't Tell Me	Robbins
Every So Often	Warren
Home Is Where the Heart Is	Advanced
How Lucky You Are	Maurice
I Can't Get Off My Horse	Feist
I Have But One Heart	Barton
It Happened In Hawaii	Remick
Je Vous Aime—†"Copacabana"	Crawford
Lazy Countryside—†"Fun And Fancy Free"	Santly-Joy
Let's Pick Up Where We Left Off	Bel-Air
My Future Just Passed	Beverly
Oh My Achin' Heart	Mood
On the Old Spanish Trail	Maurice
Story of Sorrento	Pemora
Turntable Song—†"Something In the Wind"	Miller
What Are You Doing New Year's Eve	Famous
Why Should I Cry Over You	Feist

*†Filmusical. *Legit Musical.*

Borde Heads Vitacoustic Talent-Tunes Division

Chicago, Oct. 7.

Al Borde was appointed talent director of Vitacoustic Records, Chi indie, last week. Borde, also head of Central Booking Agency, will concentrate on the exploitation and signing of talent.

Vitacoustic recently tried to grab Judy Conova but lost out to Majestic at last moment.

SMOKE! SMOKE! SMOKE!

(That Cigarette)

AMERICAN MUSIC, INC.

9109 Sunset Blvd., Hollywood 46, Cal.

Garet Romero 55 W. 42 St., N.Y.C.

the Stanley Steamer

Lyric by Ralph Blane Music by Harry Warren

Featured song in the M-G-M Picture, "Summer Holiday"

Recorded by.... BLUE BARRON, M-G-M • GEORGIA GIBBS, Majestic • TONY MARTIN, Victor DINAH SHORE with the Modernaires, Columbia • JOE STAFFORD, Capitol

Harry Warren MUSIC, INC. 519 Broadway New York, N.Y. [illegible] 54 W. Randolph Street [illegible]

World Series Influx Kited Take Plenty in B'way, Eastside Bistros

World Series skyrocketed N. Y. nitery biz plenty last week. Benefitting mostly were the Broadway spots where majority of the out-of-towners congregated, although eastside bistros also got a fair share of the harvest.

Latin Quarter had its secong biggest week in history, hitting a boom $45,600 as against the record take of $48,000 during the first week of Sophie Tucker's run.

Bonanza gross was chalked up despite competition of the newly opened Harem, which also had a profitable first week.

How both rooms will make out when out-of-town visitors decline, remains to be seen. However, a fair test is unlikely to come until end of football season, and the advent of Christmas shopping time. The fall months are traditionally good for N. Y. niteries because of the strong attraction of the grid games here.

Among the eastside spots, the Copacabana with Joe E. Lewis heading the layout, easily tops the town's business. Business is reported crowding the $60,000 mark. None of this trade is figured to dwindle for sometime because of the fact that the Series visitors contributed little to the take. What tourists did hit the spot displaced a native spender who couldn't get in.

The Versailles and Cafe Society Uptown did big dinner business while late trade was about normal.

Nan Wynn's Return

Nan Wynn, who has been out of circulation since her marriage, returns to the singing field Oct. 23 in Hollywood when she opens a new room in Beverly Hills, as yet untitled. Club will be on the site of the old Henri's and will be under the direction of Felix Young. Don Loper designed the spot.

Phil Ohlman's orchestra will carry the musical end.

Top Names Set For Druggists Conv. in A.C.

An experiment in the clubdate field being conducted by the American Wholesale Druggists Assn. convention at Atlantic City, Oct. 21 and 22 is being watched by the casual date bookers as opening a way toward more revenue from that field. Show will be spread over two days and at two different hotels in an effort to provide a more intimate type of entertainment.

This arrangement means that twice as much will be spent on talent. Two orchestras will be necessary and more top names.

Show will be topped by Jimmy Savo, Georgie Price with Dick Wilson's orch from the Coq Rouge, N.Y., playing his first date away from that spot in five years.

Ohio Burley Op Held For Hiring Minor in Chorus

Columbus, O., Oct. 7.

Shaffer B. Berkshire, manager of the Gayety Theatre local burlesque house, was in two different courts last week. On Monday (29), he appeared in the Court of Domestic Relations, under charges to contributing to the delinquency of a minor, in connection with employing Norma Jean Miller as a chorine. The girl originally told police she was 22, but her real age was said to be 15. Berkshire was released under $500 bond on this charge.

On Wednesday (1) he was in Police Court, where he pleaded innocent to two alleged violations of the State Industrial Relations Department code. He was charged with unlawfully employing a minor during a school session, and his case was continued until Oct. 14.

Alex Weiner, originally charged with four counts of unlawfully employing minors at the Gayety as candy peddlers, pleaded guilty to all four counts. Two of the charges were dropped and he was fined $10 and costs on each of the other two.

The chorine and three teen-age candy butchers were picked up at the theatre Sept. 26.

ARA Sets Slate For Elections

Artists Representatives Assn., N. Y., agent group, is slated to hold annual election Nov. 10 at the Astor hotel, N. Y.

Nominating committee last week presented the following names for the Board of Governors: Billy Dell, John Dugan of Music Corp. of America; William Kent, currently president of the organization; Nat Lefkowitz, of the William Morris agency; Al Rickard, of the Arthur Fisher Agency; Harry Moss, of Willard Alexander agency; Harry Romm, Art Weems, of General Artists Corp.; and Charlie Yates, of Associated Booking. Representing associate members are Leon Newman, of the Mark Leddy office, and Joe Flaum, of Miles Ingalls agency.

According to the ARA constitution, membership elects the board of governors, which meets later to select officers from elected slate.

Romm Sues Bea Kalmus For Breach on Split Of Riviera, N.J., Disk Show

Bea Kalmus, disk-jockey at the Riviera, Ft. Lee, N. J., is being sued by Irving Romm, producer of the show, for an accounting plus 50% of the show's profits. Romm claims that Miss Kalmus breached a contract, which called for an even split of the profits, shortly after she started at the Riviera.

Romm says he conceived the idea of her working the recorded show from the nitery, set the deal with Station WHN and the Riviera, and after two weekly splits Miss Kalmus demanded her contract be revised with his end sliced to 25%. Romm refused and after 14 weeks of nonpayment filed suit in the N. Y. supreme court.

Icer Set to Preem New Toledo Sports Arena

Toledo, O., Oct. 7.

Toledo's new $450,000 Sports Arena, now nearing completion, will offer "Holiday on Ice" as its opening attraction. The revue is booked for an 11-day stay, beginning Thursday, Nov. 13, with matinees both Sundays and Saturday.

Included in the producers of "Holiday on Ice" is Emory Gilbert, former Toledoan, whose idea for portable rinks led to the founding of the attraction.

AGVA Has 156 Nominees for 70 Delegates to National Convention

With returns in this week from pre-convention meetings of American Guild of Variety Artists held by the 33 branches of the talent union during past two weeks to nominate delegates for the forthcoming convention, it develops that there are 156 nominees for the 70 delegate designations. List is being computed at national AGVA in N. Y., with all names to be placed upon official ballot and mailed out to the membership for final vote to elect the 70 delegates required for the convention.

With number of delegates proportioned via one for each 200 members, N. Y. branch will have the greater number of delegates, being entitled to 12 because of large membership. However, there are 52 nominees for the spots. Boston is also overboard on nominees, listing 14 for three spots, while Chicago hews to line with seven nominees for as many posts. Los Angeles has named 17 for its seven berths. In smaller communities there has been better balance with those entitled to from one to four delegates only nominating that number.

Nominees of N. Y. local include:

Murray Lane, Harry Eaton, Billy Lyons, Danny White, Stubby Kaye, Rex Weber, Irving Grossman, Marty Barrett, Jerry Baker, Jackie Bright, Bert Rose, Manny Tyler, Joe Smith, Charles Banks, Chick Darrow, George Stone, Ben Haskell, Don Saxon, Murray White, Lou Handman, Margie Taylor, Bond Morse, Bob Fitzgerald, Sol Brilliant.

Art Lewis, Larry Ross, Shavo Sherman, Virginia Richmond, Rene Wilde, Claudia McNeil, Henry Dunne, Sid DeMay, Phil Foster, Frances Carlyle, Hazel Scott, Arthur Summers, Mary Norris, Jack Zero, Phil Irving, Dewey Barto, Thelma Nevins, Willie Bryant, Helen Peter, Lee Rains, Rex Barton, Cleo Hayes, Diane Adrian, Jimmy Lyons, Benny Fields, Frank Ross and Sid Stone.

Upon completion of balloting and election of delegates AGVA will set convention date and city.

Union Lifts Unfair Ban When Nitery Signs Pact

Jefferson Park Hotel, St. Louis, was taken off unfair list of American Guild of Variety Artists last week after pacting a minimum wage agreement for line girls. Local calls for $50 weekly, including wardrobe. Previous salary was $30 and girls had to supply their costumes.

All other St. Louis spots have cash bonds up with union excepting the Riviera and Plantation. Latter are now closed and it is expected that they will be pacted when they reopen.

Lanny Ross and Beatrice Kraft have been signed for the Roxy theatre, N. Y., Christmas show.

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Carnival, N. Y.

Ray Bolger, Beatrice Kraft & Co. (3), Kaye Ballard, Del Rios (3), Yvonne Adair, James Allison, Paul Gavett; Line (10), Showgirls (6). Produced by John Murray Anderson; dances, Richard Barstow; costumes, Thomas Becher; songs by Henry Sullivan & Ira Leff; Charles Blackwell & Morty Reid Orchs; $3.50 *min.*

New show at Nicky Blair's Carnival is an almost certain bet to continue in the same SRO groove established when the club first opened almost two years ago. Blair's come up with Ray Bolger now in the dancer's first major N. Y. nitery appearance. With Beatrice Kraft's East Indian terps, comedienne Kaye Ballard, and the Del Rios, acro-dancers, the show is sock in every department and looks like another long run at top biz.

Bolger is standout. Whether it's his eccentric terping or straight comedics, he demonstrates that type of super-salesmanship indigenous to other headliners who started with him in the old Gus Edwards revues. He's made the switch from legit to nitery with apparent ease by raising his comedy to equal importance with his dancing. Performing in a cafe, in fact, may prove even better for him than legiters, since he can make more of his facial expressions—one of the major factors in selling both his terping and comedy.

Bolger wisely chooses two familiar numbers to tee off—the "Old Soft Shoe" and sand dance, both from his recent Broadway revue, "Three to Make Ready." Second spot (he's got three separate ones in the show) is straight comedy—an hilarlous takeoff on a politico's campaign bull-throwing. Versatile demonstration is continued in the closing spot, where he parodies different terp steps from the "Charleston" up through jive and then throws the floor open to audience suggestions. On preem night (25), he socked across the "Sad Sack" routine from "Ready" to earn a thunderous begoff. Easy stage presence, coupled with audience bantering, help his excellent selling job.

Miss Kraft has an applause-grabbing routine in her Balinese-jive combo. Attired in colorful East Indian garb, she opens with a fast solo and comes back with her two male partners for a similar dance done to hot tom-tom rhythm. Her minx-like glances, while the men play it extremely straight-faced, is a neat touch. All three demonstrate fine muscular control.

Miss Ballard has improved considerably since her N. Y. nitery bow at the Blue Angel last year and projects her unique comedics across niftily. Material, including parodies on "I've Got Rhythm," "All of a Sudden My Heart Sings" and "My Man," is excellent. She gets full laugh-value from her Martha Raye-like mouth. Flair for comedy, plus a fine set of pipes, make her a sure bet for musical comedy.

Wiere Bros. add to the comedy with their gagged-up violinistics, even though they overdo the giggly routining. They've added several good gags and their precision dance windup is surefire. Del Rios have the one straight routine in the show with their adept acro-terping. Spectacular balancing, with the gal doing her share of the heavy work with the two men, garners hefty applause.

Previous production numbers are retained. They're still good and tailored well to the present crop of headliners. Yvonne Adair handles her songs neatly, along with male vocalists James Allison and Paul Gavett. Charles Blackman orch backs show well and doubles with Morty Reid crew for dancing.

Stal.

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Samovar, Montreal

Montreal, Oct. 3.

La Verne French & Lawaune Ingram, Janet Gaylord, Bob & Dianne, *Carol Grauer, Bill Skinner Orch, Marcel Dore Trio; minimum* $1.50.

A new colored dance team, LaVerne French and Lawaune Ingram (New Acts, Oct. 1 issue.) Even though they score solidly they are slightly overshadowed by ballerina Janet Gaylord, who steals the show with her modern ballet sketches. Miss Gaylord's syncopated and interpretive dancing is outstanding, and she commands hefty salvos after each number. Her best is a dance called "My First Cocktail Party," very smartly done in pantomime and with some high, polished dancing. Miss Gaylord also registers in a beguine and an Afro-Cuban dance done on smash musical arrangements. Her costumes are smart, effectively adding to her okay personality and talent.

Bob & Dianne, he tall, she blonde and pretty, sing together a varied repertoire of old and new operetta and musical comedy excerpts. His tenor is very good and Dianne's soprano okay. Their best is a version of "Anything You Can Do I Can Do Better," where they include some comedy work. "Sweethearts," "Je Vous Aime," "Symphonie." "Make Believe," "Desert Song" and a medley from "Annie Get Your Gun" round out the program. Bill Skinner's orch backs up every act skillfully.

Marc.

Harem, N. Y.

Jack Cole Dancers (7), Patti Moore & Ben Lessy, Pinky Lee, Paul Remos & Toy Boys (2), Lucille Page, John Elliot, Villagers (4), Nevada Smith, Line (18); Costumes, Freddie Wittop; Score, Milton Pascal, Phil Charig; Arthur Roman Orch, Fausto Curbello Orch; $4 *minimum.*

Broadway's latest nitery addition, the Harem, is located on the site of a long succession of clubs that include the Paradise, Hurricane, Zanzibar and, lastly, Vanity Fair, among others. With takeover of the room by Nat Harris, former Latin Quarter manager, and Lou Walters, who's associated with E. M. Loew in ownership of the L.Q., the spot has been given a replate that obviates many of its former handicaps. The decor has some Oriental touches befitting its latest label, the stage has been enlarged, with a revolving platform added, and some parts of the room have been terraced to permit greater visibility.

However, the sock that Walters and Harris counted on to put the club in the immediate hit class, is unfortunately dissipated by a display that's late in getting going. On that basis, the club enters into routine competition with the two Broadway large-seaters, Latin Quarter and Diamond Horseshoe.

There are hefty entertainment values late in the show, with the Jack Cole dancers and the team of Patti Moore and Ben Lessy. Cole has a group that's rigidly disciplined and able to follow, letter-perfect, any mood created by Cole. The number that literally causes the customers to get out of the seats and cheer is the zoot ballet, wherein Cole paces three male dancers in a recital loaded with social implications. Deadpanned movements of this piece give the interpretation of youth groping its way toward a no-good end. It's a showstop. His other number, with the group augmented by three girls, is similarly a top-quality display of Javanese jive, and gets a hearty response.

Miss Moore and Lessy, who after a long incubation period on the Coast made a deep impress at La Martinique, N. Y., last year, has a major chance of becoming top-name fodder with their showcasing here. Duo, aside from being good singers, have a strong comedy flair which combines the better features of satire and comedy. Their lampoons, framed around parodies of pop and standard tunes, are interlarded with personable asides, digs at the old school of singers and gentle satirizations of the oldline vaude performer. Act is expertly conceived and executed, and overcomes the difficult assignment of following Cole's top number to the extent that applause again hits showstop proportions.

The rest of the show reveals that the Harem has the framework of a good layout. The formula that Walters has used for so long at the Latin Quarter is transferred to this spot. There's colorful production, excellent costumes and a general air of brightness. However, a trio of acts that fail to get across to the audience creates an adverse effect. The opening act, Paul Remos and the Toy Boys, always an acceptable item in vaude, fails to register. The air of archness, usually evident in the turn, doesn't get over. It may be that Remos elected to do the wrong sections of his usual turn. Lucille Page, former dance-partner of Buster West, does a pleasant acro-terp turn, but it's not strong enough for her spottings here.

Pinky Lee, who did well at the Latin Quarter last year, doesn't hit it off here. It may be that transference from the battered felthat to tails doesn't jive with his low-style of comedy, but essentially his material isn't suitable for this show. With house-singer John Elliot and Nevada Smith as foils, the comedy is too familiar and too basic for audience acceptance here.

Show's preem was beset by difficulties. A few hours before opening time, Rona Lord, the production singer, walked out of the show with the result that Marjorie Jackson, one of the linegirls, had to read the lyrics to the production tunes. Ali Pin Soo, a magic act, also slated for an appearance in this layout had to be dropped because of running time.

The dance production by Natalie Kamerova, encased in fetching Freddie Wittop designs, plus the tuneful score by Milton Pascal and Phil Charig, are all plus factors that should become stronger once changes are made in the present layout.

Elliot, with a powerful bary, does a good job on the production tunes with assistance from the Villagers, a male quartet. Most of the linegirls have been previously seen around town, but they're given a different look with the multi-colored hair-do's by Eve Wygod, and the difficult show score is well cut by Arthur Roman. Fausto Curbello does an excellent job for the rhumba addicts.

Jose.

Mayfair Room, Chi.

(BLACKSTONE HOTEL)

Chicago, Oct. 3.

Peter Lind Hayes & Mary Healy, Ray Morton Orch; $1 *cover,* $3.50 *minimum.*

The management of this swank rendezvous feels certain that by the time Peter Lind Hayes and the missus have completed their four-week stand they will have not only set a record for attendance and chit recaps but given the room a sock attraction. Spot had heretofore been a pushover for Phil Regan, and perhaps Regan alone. Judging from the business and reception they drew opening night (3), the Hayes duo are in, and in a big way, on the pushover facet.

It's an exceptionally exciting and vibrant act that the Hayes' have fashioned for their floor appearances. They make a powerhouse of talent. If there is a fly in the ointment, it's Hayes' tendency to oversing. The solo item that socked 'em for a farethewell at the opening show was his "Punchy Callahan" characterization, and, strangely, there is but one such human etching in his entire repertoire. A comedian fancies himself in the role of Hamlet, and here is possibly the finest character etcher of the day passing up his top forte to follow an urge of the ego, namely, that he can tonsilize with the best of 'em. There are many good mimics of vocal personalities and characters, but there's but one laugh and heart-tug contriver like the creator of "Punchy Callahan."

That the talent is well spread over the family was sharply demonstrated at the opening. Mary Healy, equally rich in personality and looks as in ability for mimicry and vocalizing, stopped the show cold. It was her reward for the warmthful touches she applied to the distaff side of the Hildegarde-Mr. Goodpile, Ethel Merman-Ray Middleton and Gertrude Lawrence-Noel Coward routines. Also the teenage encore.

Hayes' other solo assignments, exclusively vocal, are, as ever, brittle in conception and down to earth in humor. One vocal set, "Cavalcade of Singers," tees off the repertoire, and the other, "Typical American Singers," serves as the finale. The first, which scans over the crooner-personalities of the past 15 years and includes Ethel Waters for good measure, takes well with this carriage trade, but his impressions of an Irish balladeer, a French singer, the rhythm boy of a quartet and a revival meeting gets an in-and-out reaction. It may have been due to too much of the same thing.

Ray Morton's combination gives the Hayeses some crack instrumental backing, with the team's own conductor, Mischa Madear, handling the stick in place of Morton.

The room has quite an added asset in the suave and goodlooking Morton and his crew of four woodwinds, two fiddles and rhythm section, consisting of piano, bass and drums. The band, which hails from Boston, is as easy to take on the eardrums as it is with the feet. Morton carries a book in which sweet music, swing rhythms and rhumbas are well mixed. He does pleasantly also by the vocals.

Odec.

Casino Russe, N. Y.

Ludmila Lopato, Mischa Markoff, Vanya Kull, Zina Shushkevich, Sash Lukenovich, Lubov Hamshay, Volodia Lazarev, Kris Kay Orch; $3 *minimum.*

Casino Russe's new fall revue is continuing its unique nitery operation of bringing a bit of old Russia to Broadway's precincts. Backing up on Carnegie Hall, this intimate room caters to the haute monde intelligentsia who want something out-of-the-ordinary entertainment and gustatory offerings. This cafe has got it in both departments.

Toplining the bill is Ludmila Lopato, a chanteuse from Parisian cabarets, who's playing her first engagement in New York with continental know-how and nerve. Considerable entertainment qualities are also found, for those who prefer it in this style, in the baritoning of Mischa Markoff, who has a full repertory of Russian love songs with standard self-accompaniment on the balalaika.

Hectic hoofing in the Russian Cossack tradition is displayed by Volodia Lazerev, who has a dagger-dance and fire-eating routine that could pay off in regular vaude houses. For non-muzhiks, Lazarev's turn is a fantastic eye-opener with his flaming sword accoutrements and terrific terpsichore rhythms. The casino's dance ensemble, comprising Vanya Kull, Zina Shushkevich, Sasha Lukenovich and Lubov Hamshay, also contribute some folk dancing and singing for solid customer approval.

Kris Kay's orch furnishes adequate American pop music for customer hoofing with an occasional Latin-American number inserted for the rhumba students.

Herm.

Sert Room, N. Y.

Jean Sablon, Nat Brandwynne Orc, Mischa Borr Orc; $2 *couvert.*

'Twas quite a thing getting the Sister Kenny benefit crowd out from a too fashionably late dinner, resulting in a comparatively thin supper turnout for Jean Sablon's return to the Waldorf-Astoria last Thursday (2). Not only was the crowd meagre—no reflection on his draw, because plenty of cash trade was turned away, but somehow the bookings were snafued due to the lingering charity dinner attendance—but their belated exit brought the French Crosby on near 1 a.m. and by the time he was off, around 1:40 a.m., it was just a bit too wearying for the post-theatre attendance. All of which may be an object lesson to other bonifaces—perhaps it's wiser to give them a check as a flat donation without complicating operations as occurred here.

The shift from the Wedgwood (nee Empire) Room into the across-the-foyer Sert Room was enough of an excitement. Not to mention that Sablon is the post-Starlight Roof season attraction, and his return engagements bespeak fully of his b.o. prowess.

Sablon was a victim of the holdovers by being too self-conscious of what he did at the dinner show. A personal memo, which he visually consulted seemed to be the reminder

(Continued on page 47)

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Night Club Reviews

Continued from page 46

Sert Room, N. Y.

on how he had switched routines. Result was nsg in that the numbers were too evenly paced; they were of teh same ballad pattern.

There's another thing about these Gallic chanteurs and chantootsies who are so much the vogue these days. They must not forget they appeal to the same class audience and while there will always be a moujik in the house who will vociferously insist on a bemothed favorite, it's necessary to bypass the oldies—and for that matter some of the suddenly overpopular new ones—and see that the songcycles are kept fresh. "Petite Vin Blanc," "Pigalle," "La Mere" and "Wonder Who's Kissing Her Now" (in French) are examples of what all the French chirpers hop on because Lucienne Boyer and Chevalier are likewise identified with these. Sablon wisely introduces his stuff with a little anecdote, or he accents the disk appeal of this or that number. It makes for a nice touch. In addition Sablon, like Chevalier, never forgets he's working to a dominantly American audience and his little spiel about the lyric content is shrewd boxoffice.

Nat Brandwynne is the main band backer-upper and the pianologistic maestro does a tiptop job in support. Same goes for Mischa Borr, long the house band at the Waldorf, and ever durable. *Abel.*

Glass Hat, N. Y.

(BELMONT PLAZA HOTEL)

Russell Swann with June Sickleman; Bob Dixon, June Taylor Line (6); Eddie Stone Orch, Dacita Rhumba Band; $2.50 minimum.

The Glass Hat, N. Y., makes an auspicious fall bow with one of the strongest shows in some time. Pattern of layout appears to be one that could be followed for the remainder of season. A strong comedy act, a singer and a floor-filling line seems to be solution of room's former difficulties.

In Russell Swann, whose magicomedics have proven their efficacy at the tonier spots around town, as well as a previous appearance here, spot has an act whose sight and spoken values are able to get across even in the farmost reaches of the room. His good-humor in projecting tricks and the hail-fellow-well-met line of chatter makes a strong impact. The guillotine finale still has some grisly aspects, but that's no drawback on audience reception. His comely assistant, June Sickleman, dresses the turn nicely.

June Taylor line with Bob Dixon, baritone, provides some picturesque routines. Especially good is the opening "Manhattan Towers" in which the chorus take up various stanzas. Terping is lively, but the clever lyrics of the excerpts are lost in the girls' delivery.

Dixon shows a powerful vocal display in a good variety of pops and standards. Youthful bary has gained considerable poise and stage presence since his last appearance here, and effect on the house is marked.

The Eddie Stone orch showbacking is competent. In Dacita's rhumba band, the room has a Latin outfit that should entice a considerable number of rhumba addicts. Her crew gets an authentic beat and her song dellveries are sufficiently strong for work as a single. *Jose.*

China Doll, N. Y.

Ming & Ling, Beatrice Fung Oye, Wong Sisters, Laurie Long, Lee Mortimer Line (9), Hy Curbello Orch, Jack Prase Orch; $2.50 minimum.

New fall layout at the China Doll is a standard aggregation of Oriental talent in a neat, well-paced show. This roomy, softly-lighted nitery, which features one of the city's best Chinese cuisines at pop prices, is a solid bargain for both regular cafe crowds and visiting firemen. Between shows, two orchs furnish continuous music in various dansapation styles for customer hoofing.

Lee Mortimer's China Dolls open the show with some routine terping that's strictly subordinate to their attractive gowning. Laurie Long, doubling as show's emcee, gives out with some flashy tap dancing, then shows off a nice set of pipes with his crooning of "To Each His Own." Beatrice Fong Oye, songstress, has an Ethel Mermanesque vocal style that's strong, brash and tuneful. Among her numbers, which she sells with a good mike technique, are "Somebody Else," "More Than You Know," "Let's Do It" and "What Do I Have To Do."

Topliners are Ming and Ling, vet comedy team, who return to this boite with their old act practically intact. Accomped by some laughable horseplay, Ming, the vocalist takes off on hillbilly tunes, Scotch airs, then does a series of sock carbons on Frank Sinatra, Crosby and the Ink Spots. Encore is an unusual item with a rendition of the Yiddish song, "Eli, Eli" then with another reprise takeoff on Al Jolson singing "April Showers." Have to beg off.

Line also contributed two other numbers, one a Chinese fantasy with extremely ornate oriental costuming for top eye-appeal and another in which they're rigged with bells for a musical-terping number. Hy Curbello's orch backs the show neatly. *Herm.*

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NELLIE LUTCHER SET FOR N. Y. PARAMOUNT

Nellie Lutcher, singer, current at Cafe Society Downtown, has signed for her first major vaude date in the east. Miss Lutcher, who clicked with recordings before being brought east for the nitery date has been signed for the Paramount theatre, N.Y.

Starting date hasn't been set.

Shanghai Not Very Chop-Chop in Curbing Yen for Jitterbugging

By HAL P. MILLS

Shanghai, Sept. 23.

Shanghailanders continue to dance nightly in the city's hot spots, despite the so-called government edict banning the pastime as from Sept. 1. And the city's 4,000 professional musicians and some 20,000 taxi dancers, to say nothing of thousands of other dancing establishment employees, are breathing easier.

Nanking has not lifted the ban but sidestepped the edict by amending the order to permit married couples to dance with each other and other males to dance with their sweethearts. The result is that a man can dance with any hostess and announce that the gal is his sweetie. Sounds kinda silly, but this is China and anything can happen.

Announcement of the ban brought a storm of protests from the jivemen and taxi dancers.

"How will we earn our living?", wailed the girls.

To which a would-be Solomon in the government replied:

"We will teach you to become nurses and you can minister to our wounded soldiers. There is a war on, you know."

Public dancing in Shanghai is unlike dancing in any other large city in the world. To the American jitterbug and other dances the Chinese moderns have added their own interpretations, the outcome certainly being more fantastic than light. Jitterbugging was introduced to Shanghai by the boys of the famous Fourth Marine, many of whom now sleep quietly under white crosses in the Philippines. When Chinese maidens and youths jitterbug the sight is something to behold.

It becomes a sort of cross between a clinch and a clutch, a good-bye-mother-I'm-off-to-war-embrace which would make the Siamese twins look like distant relatives. Jitterbugging has a strong rival in the Latin dances however.

Copa Angling Durante

There's a possibility that Jimmy Durante may play his first N. Y. nitery date in several years at the Copacabana, around Nov. 11, following Joe E. Lewis.

Peter Lind Hayes has already been pacted for this spot, but if Durante deal is set, he'll be put back to follow Durante.

Kate Murtah, of the Murtah sisters, is starting out as a single. Initial date is at the State theatre, Baltimore, Oct. 23.

Saranac Lake

By Happy Benway.

Saranac Lake, N. Y., Oct. 7.

Birthday greetings are in order to George Powers, Dolly Gallagher, George Fee, Dr. Francis Montana and Elda Benedict, all Rogerites.

Andrew "Andy" Grainger, manager of the Lawler theatre, Greenfield, Mass., checked in at the Rogers.

Isabelle Rook back at the lodge after undergoing first stage of the thoracoplasty operation and doing nicely.

Anne Rowe, recuperating from operation, visited by E. F. Skeens, Jane Lewey, Virginia Rowe and the G. M. Hodges.

Lillian Curry in from N. Y. C. to ogle husband, Thomas (IATSE) Curry, who recently joined the pneumo-thorax gang.

Noel Coward, spending vacation in Lake Placid, took time out to visit the gang.

Princess Elda Benedict, who beat the rap in a year, given all-clear papers. She will vacash at her home in Cornwall, Canada, before resuming work in pictures.

Dr. Edgar Mayer, specialist and former NVA medical superintendent, in to attend the sixth Turdeau Symposium, took time out between lectures to visit the gang.

Edith Lamb and Loretta Munger motored in from Albany to visit James Wotton.

Station WNBZ gave a biographic broadcast of the career of your columnist on his birthday.

George Powers upped for one meal a day and pix.

Write to those who are ill.

Bonifaces Latch On to Intime Cafes To Circumvent High Talent Budgets

New York boites such as the Blue Angel and Le Ruban Bleu have established a type of operation which out-of-town bonifaces are following in large proportions. The past few months have seen the starting of several cubicle-sized bistros patterned along the intimate lines of the N. Y. clubs.

Recent starters include Celebrity Room, Philadelphia; Lindsay's, Cleveland; Fame room, Washington; Calvert's, Cleveland; Bali, Detroit, and Vogue room, Buffalo. The Pump room, Detroit, which opened last season, has found this type of operation profitable, as has the Carrousel, Pittsburgh.

One of the reasons that makes intime boites a choice for many operators is the fact that operation costs are considerably less. Talent costs are appreciably lower because it's possible to use comparatively inexpensive performers and by giving them smart presentation, they're as effective as high-priced marquee lures. This pattern has worked out at the Blue Angel and Ruban Bleu.

Another item favoring intimeries is the possibility of getting frequent turnovers within comparatively short periods. With three of four acts and small dance unit on the bill, it's possible to have three shows during the evening with virtually a complete change of patronage.

The Pump room, Detroit, which has a talent budget rarely exceeding $1,500, frequently grosses as much as $13,000 weekly. While large clubs with name attractions would take a terrific lacing with that kind of return, it's a boom figure for intime cafes.

Sister Tharpe Prefers Lush Concert Coin to Vauders

Sister Rosetta Tharpe has found concerts to be so profitable that she's side-stepping vaude and nitery dates until late this year, if at all. Negro songstress who's touring with Marie Knight, has lined up a series of one-nighters in the South on deals calling for guarantees up to $2,000 as against 50% of the gate.

Indicative of her takes this year was a date at the Ponce De Leon ballpark, Atlanta, Sept. 5 in which she grossed $4,200. On previous date at same spot she hit an all-time high of $7,800.

Hunter's N. J. Nitery

Frank Hunter, vaude and burlesque comic, is taking a fling at nitery operations. He's taken over a spot at Whippany, N. J., which he'll open next month as the Stage Entrance.

Band and modestly budgeted talent will be set later.

SOPH TUCKER'S S. F. REPEAT

Sophie Tucker has been signed for the Bal Tabarin, San Francisco, for two weeks starting Dec. 2. It's a return date there.

Following Bal Tabarin date, Miss Tucker goes into the Bea[illegible]ber, Miami Beach, for eight w[illegible]

TEX
BENEKE
and the
GLENN MILLER
ORCHESTRA
RADIO CITY THEATRE
MINNEAPOLIS
Week of October 10th
Management:
DON W. HAYNES
Booked by
HARRY A. ROMM
38 E 57th St New York N Y

ZARCO
and
BERYL
"Exciting Castilian Dancers"
Thank you SIDNEY PIERMONT for our
Current Engagement at
LOEW'S STATE
NEW YORK
And Thanks to MYRON COHEN,
LOUIS BASIL, His Orchestra
and to the Personnel of
the State Theatre for Their Wonderful Cooperation
Represented by
MEYER B. NORTH
1564 Broadway, New York 19

OBITUARIES

SAMUEL HOFFENSTEIN

Samuel Hoffenstein, 57, screen writer, died in his Hollywood home, Oct 6, of a heart attack. He had suffered a slight attack several weeks ago, then, last Sunday night he awoke, feeling badly and called a doctor, but died before the latter arrived.

He was collaborating with Betty Reinhardt on the script of "Burlesque" for 20th-Fox. He had been under contract to that studio for last four years. His last finished script was for "Give My Regards to Broadway," not yet released.

Hoffenstein was born in Lithuania and came to Wilkes-Barre, Pa., with his parents when he was four years old. He was a graduate of Lafayette Univ.; a reporter on the N. Y. Sun and later press representative for A. H. Woods. He went to Hollywood to script "Dr. Jekyll and Mr. Hyde" for Paramount and since then had worked at Metro, Warners and Universal.

Two brothers survive.

GREGORIO MARTINEZ SIERRA

Gregorio Martinez Sierra, 66, Spanish playwright and author, died of an intestinal tumor in Madrid, Oct. 1. He had been in failing health for several years and had returned to Spain a fortnight ago, after a voluntary 16-year exile in the U.S. and Argentina.

Sierra was best known for his play, "Cradle Song," which Eva Le Gallienne produced in her Civic Repertory season of 1926-27. Among his other works are "Navidad" (done in London as "Holy Night"), Kingdom of Kod," in which Ethel Barrymore starred in 1928, "Love Magic" "The Romantic Young Lady" and "Two for One," and a novel "Mama."

JAN HAMBOURG

Jan Hambourg, 65, eldest member of the Hambourg Trio, died at Tours, France, Oct. 2, when suddenly stricken aboard a train after a holiday in Spain, according to word reaching his brother, Boris Hambourg, of Toronto.

The family came from Russia in 1912 to Toronto, where the father, Prof. Michael Hambourg, established the Hambourg Conservatory of Music, with Jan taking over direction of the violin department.

Two brothers and two sisters survive.

OLIVE BORDEN

Olive Borden, 45, star of silent films, died in the Sunset Mission, Los Angeles, Oct. 1, after a long illness. Born in Baltimore and educated in a convent school, Miss Borden started her film career as an extra and played a few bit parts before signing a contract with Fox Films in 1925. Her first outstanding role was in "Three Bad Men," which John Ford directed. Shifting to Columbia in 1929, she played the femme lead in "The Eternal Woman." Starring roles followed at RKO in "Stool Pigeon," "Wedding Rings," "Love in the Desert" and "Half Marriage." Her last prominent part was in "The Social Lion," at Paramount, in 1930.

Mother, Mrs. Sibbie Borden, survives.

CORINNE SAYLES DOOLEY

Corinne Sayles Dooley, 61, former vaude performer, died Sept. 30 in Baltimore, where she had undergone an operation at the John Hopkins hospital. Remains were brought to N. Y. for burial.

Partnered with her husband, J. Francis Dooley, in an act billed as Dooley & Sayles, she had been in show business for over 40 years. Team had been a featured comedy act for years on the Keith, Orpheum and other circuits. They retired in 1930 and since operated a restaurant-nitery in Baldwin, L. I.

Husband and a daughter survive.

TOMMY WARDELL

Thomas Francis Wardell, 50, known professionally as Tommy Wardell, died in New York, Oct. 1. He had been a vaude performer for 27 years, appearing in a comedy singing act with his brother, Johnny Wardell, since retired, and more recently in an act with his wife, Jean Castro.

Couple were rounding out a three-year run at Ben Harriman's Metropole, N. Y., when Wardell was stricken ill.

BYRON B. BUCHANAN

Byron B. Buchanan, 62, former exhibitor, died of a heart attack in Washington, Sept. 26. He was general manager of the theatre and public seating division of the Kroehler Manufacturing Co., Chicago. Before that he was an executive of various motion picture theatre companies.

Wife and two sisters survive.

SILAS CONN LITTLE

Silas Conn Little, 64, former treasurer of Ford's theatre, Baltimore, died in the Union Memorial hospital in that city, Oct. 2, after brief illness. He retired about a year ago. Previously, he was company manager for Henry Savage, David Belasco, A. H. Woods and others.

Brother, John, manager of Ford's, and two sisters survive.

JOSEPH B. MELOY

Joseph B. Meloy, 50, who with his brother, Paul, operated two theatres in Shelbyville, Ind., died of a heart attack there, Sept. 27. He also was partner in the Meloy Bros. advertising firm.

Widow, son, another brother, and mother survive.

EARLY M. HARRISON

Early M. Harrison, 65, retired minstrel show operator, died at Benton, O. Oct. 1. He had headed the Harrison Minstrel Shows, which traveled in Michigan, Ohio, New York and other states.

Widow, Lena, survives.

JAMES GREGORY

James Gregory, 71, owner of the State Theatre, Shelby, O., for the last nine years, died in that city, Oct. 2 after an illness of four months.

Widow, a son Thomas, who manages the theatre, another son and two daughters survive.

LUCIEN COEDEL

Lucien Coedel, 42, picture actor, was killed recently in France. He apparently fell from a train on his way back from Switzerland to Paris. His mangled body was found the following day, run over by another train. Police are investigating possible foul play.

WILLIAM D. LYNCH

William D. Lynch, 66, dancing instructor for 35 years, and former president of the Dancing Masters of America and the International Dancing Masters, died in Akron, Sept. 28.

Widow and two sisters survive.

FRANK C. GOWER

Frank C. Gower, 40, director of station WROL, Knoxville, died in a hospital there, Oct. 6, of a heart ailment. He was formerly with stations in Boston and New York.

Widow survives.

HENRY B. PARKER

Henry B. Parker, 56, former film director, died in Birmingham hospital, near Los Angeles, Oct. 3, from burns received when his bed caught fire from a lighted cigarette. He had been blind for seven years.

THOMAS A. HUGHES

Thomas A. Hughes, 82, for many years clarinetist with John Philip Sousa's band and later with Columbia Recording Co., died in Long Branch, N. J., Oct. 3.

BARRETT WHITELAW

Barrett Whitelaw, about 50, a veteran bit player and extra, died Oct. 3 in Los Angeles of a cerebral hemorrhage.

HENRI VIGNAL

Henri Vignal, 82, died recently in Paris. He was an exhibitor, and the president and founder of the benevolent association known as Entr' aide du Cinema.

Wife of Leo Shull, editor of Actors Cues, died in N. Y. Sept. 30.

W. R. (Jack) Marshall, 55, construction supervisor for years with Howard Hughes Productions and later with Nero Films, died in La Jolla, Cal., Sept. 27.

Mrs. Olive Richrath, wife of Paul J. Richrath, assistant eastern division manager of Metro, died in New York, Oct. 4, after several months' illness.

Ben Katz, 52, stepfather of Jack Briggs, Ginger Rogers' husband, died in Cedars of Lebanon hospital, Los Angeles, Oct. 5, after a lengthy illness.

Abraham Kahn, father of Irving Kahn, 20th-Fox radio publicity manager, died at his home in Newark, N. J., Oct. 2.

Bernard Williams, Sr., 67, father of Bernie Williams, publicity agent, died in Los Angeles, Oct. 1.

BIRTHS

Mr. and Mrs. Louis Meltzer, daughter, New York, Oct. 5. Mother was former concert harpist, known professionally as Rosamond Lovelace; father's a radio writer.

Mr. and Mrs. Mannie Friend, son, New York, Sept. 30. Child is grandson of Al Friend, of former vaude team of Friend & Downing, currently columnist of Uptown Observer, N. Y.

Mr. and Mrs. Arthur Gerry, son, Hollywood, Oct. 1. Child is the grandson of Louis Hyman, sales chief for Sol Lesser Productions.

Mr. and Mrs. Leo Shreve, son, Hollywood, Oct. 1. Father is a film editor at Warners.

Mr. and Mrs. Al Brevak, daughter, Sept. 29, Pittsburgh. Father's in Harris circuit's publicity department.

Mr. and Mrs. Eddie Metcalfe, son, Sept. 20, Los Angeles. Father's with Leighton Noble band.

Mr. and Mrs. W. W. Durney, daughter, Santa Monica, Oct. 1. Mother is known professionally as Dorothy Kingsley, screen writer at Metro.

Mr. and Mrs. Nelson McInich, Hollywood, Sept. 27. Father is a radio director.

Mr. and Mrs. Bertram A. Mayers, daughter, New York, Sept. 30. Mother is professionally Gloria Story; father is a theatrical attorney (Fitelson & Mayers).

Mr. and Mrs. John D. Kelsey, daughter, in New York, Sept. 30. Father is a radio writer.

Europe Radio

Continued from page 1

the legit revues in Paris have no comedy spice, although there's plenty of pretty faces and good music. The whole continent is hungry, depressed and sour, Bryson said, explaining the lack of humor.

In Germany, he reported that radio operations were slowly being passed into German hands under strict U. S. Army surveillance. Programmers in the American occupied zone are attempting to imitate U. S. radio styles and frequently rebroadcast top U. S. shows from platters. Good music, however, remains the basic air staple.

Commenting on political situation, Bryson stated that there may be an iron curtain existing across eastern Europe, but the American people are definitely building a wall of fear and suspicion between themselves and the rest of the world. Bryson scouted the imminent possibility of war. War scare talk, which is rampant in America, sounds incredible to the Europeans, who are much closer to the situation than we are.

"There's a myth being spread about Russia being a tremendous power that isn't substantiated by the facts," he said, pointing out that Russia's industrial potential was gutted by the recent war. "It will be 10, possibly 25, years before the Russians can dare to wage war against the unrivalled and undamaged industrial machine of America," he predicted.

Following completion of his junket through France, Germany, Austria, Belgium and Switzerland, Bryson is currently completing a memorandum for UNESCO recommending steps to be taken in public schools around the world towards the cultivation of friendly attitudes for foreign peoples.

Legit Bijou

Continued from page 7

which has been returned to legit, has been moved to the Bijou and extensive renovating is being done. Maurer's aim is to keep it lighted via long-run engagements of arty and foreign pix.

Chevalier film, produced by Rene Clair under the title "Le Silence est d'Or" ('Silence Is Golden'), is unusual in that, instead of having English titles, Chevalier's voice will be heard from time to time in English narrating the dialog and commenting on the action. All the characters in the picture, including Chevalier, however, will speak French.

Variety Bills

WEEK OF OCTOBER 8

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 10
Gene Krupa Orc
The Vagabonds
Cardini
Rose Marie
Music Hall (I) 9
E Talbot-Martin
Paul Franke
Lucile Cummings
Dorothy Keller
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 9
Desi Arnaz Bd
Marion Hutton
Rudy Cardenas
Nonchalants
Dulcina
Roxy (I) 9
Nancy Donovan
Milton Berle
Stan Fisher
4 Moroccans
The Vikings
State (L) 9
D & D Workman
Consolo & Melba
Joey Rardin
Wynn Murray
Bill Robinson
Jim Wong Trpe
Strand (W) 10
Blue Barron Orc
Joey Adams
Tony Canzoneri
Mark Plant
Tarl Vance
BROOKLYN
Flatbush (I) 10-12
Al Schenk
3 Arnauts
Alma Kaye
Jans & Martell
Morey & Eaton
QUEENS
Jamaica (I) 8-11
The Elgins
S & S Arthur
Relas Bros
Lew Bolyard
Chuck Brown
(four to fill)
AKRON
Palace (I) 9-12
Ted Weems Orc
Beverly Tyler
Herb Shriner
Ladd Lyon
BALTIMORE
Hippodrome (I) 10
The Dunhills
Tunesmen
Jack Leonard
Francis Craig
State (I) 9-11
The Barretts
The Youmans
Ralph Talent
Joan Brandon
12-15
Bobby Van
Danny Lewis
LeVan & Boles
Ed, Jack & Betty
BOSTON
Keith's (R) 9
Phil Regan
Slate Bros
St Leon Troupe
Eileen Barton
Think-Drink Hof'n
CAMDEN
Towers (I) 10-12
Francisco
King & Harmon
Stan & Art Catron
Steve Murray
Abdallah Girls
CHICAGO
Chicago (P) 9
Frankie Carle Orc
Nip Nelson
Clark Bros
Oriental (I) 8
Tex Williams Orc
Joan Edwards
(two to fill)
CLEVELAND
Palace (R) 9
Cab Calloway Orc
Berry Bros
Stump & Stumpy
Count Leroy

COLUMBUS
Palace (R) 9
Jack Haley
Elsa & Waldo
Stagg McMann 3
Constance Moore
Hal Leroy
HARTFORD
State (I) 10-12
Beatrice Kay
V Lombardo Orc
The Colstons
Al Bernie
MIAMI
Olympia (P) 8
Catherine Harris
Adele Parrish
Cy Reeves
Jean Parker
Whitson Bros
MINNEAPOLIS
Radio City (P) 9
Tex Beneke
Glenn Miller Orc
Artie Dann
Hank Seaman
NEWARK
Adams (I) 9
D Gillespie Orc
Ella Fitzgerald
Arnett Cobb Bd,
Congaroos
Timmy Rogers
NEWBURGH
Ritz (P) 14 Only
Charlie Spivak Orc
Mel Torme
Al Bernie
Tip Tap & Toe
PHILADELPHIA
Carman (I) 9
Torelli Circus
Doris Faye
Helene & Rico
Sonny Sparks
PROVIDENCE
Capitol (I) 8
Kitty Kallen
The Dolinoffs
Ross & Stone
Neil Stanley
Gonzales 2
READING
Rajah (I) 9-11
Allen & Kent
Roy Davis
Gautiers Brickl'rs
Morris & Ryan
Connee Boswell
ROCKFORD
Palace (I) 10-12
Razzle Dazzle Rev
Everz & Dolores
Donna Lene
Barr & Estes
Jig Saw Jackson
Rita & Renee
SAN FRANCISCO
Golden Gate (R) 9
Shirley Ross
Helmut Dantine
Sammy Walsh
Clarence Nash
Curry, Byrd & Leroy
(one to fill)
SPRINGFIELD
Court Sq (I) 9-12
Melino & Hollis
Julia Cummings
Harry Rose
Pansy the Horse
A & J Johnston
Cook & Brown
SYRACUSE
Keith (R) 9
Sammy Kaye Orc
Olsen & Joy
Canfield Smith
UTICA
Stanley (W) 13-15
V Lombardo Orc
Phil Brito
Coley Worth
(one to fill)
WASHINGTON
Capitol (L) 9
L Henderson Dcrs
Mage & Karr
Jayne Walton
J R Arnaut
Howard (I) 10
Earl Hines Orc
Billy Eckstine
Brookins & Van
Ruby Lawrence

ENGLAND

BRISTOL
Hippodrome (I) 7
Dancing Years
CARDIFF
New Theatre (I) 6
Arthur Askey
Hal Swain
Eddie Gray
Swing Sis
Elsie Percival
Nor Kiddie
Calienta & Lolita
Cleef & Moronsy
Hamilton & Vassi
DERBY
Grand (I) 6
Stand Easy
C Charlie Chester
Ken Morris
Arthur Haynes
Len Marten
Ramon St Clair
Denise Clifford
Leslie Noyes
Dave & Maurine
Granadas & Peter
Monna Tymga Co
HACKNEY
Empire (I) 6
Max Miller
Frank O'Brien
Lee Brooklyn
Paul Rogers
Korel & Cullin
Harris & Christine
Adele

Ernie Dillon
LEICESTER
Palace (I) 6
Jack Durant
Billy Russell
4 Ramblers
Smith & Marjorie
Eleanor Beams 3
Paul Wingrave
F Harrison
Beryl Orde
LONDON
Coliseum (I) 6
Stoll's Ice Revue
MANCHESTER
Hippodrome (I) 6
Billy Cotton Orc
Jane
Les Silvas
Foster & Clarke
Johnson Clark
Mary Priestman
Marietta Dancers
Doyle Kids
SHEPH'DS BUSH
Empire (I) 6
Town Roars
Mills & Bobbie
Tarzan & Pongo
Downey & Day
4 Maple Leafs
Jose Marie
Harold Childe
Danny Gray
Mavis Hill
McGlen & Vera

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Wally Griffin
Blue Angel
Alice Pearce
Marc Lawrence
3 Flames
George Bauer
Ella Larkin 3
Belmont-Plaza
Russell Swann
Bob Dixon
Taylor Line
Dacita Orc
Eddie Stone Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard

Bill Dillard
Harold Hastings 3
Wally Blacker
Cafe Society (Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Nellie Lutcher
Dave Martin Orc
Cafe Society Uptn
Lucienne Boyer
Frank Pourcel
Abbey Albert Orc
Carnival
Ray Bolger
Beatrice Kraft
Kaye Ballard
Wiere Bros
Yvonne Adair

Paul Gavotte
Reid Orc
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbello Orc
Jack Prase Orc
Copacabana
Joe E Lewis
Jet MacDonald
Mario & Floria
Clark Dennis
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Pilar Gomez
Barreira & Margarita
Los Chamulos
Los Caballeros
Enrique Aragon O
Harem
Jack Cole Dcrs
Moore & Lessy
Pinky Lee
Lucille Page
Rena Lord
Nevada Smith
Paul Remos
Ala Pin Soo
Fausto Curbello O
Art Roman O
Hotel Edison
Geo Towne Orc
No. 1 Fifth Ave
Louise Howard
Nype & Cole
Hazel Webster
Downey & Fonville
Highlights
Hotel Biltmore
Dave Appollon
Lois Bannerman
Laverne Gustafson
Stephen Kisley O
Michael Dunn
Virginia Boyd
Hotel Lexington
Alomas Hawaiians
Havana-Madrid
Noro Morales Orc
Rodriq'z & Phyllis
Pepita Triano
Maximo
Sacasas Orc
Iceland
Rose Ellin
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Frankie Friasaura
Blimpy Blank Orc
La Martinique
George Goble
Lander & Holland
Anne Francine
Erwin Kent Orc
Maya Orch
Nicola Mathey Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc

Gloria Wallis
Ruloff 2
Terry Corrigan
Catron Bros
Robert Baxter
Paco & Hilda
Shepard Line
Monte Carlo
Joel Shaw Orc
Rhumba Orc
Roberto
Essex House
Richard Himber O
Hotel New Yorker
Ray McKinley Orc
Marion Spelman
Arnold Shoda
Narena & Norris
Connie Conn
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Walton & O'Rourke
McLerie & Butler
Chas Reader Orc
Hotel Plaza
Liberace
Joel Herron Orc
Latin Quarter
Willie Howard
Al Kelly
Mazzone-Abbott D's
Gloria Le Roy
Emile Boreo
Piroska
Miriam Gwynne
Bon Vivants
Vincent Travers O
Riviera
Martin & Lewis
Tony Bavaar
Miriam La Velle
Hotel St Regis
Milt Shaw
Laszlo & Pepito
Maria Morales
Darling & Jones
Paul Sparr Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Spivy's
Spivy
Shiela Barrett
Rico Sarroga
Versailles
Dwight Fiske
Bob Grant Orc
Panchito Orc
Village Barn
Ann Dennis
Stubby Orc
Lou Cecil
Betty Percy
Pappy Below
Village Vanguard
Chippy Hill
Jay Marshall
Tom Scott
Jimmy Shirley 3
Don Frye
Waldorf-Astoria
Jean Sablon
Nat Brandwynne O
Mischa Borr Orc
Wivel
Bob Lee
Kay Carole
Brynne Lorey
Janie Scott
Danny White
Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Sherman Hayes Or
Vera Love
Bob Karl
Chez Paree
Mitzi Green
Jackie Miles
Marty Gould Orc
Lander & Holland
Bobby Clark
Jack Nelson
Don Chiesta
Chez Adorables (10)
Hotel Blackstone
Peter Lind Hayes
Mary Healy
Ray Burton Orc
Hotel Bismarck
The Talbots (2)
Tonny DiPardo Or
Eddie Fens Orc
Ballentines (2)
Orin Morehouse
Montero & Yvonne
Helsings
Lionel Prouling O
Ralph Cook
Ray Malone

Howard DeCoursey
Marvin Himmel
Mary Jane Dodd
Adrian Lorraine
H Edgewater Beach
R Heatherton Orc
Sol Grauman
Arthur Nelson
Marian Fedele
Song Stylists (4)
D Hild Dancers (12)
Hotel Sherman
Carl Marx
Frankie Laine
Eddie Hubbard
Jose Melis
Jean Williams
Latin Quarter
Steve Condos
Buddy Lester
Latin Lovelles
Buddy Shaw Orc
Dick Hyde
Rossillianos (2)
Patti Millbank
Palmer House
Griff Williams Orc
Florence Desmond
Artino & Counsuelo

MARRIAGES

Muriel Halpert to Al Gail, Los Angeles, Sept. 30. Bride is traffic manager and he's news editor of KWIK.

Janet Midlim to Milton Stern, Buffalo, N. Y., Sept. 28. Bride is principal of touring "Red Mill." He's stage manager of same show.

Kaye Connor to George Britton, Pittsburgh, Oct. 2. Bride's in "Chocolate Soldier"; he's a singer.

Elaine Levander to Arthur Sachs, Hollywood, Aug. 30. He's on David O. Selznick studio staff.

Patricia Sturm to James Nash, Jr., New York, Sept 27. He owns the Rockne theatre near Pittsburgh.

Shirleen M. Daniels to Walter H. Brazell, Los Angeles, Oct. 5. Bride is scretary for network sales at ABC.

Nan Hopkins to Ronald Culver, Santa Monica, Oct. 3. Both are British film thesps.

Evelyn Hardy to Harry Loebel, Las Vegas, Oct. 4. He's a p.a. at Warner Bros. Studios, Burbank.

May Belle Spears to Charles L. Marsh, Los Angeles, Oct. 4. Both are vaude and legit players.

Strand, N. Y.

Blue Barron Orch (14) with Betty Clarke, Clyde Burke, Mert Curtis & Stan Morris; Joey Adams with Mark Plant & Tony Canzoneri, Tari Vance; "Unsuspected" (WB), reviewed in VARIETY *issue of Sept. 17.*

Levity keynotes the Strand's current layout. With comic Joey Adams' rapidfire gags sparking the show, aided by Mark Plant, Tony Canzoneri and Blue Barron as his foils, the customers appear satisfied. Although Adams' humor makes no pretense at sophistication, of course, and that's what they want at the Strand.

Barron's band, comprising four reed, five rhythm (including two pianos) and five brass, tees off agreeably, with sideman Charley Fisher vocaling "Smoke, Smoke, Smoke." No less than four of his men contrib warbling bits besides chirper Betty Clarke.

Saxman Mert Curtis displays an okay tenor in crooning "Whiffenpoof Song," another sax player, Stan Morris, scores with "Chickery Chick" in a novel delivery that sounds uncomfortably like Donald Duck. Pianist Clyde Burke pipes a brace, of which "I Wish I Didn't Love You so" is the better. As an extra bit of largesse there's guitarist Allen Terry — a whistler, no less. Puckers out "Louise" for fair results.

Barging to the mike midway in the show, and sticking around until the blowoff, is Adams. His opening attack includes a flock of anecdotes dealing with Brooklyn, the Bronx and sundry other metropolitan points. Returns are so-so. Material sounds original but doesn't quite score. But when Adams goes into his standard stuff, he goes over.

Introed by Adams as the "greatest fighter of all time," Canzoneri, ex-lightweight champ, is immediately involved in a "diction" lesson, with Adams as his mentor. Wrapped up in this old bit of business, but still effective, is Adams' nance impersonation, which draws chuckles when Canzoneri exclaims, "You can't be kiddin' every show!" That should be eliminated in a family house. Ex-pug mimics Edward G. Robinson in a reasonable facsimile and garners laughs when repeating the same Robinsonian expressions in a takeoff on Mme. Chiang Kai-Shek, a likewise old piece of biz for him.

Plant comes in for some spirited heckling from Adams both onstage and from an aisle off the orchestra pit. Giant baritone gives out with "Old Man River" for nice response. Follows with the by-now standard "Sonny Boy," accompanied by Adams in their usual fol-de-rol.

A zippy finale includes such tunes as "Margie" and "If You Knew Susie," warbled by Plant in a burlesqued interpretation. He's also socko with gag version of "I Didn't Care."

Blonde Miss Clarke is solid on "Near You." Form-fitting black gown makes it evident all her charms aren't confined to her voice. Gal scores with "Mocking Bird," which starts out slow but winds up in a combined jazz and concert version. When the orch isn't accompanying its vocalists, outfit shows decided sweet effects long identified with Barron's style.

Sandwiched in the layout is the terping of Tari Vance. She's a tall, pert brunet whose gams dish out some fast footwork. Stepping was well received.

RKO, Boston

Boston, Oct. 3.

Jack Haley, Constance Moore, Elsa & Waldo, Stagg McMann Trio, Di Gitanos, Larry Flint House Orch; "Wyoming" (Rep).

This is the sockest vaude bill set out in this spot in plenty of years, and it's made particularly wow by the debut here of a comedy dance duo that turns out to be one of those acts that comes up only once in a decade and seems set, from the outset, to hit the top.

Act is Elsa and Waldo, a Spanish couple that pulls a set of parodies on dance teams that—despite the fact it has been done before—seems to be right out of the blue. On paper it doesn't seem much: they merely burlesque every kind of dancing from straight ballroom to toe. But in doing it they capture through grimace, posture, accentuation, and subtle inflection of movement, the highest comedy elements of the old familiar routines. And they pull off some of the most accomplished acrobatic tricks in the execution of this comedy routine, a fact the customers hardly realize until it's all over, they do it with such consummate artistry. A very wow act, and unquestionably set for plenty bigger things.

Jack Haley, a solid performer and very well liked here (it's his home town for one thing, but he always delivers for another), clicks with a shrewd line of chatter made even shrewder by his timing, and sings a couple of songs to get a solid beg off. Constance Moore, likewise a staunch performer, gets the customers from the outset with her nifty appearance and keeps them going with such tunes as "Almost Like Being in Love," "Kokomo," etc., warbled in solid fashion. She does a duet with Haley following a line of fast cross talk with him.

Stagg McMann Trio lead off with pops and semi-classics on harmonicas to set a good tone to the show that follows, and the DiGitanos, straight terpers, go over big as always. Larry Flint's house orch in the background is fine as usual. Biz fairly good at opener. *Elie.*

National, L'ville

Louisville, Oct. 3.

Louis Prima Orch (15) with Cathy Allen, Jimmy Vincent, Lu & Jimmy Dell, Lane Bros.; "Singapore" (U).

Stage is jumpin' this week, with Louis Prima chief perpetrator of the zany goings on. His 15-piece crew can really turn on the hot jazz when they are in the notion, but from the teeoff clowning is the principal motif. Prima has 'em pounding their palms with his hot trumpet, with his boys cooperating with a lot of screwball stuff to get things going at a merry clip.

Opening specialty is Connie Stevens, curvaceous lass, who twirls batons. She's unusually clever with her manipulations and wins appreciation.

Band's best innings come with "Can't Give You Anything But Love," given plenty of original treatment. Prima has 'em warming up their palms with his sly, slightly bluish "How Can You Tell About Me." Femme vocalist Cathy Allen gets over swell with "I Don't Want to Be Loved By Anyone Else," helped a lot by Prima's comic support.

Lane Bros., acro team, are a couple of clean cut lads who have a smoothly routined bag of tricks. Their balancing and muscle stuff is heightened by neat comedy touches, all earning nice mitting.

Several of the Prima boys figure in specialties, vocal and instrumental, with their comedy the dominating note. While plenty goofy, their stuff registers. Drummer Jimmy Vinson dishes out the fast stuff on the skins, and makes his specialty a standout of the show. *Hold.*

Orpheum, Mpls.

Minneapolis, Oct. 6.

Tommy Dorsey Orch (17) with Town Criers (4), Audrey Young, Stewart Foster, Emerald Sisters (2), Irene Ryan; "Riff-Raff" (RKO).

Playing its first theatre engagement, this new Tommy Dorsey outfit, an out-and-out swing aggregation, sans the big fiddle section and pretentiousness of its predecessors, still impresses as stream-lined and will be rated as one of the very tops in its field. Considered strictly as a swing band instead of an orchestra, it's as good as TD has ever produced and there can't be much more lavish praise than that. And the extremely pleasant entertainment provided by it and its six singers in generous amounts seems sure-fire boxoffice.

There are eight brasses, five saxes and three rhythms plus Dorsey on the trombone, a considerably smaller group than Dorsey formerly piloted, but the lineup with bang-up arrangements and a skillful choice of numbers, turns out music that's always right on the beam. The lads give out plenty loud, brassy and hot most of the time, but manage to keep items tuneful and listenable. Included in the aggregation are a number of standout swing musicians like Ziggy Elman, Charles Shavers, Louis Bellson and Paul Smith.

It's needless to say that maestro's own tromboning and emceeing contribute much to the preceedings, which maintain a lively pace throughout. The band gets away hot and loud with "Opus One." Then Shavers, squatty and vigorous Negro trumpeter, grabs the mike for a first-rate, pepful comedy vocalization, "Fat Man." Town Criers, quartet of attractive girls and boys, deliver three sock swing arrangements—"Sunny Side of the Street," "Kate" and "By the Sea."

Amazing falls stud the comedy tumbling of the Emerald Sisters, whose offering is replete with difficult stunts. Audrey Young sings coaxingly and effectively "All of Me," "Embraceable You" and "Try a Little Tenderness" to nice returns.

Elman scores with "And the Angels Sing" in several tempos. Doing a single, Gordon Polk of the Criers demonstrates a quaint and original comedy delivery for his two song numbers, "I Met My Baby in Macy's" and "The Whistler" for solid salvos. Paul Smith, pianist, solos with "Boogie Woogie," a sort of jam session comprising snatches of popular tunes and improvisations, and it's terrific.

Comedy gets in good licks from clever singing comedienne Irene Ryan of pictures and radio who, using Dorsey for a straight man, stops the show with her gags and unique renditions of "Nobody Knows, Nobody Cares" and "Feudin' and Fightin'." Stewart Foster, band's featured singer, makes his belated appearance after Louis Bellson has gone beserk with the drums and Dorsey has done a bit of trombone soloing for "On the House." Foster, in fine voice, sings "Begin the Beguine," "Peg O' My Heart" and "Old Man River" to large applause returns. The stirring finale, "Freedom Train," brings on all the singers. House about half-filled for early Friday show. *Rees.*

State, N. Y.

Myron Cohen, Beverly Tyler, Hal Le Roy, Bunin's Puppets, Zarco & Beryl, Juggling Jewels (4); Louis Basil House Orch; "Perils of Pauline" (Par).

The State bill has its off-and-on moments occasioned by several weak spots. One sock turn might have put the layout into the hit column, but unfortunately there's only one near approach to that in Myron Cohen, (New Acts) who while doing a smart all around job, is too new at theatre work to know his way around.

Name value of lineup is contained in Beverly Tyler, Metro contract player, and Hal Le Roy the youngish-vet tapster. Miss Tyler, recently at the nearby Capitol, relies on a well-groomed set of pipes more suited for musicals than vaude work, to get across. Numbers are well chosen, consisting of the waltz from "Sari," "Smoke Gets in Your Eyes" and "Summertime." Unfortunately, she doesn't get the necessary projection into her efforts, and consequently turn doesn't get full value on returns.

Le Roy is one of the stronger acts on the bill displaying a knowing and energetic style of taps that builds nicely toward well-deserved mitting.

Opener is Juggling Jewels (4) whose club and hoop work get okay response, with Bunin's Puppets in the deuce continuing in the applause winning frame by slick doll-manipulation. Characterizations of the magician is their top effort, and gets its measure of appreciation.

Zarco and Beryl contrib picturesque Castillian routines mixed with acrobatics which gets a good measure of response.

Louis Basil's house crew opens the session with a colorful arrangement of Schubert's "Serenade" and does competent backing for the acts. *Jose.*

Capitol, Wash.

Washington, Oct. 4.

Lee Henderson Dancers (15), Benson & Mann, Sasha Leonaff, Ada Lynne, Sam Jack Kaufman House Orch with soloist Kay De Witt; "Merton of the Movies" (M-G).

Nothing exceptional in lineup at Capitol this week, but the standard quartet of acts adds up to a pleasant hour, particularly in comedy spots.

Benson & Mann, comedy team, take top honors with a fast, smooth routine. Audience registers approval right along, even though material could stand a shot in the arm. Pair have a hep way of putting sparkle into a fairly stock act. They throw everything into the hopper, gags, a few songs, some buck and wing, and enough enthusiasm for their own stuff to get it across to the gallery.

Ada Lynne, pint-size comedy-songstress, with a pair of brassy pipes that make her a second team cross between Martha Raye and Betty Hutton, works hard and garners results. Opens with a novelty number, "Little Miss Everything," and then sets out to live up to the title. Gets fine returns for a slapstick WAC number. Does some imitations, and winds up with a novelty version of "The Man That I Marry."

Sasha Leonaff makes music—and good—with an accordion and a piano. Adds some superfluous dialect patter to his music, which is good enough to stand on its own. That old standby, "Hungarian Rhapsody No. 2," still clicks to be the mainstay of act.

Lee Henderson Dancers open and close show with two colorful terp production numbers. Staging and costuming go well on Capitol's big platform, but, unfortunately, the terping is strictly second rate. Final number, "Slaughter on Second Avenue," a modern ballet version with an Apache flavor, gets the group in far too deep water for its limited talents, and falls flat on its face. *Lowe.*

Million Dollar, L. A.

Los Angeles, Oct. 2.

Lionel Hampton Orch (20), with Winni Brown, Roland Burton; Mara Kim, Leonard Barr & Helen Estes, Red & Curley; "Gas House Kids in Hollywood" (EL).

Lionel Hampton and his orchestra fill the house with a solid beat going through their top disk numbers, "Airmail Special," "Flyin' Home" and "Hamps' Boogie." Rest of the bill follows through with enough entertainment to keep the show rolling.

Mara Kim flits about with a Chinese dance in jitterbug tempo for mild reception.

Winni Brown holds her own with "Almost Like Being in Love" and "Bad News Baby." Hampton joins in on chorus of "Baby" with material which is strictly nitery stuff and unsuitable for theatres.

Eccentric dance team Leonard Barr and Helen Estes come on strong with Barr handling a "stiff movement" tap routine. Team does a slapstick dance with chatter which comes off well but which could/use new and stronger material.

Roland Burton ballads "You Do" and "I Want to Be Loved" but failed to hit due to bad phrasing and nervousness, which will probably be overcome on successive shows.

Duet on drums by Red & Curley hits a highnote in the 90-minute show. Team holds the line with dance routines, which Hampton enlivens by joining in.

Hampton and orch, far and away, top the show leading off with "Airmail Special" featuring a solid tenor sax solo which moves the audience right into Hamps' lap. "Play Boy" with solos by Britt Woodman, trombone; Kenny Durham, trumpet and Jack Kelson, clarinet, runs a full eight minutes with some fine clarinet by Kelson. Orch handles "Tom Tom Specialty" and Hamp takes off on "That's My Desire" and "Somewhere There's Music" on the vibes. Standards of Hampton's, "Flyin' Home" and "Hamps' Boogie" bring down house and force crew into an added 20 minutes of playing time. *Free.*

Chicago, Chi

Chicago, Oct. 3.

Larry Adler, Fred & Elaine Barry, George Prentice, Cookie Bowers, Lou Breese Orch; "Song of the Thin Man" (M-G).

Although only in for one week this bill shapes up as one of the best in months.

Larry Adler, top harmonicist, has brightened up his act, which tends to lean toward concert stuff, with comic interludes and chatter with the band. He opens with a composition of his own and scores with a tricky adaptation of "These Foolish Things." Follows with "Hand-to-Mouth Boogie" and "Rumanian Rhapsody" to sew things up.

Fred and Elaine Barry, youthful ballroomologists, are also solid with their nifty terping. Routines are essence of class to win hefty response.

George Prentice gets over neatly with Punch & Judy show. Cookie Bowers does nicely in comedy slot with satirical impressions and funstering to garner solid applause.

Lou Breese orch backs show expertly. *Zabe.*

Apollo, N. Y.

Larry Steele's "Smart Affairs of 1948" with Coleridge Davis Orch (13), June Richmond, Jimmie Smith, Tops & Wilda, Shoagrude Balinese Dancers, Hortense Allen, Le Vern Hutcherson, Spider Bruce & Co., Brownskin Chorus (12); "Rendezvous 24" (20th).

Format of this unit hews fairly closely to the stock burlesque that flourished in New York over a decade ago. There's a production number with the line of girls, then comedy, or a specialty followed by the gals again. Modest budgeter is generally mediocre with the exception of a weird Balinese dance and the sock songs of June Richmond.

Show unfolds with the line getting off some fast stepping followed by the terping of Tops & Wilda, dance team. Their work is not outstanding but garners fair applause. Coleridge Davis' outfit is a noisy aggregation that makes up in enthusiasm what it lacks in skill. Consisting of three rhythm, four reed and six brass, band contribs a so-so "Whistling at the Apollo."

Introed as from "Carmen Jones" of several seasons ago, baritone Le Vern Hutcherson opens with a rousing "I Got Plenty of Nothin'" then does "Keep Your Hand Under the Plow," a number in the spiritual vein. His rich, expressive tones win him solid reception. Labeled the ebony samba, line is back for a production number. Clad in orange skirts and bras, their routines stand out in some neat lighting effects.

Novel turn is that of Jimmie Smith. Tall gent in light blue top hat and tails makes with the music by dancing on the hammers of a specially built xylophone. Plays a brace of tunes and finales with "Rhapsody in Blue."

Making another costume change the line comes back in swirling two-toned gowns. This time cooch dancer Hortense Allen contribs strenuous bumps and grinds for okay reception.

But the epitome in bumps and grinds is reached by the Goodman Shoagrude dancers. Bony chap, wearing blue silk pants and turban, along with gal in open skirt, blue bra and beaded headpiece, make with some fantastic arm wriggling, head wobbling and toe squirming.

Rounding out the layout is portly Miss Richmond. She pipes "I Believe" in stentorian tones then follows with "Man I Married." Latter is sold with plenty of suggestions in the right places. Does a burlesque version of "Old Man River," punctuated with a bit of dancing. Her "Hey Laudy Mamma" is the closer and registers solidly.

Filtering through the 70-minute production is comic Spider Bruce, a Harlem institution. He knows his audience and while his lines are banal — they get results. Emcee Steele is a lean, lanky chap who spots himself in a corny monolog and stale gags. Does a cute comic spiel—built out of song titles for a so-so reception.

New Acts

MYRON COHEN
Comedy
20 Mins.
Loew's State, N. Y.

Myron Cohen has arrived as a recognized act with his N. Y. theatre bow at Loew's State. This raconteur worked his way into showbusiness with varied stints as a storyteller in the N. Y. garment centre and later appearances at club dates. It wasn't until his numerous turns at guest nights that showmen perked to his potentialities.

Not too long ago a salesman in the wearing apparel trades, Cohen in this respect has the same genesis as Harry Richman who came up from a similar mercantile background. But Cohen has capitalized upon his background with his Yiddish dialect stories which reveal an intimate knowledge and affection for his subjects. Probably because of his complete understanding of the apparel industry, the stint of dialecticism is removed to the point where audiences can laugh with him at the clothing business foibles. He has developed an inexhaustible repertoire of clean stuff suited for the family trade which coupled with his smooth delivery, makes his probably the top raconteur of his genre.

Cohen's sole drawback is minor. He has still to attain some showmanly traits to attain top levels as an act. As it is, he's a good bet for metropolitan vauders and cafes. In N. Y. he has an especially heavy draught. *Jose.*

KAY THOMPSON & WILLIAMS BROTHERS (4)
Songs
25 Mins.
Mark Hopkins Hotel, S. F.

This act will attract superlatives aplenty once it gets moving full gear in the big time spots. Definitely one of the most promising attractions to come to the supper club horizon in recent seasons the Kay Thompson troupe bears down heavily on the show hiz savvy to magnet the attention and applause which it deservedly gets from the plate-rattlers. Big appeal is sophisticated routing which is well backed by smart song material and first rate floor appearance. Kay Thompson, angular but blond and trenchant, and in formal white pajama costume, shows a keen command of timing in putting over her song contents. Voice is on the left-side of terrific but that fades out as being unimportant as she pitches with sure-beamed material. She moves all over stage, taking part in routines with the four Williams Bros. who dovetail smartly with song stuff and polished hoke.

Williams foursome are well groomed setup of authentic freres in early twenties, of almost identical height and weight, who backdrop neatly with harmony singing and necessary comedy framing. Together Miss Thompson and the Williams Bros. are plushy entertainment that fits in well with hotel salon decor and decolette patronage.

Starting off with an introductory song which shows the act off well, the fivesome moves into a fast paced special arrangement dubbed "Jubilee Time" which does big for applause and then carries on with a Noel Cowardly "Suzette" which also scores for good return. Top item of their wares is "Broadway," which is first rate showmanship and leaves the check-payers ah-ing up to here.

Act shows plenty of hard work, good taste and know-how, and barring over-confidence should turn on the lights all along the line. *Ted.*

'Amber'

Continued from page 5

slated for release by 20th before the end of the year. "Nightmare Alley," which preems at the Mayfair, N. Y., tomorrow (Thursday) and "Daisy Kenyon," which follows it into the Mayfair about Thanksgiving, will go out as general releases. "Gentleman's Agreement" and "Captain From Castile" will be handled as specials on selective spot bookings. "Agreement" opens Christmas Day at the Mayfair, N. Y.; the Apollo, Chicago; and two houses in Los Angeles. "Castile" goes into the Rivoli, N. Y., Christmas Day and is slated for many key city openings during Christmas week.

Ad-publicity campaigns for 20th-Fox's "Captain From Castile," "Gentleman's Agreement" and "Snake Pit" will be mapped out on the Coast this week in huddles among ad-publicity chief Charley Schlaifer and 20th studio execs Joseph M. Schenck, Darryl F. Zanuck and studio publicity topper Harry Brand.

Schlaifer left the homeoffice for the Coast over the weekend, accompanied by Christy Wilbert, advertising manager. En route to and from the Coast, Schlaifer will huddle with 20th field personnel and exhibitors on the forthcoming mass roadshow release of "Forever Amber." He'll stop in Chicago, Kansas City, San Francisco, Denver and Salt Lake City.

ANTA, Golden Support Again Seen For Financing Experimental Units

Although compensation is not a factor to appearances in non-profit activities like Experimental Theatre or Equity Library Theatre, it is the desire of actors that both projects be resumed this season. Reconditioning of several public library branches used last season for revivals precludes those spots being used, but with John Golden again financing the mostly younger set of Equityites, other places for the showcase showings have already been surveyed.

ET is expected to again have the American National Theatre and Academy in support but faces the problem of financing. Dramatists Guild has earmarked $2,000 for ET, and Equity may follow suit. Grant was nixed by the council recently but will be reconsidered, yet more backing is necessary in light of the project's showing last season, when there was an indicated deficit of $16,345.

Initial season saw five experimental plays presented at a total cost of $37,595, but total receipts were only $21,250. It is assumed that ANTA paid off the red, it having paid out $5,125 during the period the plays were being prepared. Production and operating costs were $25,222, whereas money from subscriptions or memberships (including the critics) was $4,000 less.

ET will probably seek concessions from the stagehands, 36 of whom were paid $8.831, whereas 96 actors got $5.090. The actors worked for five weeks, including rehearsals and appeared in five performances, for which they received honoriums, whereas the deckhands were paid throughout the "season."

Golden has donated over $20,000 to the library performances (actors appear entirely gratis and there are no admissions charged) to which he's devoted more time than to Broadway. A number of actor placements were made in regular engagements, and one director was likewise placed. He is John O'Snaughnessy, who directed "Command Decision." which arrived at the Fulton, N. Y., last week.

Lineup for ET showings are: "The Fifth Horseman," by Abe Goldfein; "Lamp at Midnight," by Barrie Stavis; "Yes Is for a Very Young Man," by Gertrude Stein; "Tale Wags Dog," by Katharine Clugston; "Skipper Next to God," by Jan de Hartog; "The Nineteenth Hole of Europe," by Vivian Connell; "Caligula," by Albert Camus: "Galileo," the Bertolt Brecht play that Charles Laughton adapted; "The Soldier Tanaka," an adaptation by the late John Colton from the German of Georg Kaiser; "The Caucasian Circle of Chalk," an adaptation by Eric Bentley from Bertolt Bercht, and two one-acters by Jean-Paul Sarte entitled "The Unburied Dead" and "The Respectable Prostitute."

How many will be shown is not definite until passed upon by ET's executive committee.

N.Y.'s Philharmonic Subscription Season Best in Over 15 Yrs.

The N. Y. Philharmonic-Symphony, starting its 106th season tomorrow (9) in Carnegie Hall, N. Y., is another straw in the concert wind to prove this will be a bullish music season. Subscription sale for '47-'48 is better than anytime in the past 15 years or since the giant days when Arturo Toscanini and Bruno Walter shared the podium.

There is an overall jump of 6% over last season. Certain series, such as the odd Thursday nights, show a 10% increase and are subscribed to 90% capacity. The two popular-priced Saturday evening series are subscribed to practically 100% capacity. Friday afternoon series are 85% capacity sold.

This is also the 17th year that CBS is carrying the Philharmonic programs, having carried the annual series sustaining for 13 of them.

The Philharmonic has also signed a longterm lease on Carnegie Hall for the first time. Heretofore leases ran season to season because the Carnegie Hall owners had contemplated selling the building from year to year. Evidently having changed their minds, owners are now going in for longer leases. This fall the Philharmonic board took a lease until the spring of 1951.

'MEDIUM' FOR LONDON WHERE ALSO FILMED

Original cast of "The Medium," current Broadway legit hit, is reported set to go to London next spring to do both a live and film version of the musical play. Deal was set by Irving Lazar, who reps Gian-Carlo Menotti, the author. Lazar returned from England last week.

Emile Littler will produce the legiter in Britain. Lazar refused to disclose who would produce the film, although he stated that it would be made at the Metro studios and a release deal has been set. Picture will be directed by Menotti, who is under contract to M-G in this country as a director-writer. Deal permits him outside pictures.

Bans on Legits, Film Come In for Censure At Show Biz Meeting

Protests against three recent bans of legit plays and a film were voted at a midnight rally Thursday night (2) of theatre division of the Progressive Citizens of America, attended by an estimated 600 show business people. The meeting, at the International theatre, N. Y., was to protest the rising cost of living.

One resolution condemned the recent action of the Albany board of education in denying the use of a local highschool auditorium for the presentation of the Armaud d'Usseau-James Gow hit drama of two seasons ago, "Deep Are the Roots." The play, which deals with racial prejudice, was reportedly banned as "controversial" by the Albany authorities. The motion of protest was offered by Arthur Miller and was approved by a voice vote.

According to Miller, chairman of the meeting, his own prize-winning drama, "All My Sons," currently at the Coronet, N. Y., has been banned by the War Department for overseas presentation, "at least in areas controlled by the Army." He added, however, that it will be played in seven other countries, where the Army authority doesn't extend.

On a floor motion by Philip Loeb, it was resolved to urge the Dramatists Guild to protest the Army banning of "Sons" and the Screen Writers Guild to protest the Navy's recent refusal to permit the screening of RKO's film on anti-Semitism, "Crossfire," in situations under its control. This motion, too, was passed by unanimous voice vote.

Another resolution, offered by Alfred Drake and passed by unanimous voice vote, called for President Truman to call a special session of Congress to deal with inflationary prices. The text of the resolution was to be sent to all theatrical trade unions and craft organizations.

Besides Miller and Drake, speakers at the meeting included Sam Wanamaker, who appealed for contributions; Onslow Stevens, who urged those present to register this week in New York for the fall elections, and Sidney Cohn, union attorney, who explained how the Taft-Hartley law establishes "thought control" in violation of Constitutional liberties.

MEETINGS SKEDDED FOR EQUITY REPS

A series of monthly meetings will be held by Equity representatives in each legiter, deputies who are assigned to speak for casts in matters arising between actors and managers. Similar sessions were experimented with last season, the result being that some suggestions made by deputies were reflected in the revised basic agreement with the League of New York Theatres.

Expected soon to function is a joint committee consisting of councillors and Equityites, objective being to promote more engagements for members. Idea was proposed at last month's quarterly membership meeting, there being indications of less employment during the first half of 1947-48, the present pace of production being considerably slower than usual during the fall.

Calypso Revue Due For Philly Opening Oct. 20

"S.S. Calypso," an all-Negro revue bankrolled by Samuel L. Manning and Adolph Thenstead, West Indian performers, went into rehearsal early this week. Show is booked to open at the Shubert, Philadelphia, Oct. 20, for two weeks, with Boston to follow for a similar date. Lyrics and skits have been supplied by the Manning-Thenstead duo, who have appeared in London and Paris, specializing in calypso numbers.

Pearl Primus and her dance outfit will get top billing, company including The Duke of Iron, Josephine Premice, Smith Kids, Trio Orientale, Richard Silvers and Gregory Felix with his calypso band.

Longhairs So-So Down Under

Despite John Charles Thomas' sensational concert tour of Australia-New Zealand last summer (he grossed $187,000 in 36 concerts), other U. S. artists who toured Down Under haven't done well, according to reports. Only other successful one was Miklos Gafni, young Hungarian tenor, who capitalized on his unusual story of having learned to sing while a concentration camp prisoner during the war in Germany.

But of other prominent artists to try the Aussie market this summer, none made money. Violinist Isaac Stern fared passably because he was on a government subscription list. Pianists Claudio Arrau and Simon Barere were only fair draws, while Vivien della Chiesa drew poorly, as did Herta Glaz, who concertized in New Zealand (doing radio broadcasts only in Australia).

Reasons given for the flops are several. Too many artists were taken out, from the U. S. and Europe, by various managements, including several new, small concerns that mushroomed during or since the war. Those handled by Tait & Co. and ABC, the long-established managements, did best. There are only 7,000,000 people in Australia, and their preference is for the artists made known to them through recordings or films. The Aussie radio system is largely based on recordings. This explains why only top artists get the cream, as evidenced by Thomas this season, and by Richard Crooks and Lawrence Tibbett in the late '30's. Latter duo each garnered over $100,000 in their tours.

Aussie managers, at the same time, are decrying reports that top U. S. artists, like Marian Anderson, may cancel projected tours Down Under due to possible freeze on salaries. In the first place, they claim that no monies are being withheld on contracts signed with them before the freeze regulations came into force. From the long range view, they also claim it's unwise for U. S. artists to bow out of a market due to a temporary situation, because artists from Europe are overly eager to take their place.

If artists have to leave part of their money in Australia, managers say, they'll eventually get their money out, when the dollar pool situation changes. Some expect this change soon.

New 'Wilderness' Teeing Off Vienna Volks Season

Vienna, Sept. 26.

Volkstheatre has opened winter season with Eugene O'Neill's "Ah Wilderness," with German language title of "Verwirrung der Jugend." Director Guenther Haenel changed time of action, the Vienna version taking place between the two world wars, 1919-1938, instead of 1906.

Dallas Winter Season Set for Theatre '47

Dallas, Oct. 7.

The winter season of the Dallas Theatre '47 is scheduled to open here at the Gulf Oil Playhouse in Fair Park on Nov. 3 with Ibsen's "The Master Builder."

Vivian Connell's "The 19th Hole of Europe" will be done in cooperation with the Experimental Theatre of the American National Theatre and Academy, which holds prior rights. A play by George Bernard Shaw is also planned, as well as three one-acters by Tennessee Williams.

Inside Stuff—Legit

"Music In My Heart," the Tschaikowsky-score musical known on the Coast as "Music Without Words," opened on Broadway last week after a somewhat hectic but well patronized tryout in Philadelphia. Henry Duffy made the presentation, delayed for some time through bankroll problems. The financing is reported to be by Regional Associates, Inc., a group of downtowners who reside in Pleasantville, N. Y., headed by Jule Winslow and William G. Richardson. Miss Winslow is given obscure program credit as co-producer, she signing all checks and contracts. Program also bills her as production assistant and sets forth that the show's ownership and operation is by Music In My Heart Co., a limited partnership.

In addition to cast changes there were frequent directional switches during daily rehearsals. Martha Wright of the ensemble, sat through all rehearsals, she also being understudy for the lead femme part. When it was decided to replace Florence George, Miss Wright stepped in and virtually stopped the show. Marguerite Piazza was then called in but lasted only briefly, Miss Wright then getting the assignment regularly. She was lauded by N. Y. critics, who didn't like the show, however. Program names 11 understudies, also unusual billing.

In the Daily News notice, John Chapman mentioned that the hero used a dummy piano and that the Tschaikowsky melodies came from the wings, reviewer apologizing the next day (4). Robert Carroll, who enacts the Russian composer in the show, is actually a pianist and did the playing.

An announcement was made last week that Lee and J. J. Shubert had formed a foundation in memory of Sam S. Shubert, older brother who was killed in a train wreck in 1905. Incorporation papers filed in Delaware in June, 1945, states the fund is: "To conduct and carry on the work of the foundation, not for profit but exclusively for religious, charitable, scientific, literary and educational purposes of the foundation." Understood the fund now has $500,000 in its treasury. Contributions have been made to religious organizations, non-sectarian groups and individuals. Officers are Lee, J. J., and John J. Shubert (J. J.'s son), Dora Wolf Shubert, sister of the brothers; William Klein and Milton Weir, Shubert attorneys, and John F. Waters, Shubert auditor. Latter joined the office when the Shuberts went into receivership in 1931. A number of their theatres reverted to first mortgage holders, but were later re-acquired, adding to the Shuberts' vast realty possessions.

Michael Myerberg sent Bibles to N. Y. drama critics, accompanying note reading: "There is only one reference book for 'Dear Judas.' I hope you find pleasure in the wonderful printing and easy reading of this edition." Manager's "Dear Judas," which started a controversy in Catholic circles when tried out at Ogunquit, Me., during the summer and was banned in Boston, opened at the Mansfield Sunday (5). Bible has nearly 1,300 pages, and is the King James version, edited and arranged by Ernest Sutherland Bates. Biblical drama was adapted by Myerberg from a poem of same title by Robinson Jeffers, a Californian. Latter adapted "Medea" from the original of Euripedes, a drama that opened at Princeton last Friday (3) and is due on Broadway at the Empire Oct. 20.

Sidney Phillips of Metro's N. Y. staff is co-producer with Kermit Bloomgarden of "Command Decision," one of last week's promising Broadway entrants, but his name does not appear in the billing. Deletion was made at Phillips' request because of his connection with the film outfit. He discovered the script and with Bloomgarden, co-signed the contract for its production with William Wister Haines, drama's author. Metro has the film rights to "Decision," secured by a pre-production deal. It is Haines' first play, originally in book form.

Paul Dullzell, executive secretary of Equity, is a delegate to the American Federation of Labor convention to be held this month in San Francisco. While on the Coast he will look over Equity offices in Frisco and Los Angeles. Ruth Richmond of Chorus Equity also will attend the convention, others from theatre unions also going there, including George Heller, of the American Federation of Radio Artists, and Milton Weintraub of the Assn. of Theatrical Agents and Managers.

Plays on Broadway

Command Decision

Kermit Bloomgarden production of melodrama in three acts (one scene) by William Wister Haines. Features Paul Kelly, Jay Fassett and Paul McGrath. Staged by John O'Shaughnessy; setting, Jo Mielziner. Opened at Fulton, N. Y., Oct. 1, '47; $4.80 top.

Tech. Sgt. Harold Evans	James Whitmore
War Corresp. Brockhurst	Edmon Ryan
Brig. Gen. K. C. Dennis	Paul Kelly
Colonel Ernest Haley	Edward Binns
Captain Lucius Jenks	Arthur Franz
Enlisted Armed Guard	West Hooker
Maj. Gen. Roland G. Kane	Jay Fassett
Brig. Gen. Clifton C. Garnett	Paul McGrath
Major Homer Prescott	William Layton
Colonel Edward Martin	Stephen Elliott
Lt. Jake Goldberg	John Randolph
Major Desmond Lansing	Lewis Martin
Major Belding Davis	Robert Pike
Major Rufus Dayhuff	Walter Black
Mr. Arthur Malcolm	Paul Ford
Mr. Oliver Stone	Frank McNellis
N. C. O. Photographer	Leonard Patrick
Captain G. W. C. Lee	James Holden

Not often do war dramas become winners. This one probably will, though, because it seems authentic. However, "Decision" is to technical that patronage is liable so be moderately okay instead of exceptional.

First World War had its "What Price Glory," and no comparable American product of same type has come forth as an aftermath of the more recent conflict. The English "Journey's End" was also a stout scorer on Broadway. Nearest to that brace is "Command Decision," which, like "End," has an all-male cast and is a one-setter (there was only one femme in "Glory").

New play is localled in the office of Brig. Gen. K. C. Dennis at headquarters of the 5th American heavy bombardment division in England. The time is that period of the war when the loss of planes used in precision bombing stirred up criticism. "Casey" Dennis is aware of the gruesome records of the division's missing pilots and navigators, but it was his decision that the men were expendable if the campaign to smash Nazi jetplane plants was to be successful.

Casey refuses to change tactics, being antagonistic when two Congressmen arrive to rubber, and towards the end his superior, Maj. Gen. Kane, reluctantly acts on advices from Washington in replacing Dennis with Brig. Gen. Garnett, who takes command with no relish for the tough job. Casey is recalled but just before his departure new orders from Washington send him to China.

Accompanying Casey is his orderly Tech. Sgt. Evans, a character that is the play's lifesaver. Evans is played by James Whitmore, a fellow with a sense of humor, who's given to making caustic comments when he can get away with them, but he's a guy who knows the answers and is loyal to his commanding officer. Touches added by Whitmore furnish the meller's only light interludes. Every now and then statistical conversation engrosses the officers, if not the audience.

Paul Kelly is a standout as the grim-visaged Casey. He really looks the part. Jay Fassett is also excellent, as his superior officer who tries to back him up. Paul McGrath performs very well as the succeeding commandant. Among others who know their stuff are James Holden, Edmon Ryan, John Randolph and Lewis Martin.

"Decision" is by a former officer, William Wister Haines, who was on the scene overseas, first writing it as a book. It's the first directional job by John O'Shaughnessy, who'll doubtless get more staging assignments on the basis of his "Decision" job. *Ibee.*

How I Wonder

Ruth Gordon and Garson Kanin, with Victor Samrock and William Fields, production of play in three acts by Donald Ogden Stewart. Stars Raymond Massey, features Everett Sloane, Carol Goodner. Directed by Kanin; setting by Donald Oenslager. At Hudson, N. Y., Sept. 30, '47. $4.80 top.

Prof. Lemuel Stevenson	Raymond Massey
Lem's Mind	Everett Sloane
Walter Smith	Henry Jones
Cliff Saunders	John Marriott
Margaret Stevenson	Carol Goodner
Christina Stevenson	Bethel Leslie
George Drummond	Byron McGrath
Dr. Hiller	John Sweet
Lisa	Meg Mundy
Henry Harkrider	Wyrley Birch

Donald Ogden Stewart has gnawed off more than he can masticate in his new play, "How I Wonder," which premiered on Broadway last week under the production aegis of Ruth Gordon and Garson Kanin. He's made a noble try at giving man courage, but in terms of theatre it doesn't quite come off. As such its chances for survival are slim.

Stewart has used an impersonation of man's mind, the light from another world, the discovery of a new star in the heavens, economic injustice, racial discrimination—in fact

(Continued on page 52)

Equity Chiefs Sign 'Ism' Nix

All officers, members of the council and others have complied with Equity's requirement to sign notarized statements swearing that they are neither communists, fascists nor sympathizers of such factions. Some councillors who first voiced objections to signaturing the oaths did so without delay. Only missing signed statements from some of the 50 in that body are said to be councillors whose addresses may be faulty or those who may be on location in the west on picture assignments.

Outburst of Elliott Nugent at Equity's membership meeting last month is credited with having surprisingly clarified the problem of alleged factionalism in actor circles, particularly in Equity.

Flop One Season, Hit the Next—That's the History of 'The Heiress'

Hit rating of "The Heiress," which opened at the Biltmore, N. Y., last week, points up how infrequent are the instances of a flop play tryout one season turning into a hit the next. Stunt hasn't been pulled off more than four times in a decade, the others being the George Abbott-produced "Room Service," which Max Gordon had previously unsuccessfully tried out; John Golden's "Three's a Family," after a prior tryout by John C. Wilson, and Gordon's "Years Ago" last season, done the year before under another name.

Previous "Heiress" tryout hurt its current production. Oscar Serlin tried it out a year ago as "Washington Square." Jed Harris, who directed current version for producer Fred Finklehoffe, saw show opening night in New Haven, and when Serlin closed it he took it on for a six-month reworking with authors Ruth and Augustus Goetz. Finklehoffe and Harris had to fly to London to talk Wendy Hiller into playing lead. Basil Rathbone's agent advised against actor taking male lead, due to the beard he wears in the play.

On account of the previous season's flop, producer couldn't sell the usual theatre parties for his show, although he admits he tried. Show's dough is reported all Finklehoffe's. Show opened cold in N. Y., with a week of previews, all free. It sold out second night, with 21 standees, and has had standees ever since. Agency inquiry is hot, with show claiming an $80,000 advance today.

Show is also considered vindication for the afternoon critics, all of whom praised show highly (as against the Times and Herald Tribune thumbs-down), nixing theory than a show can't be sold if morning sheets are against it.

Show had a trailer running for four weeks at a neighborhood filmhouse where Miss Hiller is appearing in a film, with 45,000 people claimed to have seen it. Show also gets mention on Rathbone's Monday night Mutual radio program, "Scotland Yard," while added interest, as far as studio audience is concerned, will come from Rathbone's appearance in show with his beard and makeup (program goes on at 8 p.m.; show at 8:45). Katherine Raht, another cast-member, who also appears on the Henry Aldrich program as Henry's mother, helps publicity by having to appear at the studio in play costume, in order to make curtain in time.

Finklehoffe is going ahead with plans to film the play in the east himself, using stage cast. He also plans to have actors share in film receipts on theory pic when released may cut into show's run on road or in N. Y.

LONSDALE TO LONDON FOR BUCHANAN SHOW

Frederick Lonsdale expects to sail Friday (10) for England to sit in on rehearsals of a new Jack Buchanan musical, for which he's supplied material. He's mulling several ideas for a new play, but may accept a film scripting offer from Sir Alexander Korda.

Playwright spent most of the summer in England, but recently came to the U. S. for business-social reasons.

SERVICE A LA CARTE

Lynchburg, Va., Oct. 7.

Barter Players, on a swing across Virginia, did a switcheroo on the "better mousetrap" maxim at Luray, cavern resort town.

They found the newly constructed theatre in which they were to play was inaccessible because of an unfinished road. Town officials, learning of their plight, hired a bulldozer and a road force, and graded a highway in time for the scheduled performance.

LONDON'S DOORS OPEN TO 'RICHARD,' 'TELL'

London, Oct. 7.

"Richard II," presentation of the Stratford Memorial Theatre at His Majesty's Oct. 2, was enthusiastically received. Although it has healthy advance bookings, show is in for limited run.

"You Never Can Tell," opening at the Wyndhams' Oct. 3, also received an ovation, with every chance for continued success. Revival of 50-year-old Bernard Shaw comedy holds up well.

Jelin Refuses To Vacate In Expired Lease

Lease on the Belasco, N. Y., where "Burlesque" is running, expired Tuesday (30) of last week, but when Herbert Levien, attorney for the owners, who intend to operate the theatre themselves, sought to take over. Max J. Jelin, the lessee, refused to vacate. Dispossess action was filed but Jelin has beaten similar actions before. When the case came up Monday (6) it was set back until Thursday (9).

Jelin surprised the owners, headed by Harry E. Gould, by claiming through his attorney, Maxwell Shapiro, that he has a technical right to remain in possession of the theatre. He argues that because he sublet to half a dozen tenants claimed to be quartered in the Belasco he comes within the commercial rent law and cannot be ousted, although he has no legal right to have sub-tenants. Theatres expressly not included in the current rental regulations.

Hoop-Legit Conflict Cancels Memphis 'Mama'

Memphis, Oct. 7.

The crying need here for a new theatre and concert hall—or a new indoor sports spot—was highlighted the past week when the municipally-owned Ellis auditorium had to refuse a booking of the Charlotte Greenwood "I Remember Mama" company.

Col. Charlie McElravy at first tentatively accepted the proffered dates, then discovered a college basketball game on the schedule for the North Hall on one of the nights in question. He had to cancel "Mama," which would have shown in the South Hall, because the same stage opens into both halls and it is impossible to put on a legitimate show in one if there's any sort of noise in the other.

McElravy was especially irked because he had just lost "Annie Get Your Gun" through censorship and the already-scanty roadshow season had thus shrunk to virtual nonexistence. But there was no place to move the basketball game, which already held a contract. And no other theatre in the town that's available is suited to legit purposes.

British Nix U. S. Actor

London, Oct. 7.

Robert Hull, American actor who had been engaged to take over the Senator's role in "Born Yesterday" at the Garrick, has been refused a labor permit, after rehearsing the part for a week.

An English actor, John Clifford, is substituting.

George Jean Nathan Has Sprightly New 'Theatre Book of Yr.'

By ABEL GREEN

George Jean Nathan started doing a "Theatre Book of the Year" with the 1942-43 season, and the latest, covering '46-'47, is sprightlier than ever.

If Nathan doesn't like something, he just comes out and sez so without mincing words. True, he has a quaint way of doing it sometimes. As for instance, that gorgeous brushoff to Jean-Paul Sartre, whose "No Exit" (nee "Huis Clos"), he feels, is chiefly for the "boozoisie of Montparnasse." That "boozoisie" takes its place right up there with his beer-consuming pal, H. L. Mencken, and his "booboisie."

Nathan's brushoff to certain sensitive members of the Dramatists Guild—"sparked by Miss Lillian Hellman, whose play, 'Another Part of the Forest,' failed to receive the full measure of eulogy which she deemed to be its due"—falls right in with the late Jimmy Walker's advice about never arguing with a newspaperman (because you always have the next-to-the-last word). Nathan mentions that Richard Rodgers, Oscar Hammerstein II, Victor Wolfson, Edward Chodorov, George S. Kaufman, Howard Lindsay, Russel Crouse, Owen Davis and Miss Hellman were signatories to the Dramatists Guild's fiat about critics who come to openings under the influence of you-know-what. Nathan first castigates the loose grammatical construction of the formal communique, then indites a mythical rebuttal which he felt should have been sent—a gem of satire in itself.

As for the rest, after the critic evaluates the year's passing shows, indicts "the avarice of the labor unions serving the theatre," etc., he does a blow-by-blow on the year's cavalcade, which teed off with the Old Vic Co., May 6, 1946, and finaled with "A Young Man's Fancy," April 29, 1947. In between the critic's commentaries are too often more entertaining than the stage fare he reviewed. His discernment possesses the maturity of judgment that comes only with the marathons of premieres he has witnessed, but never is it permitted to achieve the monotone of acidity that comes with the petulance of antiquity. He is ever the eager adventurer in the theatre, the iconoclast who has his own opinions—overboard as he sometimes is.

DE CUEVAS IN U.S. FOR BALLET FUNDS

Departure of the Marquis George de Cuevas from N. Y. for Paris yesterday (Tues.), after a hurried trip to America, confirmed the fact that the present two ballet companies in the U. S. would have the field to themselves this season. The Marquis, married into the Rockefeller family, and purchaser of the Grand Ballet de Monte Carlo last spring, is believed to have come home because he'd run short of funds to operate abroad.

His company played a long summer engagement at the Theatre de L'Opera in Vichy. Rumors were current that he wanted to bring the troupe to America for the 1947-48 season, but couldn't get lined up with Sol Hurok on bookings and hesitated going it alone. Anyway, the Marquis has lined up a full season abroad.

Troupe will bow in Paris at the Theatre Sarah Bernhardt for a three week stay. It will play the Lyric, Milan and Royal Opera, Rome, for two weeks each. Engagements at the Court, Cairo and in Alexandria are also set, as well a visit to Constantinople—first such to the Middle East. Troupe has Christmas and April engagements at its home, in Monaco (Monte Carlo), and a May stint in Florence. It may then go to Spain.

Serge Lifar is no longer with the company, although the current stagehands dispute about Lifar's presence at the Paris Opera may force him out there and back into the Marquis' unwilling hands. Lifar ballets, however, remain part of the troupe's repertoire.

Bronisla Nijinska continues as chief choreographer with the company, which has several names familiar in the U. S. as chief dancers. These include Andre Eglevsky, Rosella Hightower, Marjorie Tallchief, Yura Skibine, Olga Adabache and Boris Traline.

Theatre-Party Sales Seen Strong Factor in Red-Black Margin

Broadway notices usually have indicated the chances of new shows but grosses have furnished a more accurate gauge until the theatre party system became a factor. So many ticket-package deals of that type are made that regardless of a difference of opinion among showmen, also ticket agency operators, a majority of managers seem to feel that parties provide financial assurance to new productions. Because of such deals, however, it is difficult to discern whether a show will recapture its production cost, especially if the attraction drew a critical thumbs-down.

There are several instances among the new season's entrants, one being "How I Wonder," which was panned. Prior to premiere there were more than $100,000 in party deals contracted, there being an average of three parties per week through the balance of this month and into November, deals having been made on the strength of star and author names. "Wonder" is a one-setter with a cast limited to eight, and it's possible the show will not finish in the red.

Frowned upon by first nighters, too, was "Music in My Heart," which also arrived last week, but there are reported to be 40 parties arranged for in advance. And two dozen are scheduled for "High Button Shoes," with around double that number for "Allegro," both the latter bowing in this week. All three are musicals which scored excellent grosses out of town, and there is little doubt that most of the deals for "Music" and "Shoes" were based on Philadelphia grosses, while most parties for "Allegro" were made when the show was in rehearsal.

No parties were sought by the avid party agents for "Command Decision," which drew an excellent press last week. That drama started from scratch, with no advance sale. Its grosses nightly zoomed after the premiere. "The Heiress," which drew mostly favorable reviews, also saw immediate response at the box-office, and agencies reported a goodly demand, it also being a drama. Few parties were made for "Heiress" but many mail orders were received.

Premiere cards last week and currently total 10 new productions, five opening during each seven-day period. It is not indicated that as heavy an incoming flock will be witnessed during any fortnight for the balance of the fall, and none is carded for next week. Number of new shows in rehearsal is under normal at this period of the season, and there must be a managerial spurt if 1947-48 is to par last season.

PREP FRENCH 'FINIAN'S' WITH ELYSEES BALLET

Paris, Oct. 7.

"Finian's Rainbow," current Broadway musical hit, is being prepared for Paris production by an American syndicate. Pierre Grimblat, radio producer of the North American branch of French National Radio, is doing the adaptation.

Play will probably be done at the Champs Elysees theatre, and use made of the Champs Elysees Ballet Co.

Sabinson In London

Lee Sabinson, producer of "Finian's," left early this week for London, to discuss details of the English production of the musical. In his absence, however, his office reports no rights granted for any Continental production of "Finian's," other than the British one in prospect.

Continuance Of Theatre Wing Up for Debate

Whether the American Theatre Wing will continue indefinitely is questionable. A difference of opinion has developed among the directors in recent weeks.

Sending shows to veterans' hospitals is conceded to be the Wing's most valuable function, but the refresher schools for professionals who were in service are not so well regarded by a number on the board, while the status of the Wing's community plays is not definite, despite the intention of continuing that activity.

Those opposed to continuance contend that the Wing was specifically formed during the war, for wartime purposes, and having lasted more than two years after the conflict has ended, its mission should have been completed. The "War Service" label, which was affixed to the American Theatre Wing has been dropped. One proposal is that the organization liquidate within a reasonable period, resultant funds being turned over to the Actors Fund and earmarked to aid those who were in uniform.

Wing's treasury has approximately $350,000 on hand. Its only income comes from the "Stage Door Canteen" film, which, with the radio program of the same name, provided nearly all of the organization's revenue. It cost around $130,000 to operate the organization, so that it could continue along present lines for around two years.

Executive secretary Vera Allen, an actress who has been active in the Wing for six years, has resigned, effective Nov. 1. Miss Allen, who appeared in "Two Mrs. Carrolls," desires to return to the stage after giving all her time to the organization's affairs since the death of Antoinette Perry last year. Miss Perry had given much of her time to the wing. Mrs. Louise Beck (widow of Martin), who has been the Wing's treasurer, has been nominated to succeed Miss Allen as chairman of the board, the post of treasurer being slated to be filled by Warren Munsell, who was also selected to be chairman of the finance committee, succeeding Vinton Freedley, who withdrew.

'Bean' Rehearsing For Chicago Revival

"The Late Christopher Bean" revival was placed into rehearsal Monday (6) by Michael Myerberg, whose "Dear Judas" opened the night before at the Mansfield, N. Y. Comedy is claimed to have made as much money in stock during the past summer as any other play, if not being the topper in that respect. Presentation will be in association with Gilbert Miller, who produced the play originally on Broadway with Pauline Lord and the late Walter Connolly.

ZaSu Pitts, Guy Kibbee and Bertha Belmore head the cast of the revival. Company will plane to Chicago next week for final rehearsals, opening there at the Civic Oct. 20.

BERLE, SHUBERTS IN 'FOLLIES' HUDDLES

Milton Berle, who starred in the last edition of the "Ziegfeld Follies," at the Winter Garden, N. Y., is a possibility for the new edition being contemplated by the Shuberts. There have been some huddles between Berle and the producers.

"Follies" is regarded as a must by the Shuberts for production by the end of the year. Otherwise, rights to the title revert to Billie Burke, widow of the late Florenz Ziegfeld, and the Ziegfeld estate.

Habimah Scores With 'Ghosts' in Jerusalem

Jerusalem, Oct. 1.

Habimah theatre's first production of the new 1947-48 season, Ibsen's "Ghosts," has met with unanimous critical acclaim. Play, which is admirably suited for the talents of this group, has been put on with intelligence and restraint. Habimah's last Ibsen production was "The Pillars of Society," staged during the war.

Group is set to visit U. S. this season.

Peck-Day-'Street' Into L.A. on Dec. 1

Los Angeles, Oct .7.

Shepard Traube booked his legit production, "Angel Street" into the Los Angeles Biltmore Dec. 1, following stands in San Francisco, Seattle and Portland.

Gregory Peck and Laraine Day will co-star in the stage piece.

Plays on Broadway

Continued from page 50

How I Wonder

he touches on most of the major problems besetting the world today. That he has stubbed his toe in his three-dimensional exposure of one-man's honest search of his own motives and reason for being, can be attributed first of all to the clinical, unreal, rather immature central character and the wordy, practically static action.

He's concerned in "Wonder" with a college astronomer of note, who is in line for the presidency of another college. While watching for positive proof of his planet discovery, he discourses with his mind (a corporal personification) and has a lovely visitation (also corporal) in the feminine form that came from the heavens in answer to a want ad he had telegraphed to the same source. As a dramatic formula, it necessitates too much talk, and in this instance on an embarrassing level. When the author tries humor the level drops even further.

Stewart had a vital and important idea to put across in his desire to strike a blow against another war and the destruction of the earth's civilization by people's acceptance of the status quo. But the play is woefully lacking in emotional impact, and the mild-mannered professor's mental gyrations do little either to offer a solution for the state of things or to provide theatrical excitement.

Raymond Massey plays the lead role of the college prof but his interpretation doesn't make the character real or alive. On the other hand, Everett Sloane (as his mind) seems to capture some impish traits and suggests a sympathy for Stewart's mode of projection. Carol Goodner gives meaning to the role of the professor's wife.

Kanin's direction fails to overcome the script's deficiencies. Donald Oenslager's imaginative rooftop setting affords the bridge between the earth and the nebulous. *Rose.*

Music in My Heart

Henry Duffy production of musical play in two acts (seven scenes). Staged and lighted by Hassart Short. Lyrics, Forman Brown; book, Patsy Ruth Miller; music by Peter Ilych Tchaikovsky, adapted and conducted by Frank Steininger; sets and costumes, Alvin Colt; choreography, Ruth Page; orchestrations, Hans Spialek; choral arrangements, Clay Warnick. At Adelphi, N. Y., Oct. 2, '47; $4.80 top ($6 Sat.) ($7.20 open night).

Stage Manager	Harold Norman
Tatiana Kerskaya	Vivienne Segal
Mischa	George Lambrose
Peter Ilych Tchaikovsky	Robert Carroll
Stage Doorman	Allan Lowell
Desiree Artot	Martha Wright
Maurice Cabanne	Jan Murray
Capt. Nicholas	Charles Fredericks
Ivan Petrofski	James Starbuck
Natuscha	Dorothy Etheridge
Gypsy	Jean Handzlik
Joseph	Robert Hayden
Princess Katherine	Della Lind
Lady in Waiting	Martha Flynn
Olga	Pauline Goddard
Tsar's Messenger	Edward White
Sonya	Jeanne Shelby
Vera Remisova	Olga Suarez
Lord Chamberlain	Ralph Glover
Prima Ballerina	Olga Suarez
Premier Danseur	Nicholas Magallanes

"Music in My Heart" is a little slow and old-fashioned, but quite agreeable nevertheless. A sort of modern-day "Blossom Time," it sets its sights for the mass audience, as the $30,000 weekly gross in Philadelphia recently proved. Whether show will ever reach its mass audience in N. Y., however, is unlikely, in light of the critical lacing it took from the nine Cleaver Boys on the dailies. The odds therefore are against its success.

Purists won't like the hodgepodge made out of Tchaikovsky's music, either, but pop lovers won't mind. As Freddy Martin and other archaeologists proved, the Russian composer is musical boxoffice. There are many lovely melodies strewn through the show, with some of them—like "Stolen Kisses," "While There's a Song to Sing" and "Love Song" (new titles for familiar, fine tunes)—likely to crash jukeboxes and disk shows.

The musical, set to a lame book by Patsy Ruth Miller, tells the story of Peter Ilych Tchaikovsky and his unhappy love for the French opera singer, Desiree Artot. Show is peopled by attractive, young performers who can sing; is costumed and bedecked charmingly, and doesn't pretend to be more subtle than it is. It has an excellent singing chorus, a good dancing ensemble, and some fine terp soloists. The humor is corn, and sparsely-sown at that—for which one is grateful. But the show has spirit, and faithfully stays in tradition throughout.

Show has a refreshingly unorthodox opening, showing a ballet group in rehearsal, and a simple close, with ill-fated Tchaikovsky lonesomely pounding out his "First Piano Concerto" on the keyboard. In between are some neat scenes, such as the "Song of the Troika" number and the "Beauty and the Beast" ballet, surprisingly handled straight, in simple classic style. There's too much book, which drags, and deadweight humor, which bores.

But Robert Carroll plays Tchaikovsky with a great deal of dramatic conviction, and though not singing, performs at the piano with fine skill. Martha Wright, who was an understudy the week before in Philadelphia, stepped into the leading femme role for the Broadway opening, and though palpably nervous at first on opening night after four performances, acquitted herself admirably. Femme has great beauty and a charming voice. Della Lind, as another femme principal, is also superior in looks and voice. Charles Fredericks' resounding baritone is the outstanding male voice, while Jean Handzlik's sultry contralto (heard, unfortunately, in only one number) is the femmes' tops.

Vivienne Segal does handsomely as a ballet mistress with insufficient comedy material, but Jan Murray is slightly lost as a concert manager. His comedy would go over better if he didn't swallow his lines and let them be heard. James Starbuck and Dorothy Etheridge fill minor acting-dancing roles pleasantly, while Olga Suarez and Nicholas Magallanes (latter until recently a principal of the Ballet Russe de Monte Carlo) are outstanding in the big ballet number. Ruth Page's choreography throughout is grade-A stuff.

Alvin Colt's sets are striking and his costumes gay and vivid. Staging and lighting show the expert Hassard Short touch. *Bron.*

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Under the Counter

Lee Ephraim (in association with the Shuberts) production of comedy with music by Arthur Macrae. Stars Cicely Courtneidge. Staged by Jack Hulbert. Settings, Clifford Pember; music, Manning Sherwin; lyrics, Harold Purcell. Opened at Shubert, N. Y., Oct. 2, '47; $4.80 top ($8.40 opening night).

Eva	Winifred Hindle
Det.-Inspector Baxter	Francis Roberts
Mike Kenderdine	Ballard Berkeley
Tim Garret	Thorley Walters
Jo Fox	Cicely Courtneidge
Mr. Burroughs	George Street
Zoe Tritton	Glen Alyn
Kitty	Ingrid Forrest
Sir Alec Dunne	Wilfrid Hyde White
Lt. Cmdr. Hugo Conway	John Gregory
Mr. Appleyard	Frederick Farley

In what is the first of a series of London and Paris stage productions being imported by the Shuberts for Broadway, "Under the Counter" comes to these shores with a high reputation as a London smash hit. With Cicely Courtneidge as the star, that would ordinarily seem like good news.

But as fine a comedienne as Miss Courtneidge is, there is too little substance to "Counter" to warrant its click here. It is a show apparently tailored for the British star's talents, but the pity of it is that Miss Courtneidge is too often required to punch too hard in a play that obviously has too little punch of its own.

Lee Ephraim is associated with the Shuberts in bringing over "Counter" in its original production, including the all-English cast, and the production, visibly, is an attractive one. But, somehow, the story, which deals with Miss Courtneidge as a stage star who always manages to wangle anything she wants from the British black market, seems dated for these shores though the situation undoubtedly reflects a current British condition.

Manning Sherwin and Harold Purcell have written several songs for this comedy with music, and one, "The Moment I Saw You," is the show's best plug tune. It has a neat melody line, along with some good lyrics. The line of girls is extremely attractive, and their costumes, in the main, are colorful and striking, though the dances are corny and suggestive of the kind of dancing one finds in lesser American niteries.

This is Miss Courtneidge's first professional American appearance in more than two decades. She remains at all times one of the finer British comediennes to come to this side. Miss Courtneidge has a great sense of timing with a line of comedy dialog, and she knows every piece of business with which to sock home. It is strictly a vaudeville routine that she's doing, or perhaps something out of her musicomedy past, in which she had for so many years been paired as a comedy team with her husband, Jack Hulbert. The latter has directed "Counter," and this is the first show in many years in which they have not appeared together.

If there is no mention here of other performances in this polyglot of Courtneidge calisthenics, it is utterly premeditated. It would be unfair to try and appraise anyone else's performance in the light of their extremely secondary roles. It's difficult to have anything more than an extremely secondary role while playing opposite Miss Courtneidge. *Kahn.*

Dear Judas

Michael Myerberg production of drama in two acts, from the original work of Robinson Jeffers, adapted and staged by Myerberg. Features Ferdi Hoffman, Margaret Wycherly, Harry Irvine and Roy Hargrave. Music, Johann Sebastian Bach, selected and arranged by Lehmann Engel. Dances and mimes by Esther Junger; costumes and masks, Mary Percy Schenck; scenery and lighting by Albert Johnson. Opened at Mansfield, N. Y., Oct. 5, '47; $3.60 top ($7.20 opening night).

The Carpenter	Ferdi Hoffman
Judas	Roy Hargrave
The Woman	Margaret Wycherly
Lazarus	Harry Irvine
The Mutes—	
Peter	Tony Charmoli
Simon	Richard Astor
John	Betts Lee

Dancers: Clara Cordery, Eva Desca, Annie Ferris, Beatrice Seckler, Emy St. Just, Alnne Widman.
Priests: David Fulford, Joseph Mego.
Roman Guards: Larry Buchanan, Douglas Haden.
Torchbearers: Jean Pugsley, Jacqueline Soans, Hope Zee.
Singers: Karl Brock, Jane Davis, Warren Galjour, Louise Gerard, Morris Gedzel, Arlene Hershey, Kaye Janice, Angela Lappart, Dorothy Page, Helen Rice, Walter Rinner, Cecile Sherman, Vicki Starr, Peter Sozio. Assistant Conductor; Morris Gedzel.

Michael Myerberg, at least, is a man of courage. He needed courage to produce "Dear Judas." It has moments of poetic beauty, but mostly it is dull and inundated with heavy mouthings of the Robinson Jeffers poetry from which Myerberg made this adaptation. It hasn't a boxoffice chance.

"Judas," which attempts to define the betrayal of Christ, in an explanation different from that already accepted, has a particularly excellent performance by Roy Hargrave as the betrayer. Ferdi Hoffman plays The Carpenter, Margaret Wycherly is Mary, and Harry Irvine, Lazarus. All except Hargrave are unable to rise consistently above the play itself. Myerberg and Jeffers have purported to show that Judas' betrayal was caused because he felt that Jesus was getting too powerful for His own good.

When "Judas" first tried out in a Maine strawhat last summer, there was a storm of protest from Catholic circles at the production. There should soon be no cause for further concern. *Kahn.*

Legit Followup

Dark of the Moon

(CORONET, LOS ANGELES)

Script revisions and format changes in this folk-fantasy have resulted in a taut, absorbing production. Chief change brings folk-singer Pete Seeger in front of the curtains before each scene as a one-man Greek chorus, utilizing verses from the "Barbara Allen" ballad to explain what's coming. He's excellent in the ballad-singing chore.

Robert McCahon production under the Pelican Productions banner is a topnotch job paced by Paul Guilfoyle's nifty direction. Carol Stone, in the role she essayed on Broadway, is an excellent Barbara, bringing a fire and understanding to the role. Hurd Hatfield turns in a powerful characterization of the witchboy, and Jane Darwell does a solid job as Ma Allen. Will Wright, back to legit after 23 years of film and radio work, gives his lines as Preacher Haggler a strong reading, and Henry Brandon scores as Marvin. In fact, each role has been carefully cast and each is effectively handled.

New and effective score has been written by Earl Robinson to background production which has seven striking sets by Kate Drain Lawson from John Hubley's drawings, and some well-integrated choreography by Demetrios Vilan. Seeger is excellent in the ballad-singing chore.

Howard Richardson - William Berney script still is a potent piece of theatre, and current production makes it even more powerful. *Kap.*

12 on Salt Lake Sked

Salt Lake City, Oct. 7.

The University Theatre has announced 12 plays for its season opening Oct. 29 with "Of Thee I Sing."

Plays Out of Town

The Druid Circle

New Haven, Oct. 2.

Alfred de Liagre, Jr., production of drama in three acts (five scenes) by John van Druten. Features Leo G. Carroll. Staged by van Druten; settings by Stewart Chaney. Opened at Shubert, New Haven, Oct. 2, '47; $3 top.

Miss Dagnall	Lillian Bronson
Professor White	Leo G. Carroll
Professor Parry Phillips	Noel Leslie
Maddox	Boyd Crawford
Tobin	Aidan Turner
Tom Lloyd-Ellis	Walter Starkey
Megan Lewis	Ellen Humphrey
Brenda Maddox	Neva Patterson
Mrs. White	Ethel Griffies
Miss Trevelyan	Merle Maddern
Blodwen	Cherry Hardy

For the out-of-town opening of "The Druid Circle" John van Druten has tendered a promissory note. Indications are that if this note is to be honored in its metropolitan debut, it will be by its cast and staging, rather than the script.

While this tale of pre-war life in a British smalltown university is moderately interesting, it is questionable if Broadway's aisle-sitting faculty will pass the play itself. Bolstered by excellent performance and direction, however, the overall reception among class playgoers should be comparatively favorable.

Theme takes a leaf from the career of Professor White, aging instructor whose philosophy has grown a bit moldy, especially as it concerns his contacts with the newer generation. Never having enjoyed sex happiness himself (a brief unhappy marital period having ended with his wife's death), he assumes monitorship over the morals of his students. His avowed disbelief in love, as such, prompts a cynicism that frowns on anything smacking of romance and when he encounters a youthful pair of students who have gone all out in their mutual affection, he forces the boy to read aloud in the girl's presence an amorous note the lad had written her.

The episode causes the girl such shame she disappears and the resultant fear for her personal safety brings on the professor's forced resignation. Eventually the girl turns up unharmed, but the experience has opened the professor's eyes to some of his shortcomings and curtain finds him about to seek a new life elsewhere.

Discarding of original title of "Professor White" in favor of the new title is an improvement, as the play is actually not a biographical sketch of one man, but rather an indictment of all pedagogues who have gone to seed.

As the frustrated, unyielding professor, Leo G. Carroll gives the role a thorough-going interpretation. Second to him only in the length of her role is Ethel Griffies who, as a sort of distaff C. Aubrey Smith, plays the professor's mother with piercing insight. Balance of fine cast includes Boyd Crawford and Neva Patterson, as a personable young lecturer and his actress wife; Ellen Humphrey and Walter Starkey the youthful romanticists; Noel Leslie and Aidan Turner, the old and new generations of instructors; Lillian Bronson, unsophisticated spinster of the faculty; Merle Maddern, student house mistress; Cherry Hardy Welsh maid.

Author's staging has effected smooth flowing exposition, with only occasional sags that no doubt will be elevated with added playing. Producer has given the financial gun to set designing, result being an effective trio of stage portraits that provide excellent atmosphere. *Bone.*

The Winslow Boy

Washington, Oct. 6.

Atlantis Productions (in association with Theatre Guild, H. M. Tennent, Ltd., John C. Wilson) production of drama in two acts (four scenes) by Terence Rattigan. Staged by Glen Byam Shaw; settings, Michael Weight. At National, Washington, Oct. 6, '47; $3.60 top.

Ronnie Winslow	Michael Newell
Violet	Betty Sinclair
Grace Winslow	Madge Compton
Arthur Winslow	Alan Webb
Catherine Winslow	Valerie White
Dickie Winslow	Owen Holder
John Watherstone	Michael Kingsley
Desmond Curry	George Benson
Miss Barnes	Dorothy Hamilton
Fred	Leonard Michell
Sir Robert Morton	Frank Allenby

The Theatre Guild appears to have struck moderate paydirt in its new importation, Terence Rattigan's "The Winslow Boy," which was a London smash. A good kid play is normally surefire, and this is a good kid play. It is, however, so thoroughly impregnated with British humor and British approach that some of the force it must have had in England will be missing for the American audience unless changes are made.

Story deals with a 14-year-old youngster who is expelled from Osborn, British academy for naval cadets, on the charge of a five-shilling theft. The boy insists he is innocent and is backed up by his family, which fights a stern and expensive two-year battle to clear the lad's name.

The case becomes a cause celebre in the newspapers. It gets into Parliament, and finally into the courts, where the boy's name is cleared. In the course of this struggle, the family nearly goes broke from the expense, his father's health breaks, his sister's fiance busts their engagement because of the notoriety, and an older brother is forced to leave Oxford because of the expense.

While this sounds like the weight of the world falling atop the audience, the play never is that heavy and never gets out of hand. It is laced through with a gentle humor which lets in the fresh air continually. In addition, the dramatic highlights are nicely underplayed so that there is no feeling of the maudlin. If only it were a little less aggressively British in lines and in handling it would look better for the long pull on Broadway.

The cast is polished and at least one of its members, 16-year-old Michael Newell, who plays the 14-year-old "Winslow Boy," should interest Hollywood. He handles a difficult role with finesse and should be just what some studio with a boy script should be looking for.

Top performance is turned in by Alan Webb, as Arthur Winslow, the father. He puts a many-faceted character on stage; he is, by turns, tender to his young son, a stern family head, a lean John Bull fighting for the rights of the individual against the government bureaucracy—a thoroughly believable person from curtain to curtain. Strong support is given by Frank Allenby, as Sir Robert Norton, the attorney who wins the big case and proves that under the icy exterior beats a heart of gold, and Valerie White, as the sister who sacrifices her happiness with the man she loves to uphold the cause of justice.

Comedy relief is furnished by Owen Older, as the older brother, a kind of 1912-model jitterbug and featherbrain but who knows he has the British stuff when the chips are down. Madge Compton, as the mother, and Betty Sinclair, as the maid and housekeeper, both have fat roles which they handle with better-than-usual competence. All in all, it is an able cast.

The four scenes are laid in the middleclass living room of Arthur Winslow's house. Room is done warmly and comfortably. *Lowe.*

Medea

Princeton, N. J., Oct. 4.

Robert Whitehead and Oliver Rea production of Robinson Jeffers' adaptation of tragedy by Euripides, in two acts. Stars Judith Anderson, John Gielgud and Florence Reed. Staged by Gielgud; settings, Ben Edwards. Opened at McCarter's, Princeton, N. J., Oct. 3, '47; $3 top.

The Nurse	Florence Reed
The Tutor	Don McHenry
The Children	Bobby Nick, Peter Moss
1st Woman of Corinth	Grace Mills
2d Woman of Corinth	Kathryn Grill
3d Woman of Corinth	Leone Wilson
Medea	Judith Anderson
Creon	Albert Hecht
Jason	John Gielgud
Aegeus	Hugh Franklin
A Young Man	Richard Hylton
Attendants to Medea	Marion Seldes Martha Downs

Soldiers: Ben Morse, Jon Dawson, Richard Boone, Dennis McCarthy

On the credit side of "Medea" there is extraordinary poetic beauty, portrayals of exceptional skill and grace, flawless direction and a set that for richness of color, lighting and general effectiveness is a memorable one. "Medea" should be a delight to the literati, for it is evident that California's poet, Robinson Jeffers, took painstaking effort to provide the maximum of exquisite taste in his adaptation of Euripides' classic tragedy. Few premieres of any recent season at McCarter's have been so enthusiastically acclaimed as this new production by Robert Whitehead and Oliver Rea.

Militating against the play's long-run chances is the average theatregoer's disinclination to accept as entertainment two acts of unrelieved morbid sorrow and protracted mental suffering. Characteristic of plays of Euripides there is an atmosphere of fatalistic tragedy throughout. The entire theme hinges upon the overpowering grief and vengefulness of a relentless, scorned woman put aside

(Continued on page 55)

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'Born' Up 3G to 17G in Chicago; 'Toplitzky' Scrams Fast, 'Carousel' 30G

Chicago, Oct. 7.

Legit took it on the chin last week with only one play not on the downward grade. Bright spot is "Born Yesterday," in 33d week, which registered a jump of $3,000 to $17,000. "Private Lives" shuttered until Nov. 13 with the hospitalizing of Tallulah Bankhead after one performance. "Toplitzky of Notre Dame" closed after six performances. "Carousel" goes into final month with $30,000. Musical also dropped Sunday matinee.

On the coming-up list is "Another Part of the Forest," opening at the Erlanger, Oct. 13; "Late Mr. Christopher Bean," into the Civic, Oct. 20; "O Mistress Mine," Selwyn, Nov. 3, and the following day, Mary Martin brings "Annie Get Your Gun" into the Shubert.

"This Time Tomorrow," Selwyn, opened last night (6), and "The Chocolate Soldier" bows in at the Blackstone tonight (7).

Estimates for Last Week

"Born Yesterday," Erlanger (33d week)) (1,334; $3.60). Show closes Oct. 11 and final weeks' spurt brought house up to $17,000 last week.

"Carousel," Shubert (19th week) (2,100; $4.80). Final month of musical and then off to subscription centers. Last week $30,000.

"Private Lives," Harris (11th week) (1,000; $3.60). Only one performance this week, with Miss Bankhead's illness forcing play to close temporarily; $2,500 for the single-o.

"Toplitzky of Notre Dame," Studebaker (2,100; $4.80). Musical failed to score with the critics and closed after six days (Oct. 3) after less than $8,000.

'MOON' LOOKS SRO AFTER L. A. PREEM

Los Angeles, Oct. 7.

Pelican Productions' "Dark of the Moon," which opened Friday (3), packed the tiny Coronet to the bursting point and looks set for four SRO weeks on the basis of early advance sale. Sole other opener last week was "Call Me Mister," which settled down at the Biltmore Wednesday (1) with fair prospects.

This week's entries both bowed last night, Kolb and Dill's "High Cost of Living" at the Belasco and Spike Jones "Musical Depreciation Revue" at the Philharmonic Aud.

Estimates for Last Week

"Biography," Las Palmas (5th wk) (388; $3). Tapered off to $5,400. Run extended to Oct. 11.

"Blackouts of 1947," El Capitan (276th week) (1,142; $2.40), $17,000 again.

"Call Me Mister," Biltmore (4 days) (1,636; $3.60). Built slowly after fair midweek opening to $12,500.

"Dark of the Moon," Coronet (2 days) (255; $3.60). Opening night, with every seat $4.80, helped take soar to sensational $2,008. Both nights SRO.

'Sweethearts' Mops Up In Baltimore at $31,000

Baltimore, Oct. 7.

"Sweethearts" mopped up at Ford's here last week, drawing a big $31,000.

In currently on Theatre Guild-American Theatre Society subscription is "Lady Windermere's Fan" with good figure in the bag on strength of subscription and steady advance interest.

Dark week next, with "The Winslow Boy" set for Oct. 20.

'Annie' Omaha Opener

Omaha, Oct. 7.

"Annie Get Your Gun" will open the roadshow season here on Oct. 28. Engagement is for five nights and a matinee. Top will be $4.20, and inquiries already presage a sellout. "Song of Norway" set for April 21, the only other legit set so far.

Tristates is using the 2,800-seat Paramount for all road attractions this season.

Shows in Rehearsal

"Streetcar Named Desire"—Irene Selznick.

"Eastward In Eden"—Naucy Stern.

"S. S. Calypso"—Samuel L. Manning and Theodore Thenstead.

"Late Christopher Bean" (revival)—Michael Myerberg and Gilbert Miller.

"All Gaul Is Divided"—John F. Golden and J. Michael Lambur.

"Show Boat" (road)—Rodgers and Hammerstein.

"For Love Or Money"—Barnard Straus.

"Trial Honeymoon" — Harry Rosen.

'Turtle' Slow $10,000 In Repeat Week, St. L.

St. Louis, Oct. 7.

Legit customers are slow to warm up to the new season in this burg, and "The Voice of the Turtle," John van Druten's comedy that played a total of five weeks in two visits here last season, wound up a so-so seven-night stand (nine performances) Saturday (4) at the American theatre. The 1,700-seat house was scaled to $3.05 and the estimated gross was $10,000. Haila Stoddard, Sheila Bromley and Philip Faversham, in the top roles, copped praise from the crix.

The perennial, "Tobacco Road," which has been making "farewell" appearances here for the last two seasons is back again for another one-week stand. With Arthur Hunnicutt as Jeeter, the piece opened Sunday (5) at the American with the house scaled to $2.44.

'DRUID CIRCLE' $7,500 IN 4 PERFS, NEW HAVEN

New Haven, Oct. 7.

Shubert premiere of "The Druid Circle" last week (2-4) got profitable, but not sock, biz. First show this season to play to $3 top came through with an estimated $7,500 on four performances.

House has films this week, then comes back next stanza for another breakin. "For Love or Money" takes over for a last half preem, Oct. 16-18.

Two more fall premieres due here are "Street Car Named Desire" and "Bonanza Bound," dates tentative.

'Swing Mikado' Mild $8,000 in Minneapolis

Minneapolis, Oct. 7.

Opening the legitimate roadshow season, "Swing Mikado," at $3.60 top in the 2,100-seat muchly improved Lyceum grossed a mild $8,000 for five nights and two matinces.

Reviewers were lukewarm.

Current Road Shows

(Period covering Oct. 6-18)

"An Inspector Calls"—Plymouth, Bost. (6-18).

"Annie Get Your Gun" — State Fair, Dallas (6-18).

"Another Part of the Forest" — Hartman, Col., (6-8); English Indpls. (9-11); Erlanger, Chi. (13-18).

"Antony and Cleopatra"—Erlanger, Buff. (8-11); Hanna, Cleve. (13-18).

"Blackouts of 1947"—El Capitan, Hollywood (6-18).

Blackstone—Walnut, Philly (6-18).

"Born Yesterday"—Erlanger, Chi. (6-11).

"Call Me Mister"—Biltmore, L. A. (6-18).

"Carousel"—Shubert, Chi. (6-18).

"Chocolate Soldier"—Blackstone, Chi. (6-18).

"Druid Circle" — Wilbur, Bost. (6-18).

"Fatal Weakness" — Cox, Cincy. (6-8); Davidson, Mil. (13-18).

"For The Love of Money"—Shubert, N. Haven (16-18).

"Girl of the Golden West"—Curran, Frisco (6-18).

"Harvey"—Cass, Det. (6-11); Royal Alex., Toronto (13-18).

"I Remember Mama"—Metropolitan, Seattle (6-11); Mayfair, Port. (13-15); Capitol, Salt Lake (17-18).

"Lady Windermere's Fan"—Ford's Balto. (6-11); Forrest, Philly (13-18).

"Medea" — Locust, Philly (6-18).

"Oklahoma!" — Colonial, Bost. (6-18).

"Rose Marie-Merry Widow"—Shubert, Philly (6-11); Harris, Chi. (13-18).

"Song of Norway" — Aud., Salt Lake (6-7); Aud., Denver (9-11); American, St. Louis (13-18).

"State of the Union"—Erie, Schen. (6-7); Empire, Syr. (8); Strand, Ith. (9); Aud., Roch. (10-11); Avon, Utica (13); Strand, Elmira (14-16); Erlanger, Buff. (17-18).

"Sweethearts"—Shubert, Bost. (6-18).

"The Red Mill" — Nixon, Pitt. (6-18).

"This Time Tomorrow"—Selwyn, Chi. (6-18).

"Tobacco Road"—Amer., St. Louis (6-11); Cox, Cincy (13-18).

"Voice of the Turtle" — Geary, Frisco (8-18).

"Winslow Boy"—National, Wash. (6-18).

'Norway' 10½G, Salt Lake

Salt Lake City, Oct. 7.

"Song Of Norway" winds up its three-performance run at Kingsbury Hall tonight (7), and if the b.o. sale measures up to the advance, the gross should hit a sock $10,500.

Last night was a sellout, and tonight should repeat. Matinee this afternoon did about two thirds capacity, which is good for this town.

Kolb-Dill Sour 6½G In Final Frisco Week

San Francisco, Oct. 7.

"The High Cost of Loving," starring Kolb and Dill, which closed Saturday (4) at the 1,550-seat Geary, hit a final and fourth week gross of $6,500, n.s.g.

"Voice Of the Turtle," with Haila Stoddard, opens an 11-day run tomorrow (8) at the 1,550-seat Geary.

Spike Jones and his "Musical Depreciation Revue" chalked up a fourth and final week Saturday (4) at the 1,776-seat Curran to a sock $25,000. "Girl of the Golden West," with music by Vincent Youmans, starring James Ellison, Victor Jory and Dorothy Craig, opened at the Curran Sunday night (5).

'Allegro' 36G, Hub; 'Man Boff $26,000, 'Tomorrow' $14,000

Boston, Oct. 7.

Teeoff last week of "Duet for Two Hands" failed to catch local fancy, but other spots were plenty solid. However, the San Carlo came in just a little too early to get the play it otherwise might have. Two conventions in town helped all rialto houses, but the legiters are apparently going to get a healthy response in any case, despite the generally offish aspect of the film spots.

Openers this week are "Sweethearts" at the Shubert, "Oklahoma" at the Colonial and "Druid Circle" at the Wilbur, all lighting last night (Mon.) and "An Inspector Calls" at the Plymouth tonight (Tues.). Additional prospects carry over well into November.

Estimates for This Week

"Allegro" Colonial (1,500; $4.80). Guild show wound up phenomenal debut run at estimated $36,000, SRO. Show ran to capacity from opening night and left town in top shape for Broadway. "Oklahoma!" moved in last night for third visit with huge advance.

"Duet for Two Hands," Wilbur (1,241; $3.60). Caught so-so notices, with particular warmth for Francis L. Sullivan, but didn't take at the b.o., with only estimated $6,000. Was in for one frame only; "Druid Circle" here now.

"Man and Superman," Shubert (1-713; $4.20). Gained on final week to hit a wow estimated near-capacity $26,000, great for this type of offering. "Sweethearts" here now.

San Carlo Opera, Opera House (3,000; $3.60). Came in a few weeks too early to hit its stride, but took an estimated $22,000, fine for eight performances.

"This Time Tomorrow," Plymouth (1,461; $3.60). Guild show gained on second week to touch estimated $14-000, very good. "Inspector Calls" opens here tonight.

'Windermere's Fan' In Sock 29G D.C. Finale

Washington, Oct. 7.

"Lady Windermere's Fan" wound up its third and last week Saturday (4) for a bulging $29,000.

Theatre Guild brought in Terence Rattigan's London hit. "The Winslow Boy," on Monday (6) for pre-Broadway fortnight. This will be succeeded by the Shubert revivals, "Rose Marie" and "Merry Widow," for a week apiece.

Utah Symph Set

Salt Lake City, Oct. 7.

Artur Rubinstein and Mischa Elman head the list of musicians who will appear here during the forthcoming season. Rubinstein will work as soloist with the Utah Symphony Jan. 3, while Elman will be here Jan. 22, under the auspices of the Granite Arts Assn.

The Utah Symphony begins its series of 10 concerts at the Tabernacle, under the direction of Maurice Abravanel, on Nov. 8, and other soloists set are Ginette Neveu, violinist, Dec. 13; Louis Kaufman, violinist, Jan. 17; and Druke & Shaw, two-piano team, Feb. 28. Leonard Posner, new concert master of the orchestra, formerly with Radio City Music Hall, will also do a solo date. March 13.

Toledo Books 'State'

Toledo, Oct. 7.

Toledo's Shubert-operated Town Hall, dark since February, will reopen this year with "State of the Union," starring Kay Francis, for a three-day stay, starting Oct. 20 and including a Wednesday matinee.

Second booking for the house, "Tobacco Road," was announced to follow this, but the play is being rerouted and is expected to make another visit to Toledo later in the season.

B'way Up; 'Heiress' in Sock 20G Start, 'Decision' Hot; Crix Nix 'Wonder,' 'Music,' 'Counter'; 5 Preems This Wk.

Broadway's legiters picked up smartly last week, when weather was cool and a holiday spirit prevailed during the World Series. Several holdovers doubtful of continuance are now slated until the first of the year. Matinees were off because of the ball games but nights saw big biz.

Debuts of five new shows also enlivened Times Square. Two out of three straight plays were off to really promising starts but two new musicals were both tabbed as doubtful. "The Heiress" and "Command Decision" got first night nods, "How I Wonder" being panned. "Music in My Heart" was thumbed-down and so was the English tuner, "Under The Counter." Five more attractions are bowing in this week, with first nighters' attention going principally to "Allegro," "Man and Superman" and "High Button Shoes."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (36th week) (D-1,095; $4.80). Materially improved to around $14,500 but slated for the road after another month.

"Allegro," Majestic (M-1,659; $6). Presented by Theatre Guild; written and composed by Richard Rodgers and Oscar Hammerstein, II; musical play drew capacity in Boston; opens Friday (10).

"Annie Get Your Gun," Imperial (73d week) (M-1,472; $6.60). Now has some competition from new musicals but doubtful of being replaced as gross leader; Ethel Merman out for two weeks for minor surgery; but nearly $45,000.

"Born Yesterday," Lyceum (88th week) (C-993; $4.80). Approaching capacity again, and last week's takings over $19,000 and attendance was SRO during last half.

"Brigadoon," Ziegfeld (30th week) (M-1,626; $6). Looks like cinch through new season, with capacity the rule and the statement showing better than $43,000.

"Command Decision," Fulton (1st week) (D-968; $4.80). Accorded 90% commendable press, and takings for the first five performances approached $13,000 level.

"Call Me Mister," Plymouth (77th week) (M-1,075; $4.80). Moved here from Majestic, where it perked at summer's end; improved and got $27,500 there last week.

"Dear Judas," Mansfield (D-1,041; $4.80). Presented by Michael Myerberg; adapted by him from Robinson Jeffers' poem of same name; opened Sunday (5); skeptical press.

"Duet For Two Hands," Booth (D-712; $4.80). Presented by Robert Reud; English meller written by Mary Hayley Bell; opened Tuesday (7).

"Finian's Rainbow," 46th Street (39th week) (M-1,319; $6). Another holdover click that looks set through new season; with standees, takings around $42,000.

"Happy Birthday," Broadhurst (49th week) (C-1,160; $4.80). One night missed when star, Helen Hayes, had severe attack of indigestion; business was on way upward and gross would have bettered $25,000.

"Harvey," 48th St. (153d week) (C-920; $4.20). Hardly affected at matinees and takings improved, with crack laugh show topping $18,000.

"High Button Shoes," Century (1st week) (M-1,670; $4.80). Presented by Monte Proser and Joseph Kipness, with Shuberts associated; musical by Stephen Longstreet, Jule Styne and Sammy Cahn; fine business in Phila.; opens Thursday (9).

"How I Wonder," Hudson (1st week) (CD-1,057; $4.80). Drew distinctly doubtful notices but business better than indicated; with one party, takings approached $14,000 in first seven times.

"Icetime of 1948," Center (19th week) (M-2,994; $2.40). Eased off somewhat but very good; last week's gross around $38,500.

"John Loves Mary," Music Box (35th week) (C-979; $4.80). Went up considerably, with the gross approaching $19,000, tickets ordered up to New Year's.

"Music In My Heart," Adelphi (1st week) (C-1,434; $4.80). Got socked by critics and first nighters despite excellent showing in Phila.; opened Thursday (2); got $21,500 in first four times; $7.20 top opening night, $6 Friday and Saturday.

"Oklahoma!," St. James (233d week) (M-1,505; $4.80). Went up with field and run leader is also figured through season; estimated at around $26,000.

"Our Lan'," Royale (2d week) (D-1,035; $4.80). After weak press first full week's takings moderate; the approximate gross $9,500.

"The Heiress," Biltmore (1st week) (D-920; $4.80). First week much better than first indicated, and quoted gross close to $20,000.

"The Medium," and **"The Telephone,"** Barrymore (23d week) (M-1,064; $4.20). Musical playlets getting by but slated to go out soon; last week estimated at $11,500.

"The Voice of the Turtle," Morosco (182d week) (C-939; $3.60). Picked up and approximated $9,000; excellent money for small-cast comedy with low nut.

"Under the Counter," Shubert (1st week) (R-1,387; $4.80). Opened Friday (3); weak press for English musical, which was brought over intact.

"Young Man's Fancy," Cort (23d week) (C-1,064; $3.60). Moved here from Plymouth, where takings were light; better at $7,500; intended through fall.

REVIVAL

"Man and Superman," Alvin (C-1,331; $4.80). George Bernard Shaw comedy presented and starred in by Maurice Evans; big in Boston; opens tonight (8).

"Burlesque," Belasco (41st week) (C-1,077; $4.80). Improved as did nearly all attractions last week and gross approximated $16,500; best figure in nong time here.

REPEAT ENGAGEMENT

"Anna Lucasta," National (1st week) (D-1,164; $3.60). Third week current; leaving another week; "Medea" booked to debut here Oct. 20; $5,500.

'Shoes' High 33G, 'Forest' 14G, Philly

Philadelphia, Oct. 7.

With plenty to cheer about so far this still-young season, Philly is having plenty of trouble filling its legit booking chart. Last week saw two houses dark and one is unlighted currently. However, a couple of last-minute bookings promise to fill in some of the gaps.

Meantime, there certainly was no kick on the attendance figure in the two houses active last week. "High Button Shoes," the musical tryout which became a near-sellout hit after the first five or six performances here, did near capacity last week at $33,000 for its third and final stanza at the Forrest.

"Another Part of the Forest," Lillian Hellman drama, scored nearly $14,000 in its second and final week (drama opened on previous Wednesday).

Locust and Shubert both relighted last night (6) and Walnut offered a new attraction. Locust drew the first-string crix with the important "Medea" production, co-starring Judith Anderson, John Gielgud and Florence Reed, which is in for two weeks. Shubert's offering is "Rose Marie," Shubert operatic revival which will be followed next Monday by "The Merry Widow." Both operettas are single-week stays. The Walnut's current attraction is Blackstone, the magician, in for two weeks. "Medea" had a disappointing seat sale prior to opening but figures to jump; "Rose Marie" had about 10 grand in the b.o., and Blackstone had a hefty advance.

INA CLAIRE OK $8,000 OPENS INDPLS. SEASON

Indianapolis, Oct. 7.

Ina Claire in "Fatal Weakness" opened season and Guild subscription series with oke $8,000 in four performances at $3.60 top, Oct. 2-4, at English here.

Advance interest is hefty in "Another Part of Forest," due Oce. 9-10 on Guild slate, and "Song of Norway," due Oct. 21-25.

'Choc. Soldier' a Stiff At $14,000 in Pittsburgh

Pittsburgh, Oct. 7.

"Chocolate Soldier" just couldn't get going at Nixon and wound up second week there pretty desolately at $14,000.

Terrific advance sale for "Red Mill," which opened two-week engagement last night (6), believed to have hurt chances of "Chocolate Soldier" considerably.

'Harvey' 20G, Detroit; 'What Price' Current

Detroit, Oct. 7.

"Harvey," starring Joe E. Brown, is in its sixth and final week at the Cass theatre after a $$20,000 fifth week in the 1,500- seat house, at a $3.60 top.

Music hall opened its fall season last night (Mon.) with Brian Donlevy, Regis Toomey and Anna Minot in "What Price Glory."

Literati

Speare's Boston Victory

Dorothy Speare and the censorship committee of the Authors League believe they have won at least a practical victory over the Boston Public Library in the recent banning of Miss Speare's "Spring on 52d Street." The Library still refuses to purchase the novel for its collection, but has changed its announced reason for doing so. As a result, local booksellers are no longer under risk of possible prosecution for selling the work.

When it was first learned that the Library had refused to purchase "Spring," one of its employees explained that it was because the novel was "unmoral." After the Author's League agitation over the incident, however, Milton E. Lord, director of the Library, announced that the book had not been banned, but that out of 1,150 recently considered, it was one of 700 rejected as failing to meet "literary standards."

Budapest Actress Regains Firm

Actress Frida Gombaszogi, widow of Hungarian journalist Andor Miklos, won her suit against the Hungarian government two weeks ago, when court gave her back Atheneum Publications Ltd., which was taken away by the government in 1939.

After two-year-old suit, court declared that Mme. Gombaszogi was forced by former Minister of Justice Lajos Remenyi-Schneller and former Minister of Trade Lajos Szasz to sign a contract which gave all rights over Atheneum Publications and printing office to the Hungarian government of those times.

Atheneum is the largest publication company in Hungary. At present two daily papers and magazines are printed there. It also publishes books.

Beerbohms' Villa Intact

Sam L. Kahn, Sunday editor of The Memphis Commercial Appeal, has received word from his sister, actress Florence Kahn of London, and her husband, Max Beerbohm, the caricaturist and essayist, that they finally have returned to their villa at Rapallo, Italy, and have found it in excellent state despite the ravages of war.

Mrs. Beerbohm wrote that faithful servants had secreted and kept intact for them all their silver, China, linens, furniture and other valuables throughout the Nazi occupation.

The villa itself had survived the German conquest virtually undamaged.

Stout's Stooge Spouse

Rex Stout's latest Nero Wolfe story, a novelette to be serialized in advance of book publication, is localed in the garment district of midtown Manhattan and several of the characters are understood to be taken from life.

The author's wife, who has a lucrative textile designing business, cracks that she'll probably have to take to the hills when the yarn is published.

Radio Bibliography

Marshall Beuick's Radio Broadcasting Bibliography, just released as a $5 item, contains a carload of things Ripley didn't know till now, either. Items contain 1,200 references some running as far back as 1897, with 82 of them statistical.

As late as 1923, Beuick discovered the Literary Digest was asking "Is Radio Only a Passing Fad?" It turned out that the Lit'ry Dige was. The next year they were discussing the poor radio artist who went on the air for publicity and got paid off in press notices, mostly bad.

Another NYer Anthology

Anthology of war yarns by editors of the New Yorker mag is scheduled to be published Oct. 23 by Reynal & Hitchcock under the title of "The New Yorker War Pieces."

Same publisher is also issuing Edith Sulkin's new book, "Continent in Limbo," due Oct. 22.

CHATTER

Jack Donohue completed the first draft of a guide book on dancing, titled "Why Not You?"

Louis Zara, author and editor, joined Ziff-Davis Publishing Co. as executive editor of the book division.

Meohanix Illustrated carries bylined story by Henry (Here's) Morgan on his hobby of building miniature railroads.

Graham Baker and Teddi Sherman are fictionalizing their screen story, "The Time Has Come," for publication in Satevepost.

Adolphe Menjou's life story, "It Took Nine Tailors," written in collaboration with M. M. Musselman, to be published by Whittlesey.

Kay Boyle completing a novel, parts of which will be serialized in Atlantic Monthly. Whittlesey House will publish in the fall of 1948.

Mrs. Wilbert J. Miller, former President of Theatre Club, Inc., Astor Hotel, new Theatre Editor of the Villager, Bronxville, N. Y.

Promotion for National Dog Week, includes selection of Beth Brown's "Hotel for Dogs" as the official book of the year. Radio adaptation of the book being negotiated.

Karl A. Bickel, retired prez of United Press, sailed Friday (3) for Europe aboard the Queen Elizabeth.

James D. Alberse, account executive and copy writer at Donahue & Coe, resigned to join promotion department of Time-Life International, effective immediately.

Dan Lang, of New Yorker staff, currently on two-week visit to White Sands, N. M., for material for two stories on the Army's rocket missile experimentation.

Ben Hecht's first juvenile tome, "The Cat Jumped Out of the Story," slated for Nov. 20 publication by John C. Winston Co.

American magazine bought the chapter on golf in Adolphe Menjou book, "It Took Nine Tailors," for publication as a separate article.

J. B. Priestley, whose new novel, "Jenny Villiers," hits the stalls Oct. 29 under the Harper imprint, is due in New York about Nov. 1 en route to Mexico, where he'll represent Britain at an UNESCO meeting.

Arthur Christiansen, editor of the London Express, and his wife head for Hollywood for 10 days, and en route back will stay overnight with a former GI in London who insisted they visit his home town, Plymouth, Wis. The Christiansens return to London, Nov. 1, on the Queen Elizabeth.

by John Martin
dance critic of
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Hinterland

Continued from page 1

machines to get out of the red. However, most of these places are biding time until the go sign on tables is given.

Las Vegas clubs are regarded as the major example of what casino activity can do for niteries, but on a smaller scale, outstanding example is Cincinnati, which loses most of its nitery trade to spots in Covington and Newport, Ky., where top-priced talent can be seen because of revenue from the gaming tables.

Presence of gambling spots in a town is likely to have an adverse effect on niteries sans gaming. One example is seen in Pittsburgh's William Penn hotel which is shopping around for major names. Competition from nearby gaming rooms, using top performers, has been too tough and consequently inn is being forced to increase talent budget.

'Negro in American Theatre' a Good Book Albeit Slights Vaude

By JOE LAURIE, JR.

Edith J. R. Isaacs' new book about "The Negro in the American Theatre" (Theatre Arts; $3.50) starts with James Hewlett, who played Richard III back in 1821, and brings it right up to date to the present hit, "Finian's Rainbow." She traces the progress made by the Negro artists in our theatre, and does it simply and in an easy-to-read style. Mrs. Isaacs covers such greats of the race as Sam Lucas, Ernest Hogan, Williams & Walker, Billy Kersands, Sissle & Blake, Ethel Waters, Florence Mills, Cole & Johnson, Charles Gilpin, Paul Robeson, Josephine Baker, William C. Handy, Avon Long, Katherine Dunham, Bessie Smith, Miller & Lyles, Abbie Mitchell, Richard Harrison, Bill "Bojangles" Robinson and many, many others. She tells about the early one-act plays, the mixed shows, and traces the hard road the colored artist has had to travel through minstrelsy, musical comedy and drama. She tells about the great chance the Federal Theatre gave to the colored artist, and as above stated, it all makes interesting reading.

Disappointed in not finding at least one chapter devoted to vaudeville, which is surely (or was) a very important part of the American theatre, and where most of the fine, colored artists were cradled, and where many of them received their first opportunity. Such a great artist as Charlie Case, who was one of the greatest of all monologists (white or black), is never even mentioned. Neither are topliners like Moss & Frye, Buck & Bubbles, Irving Jones, Shelton Brooks, Dotson, Fiddler & Shelton, John Rucker, Harry Brown, Anderson & Goines, Tabor & Green, Rastus Brown, Joe & Sadie Britton, and many others whose names are written on the golden scrolls of vaudeville. But she did do a fine job on the drama and musical comedy shows, and with a fine printing job and some fine photographs it's a book for the shelves of any student of the theatre.

B'way Season

Continued from page 1

your play, you were dead. Well, they did—and we're not dead."

Barnes' review of "The Heiress" was the show's worst, and producer Finklehoffe took an ad the following day, reproducing in entirety the favorable review of the N. Y. Post's critic Richard Watts, Jr., who once had Barnes' job. The ad, which ran opposite Barnes' review in the next day's early editions, was a poke at Barnes, running under the heading: "Thus is a review written by Richard Watts, Jr., for many years the distinguished drama critic of the N. Y. Herald Tribune."

Good Followups

Barnes Sunday (5) column following discussed "Heiress" and was much easier on the play, admitting that his other colleagues thought it a fine show. Atkinson's Sunday followup piece was also on "Heiress," Atkinson doing the unusual by quoting from the good notices and naming the critics.

Rose's column was fairly gentle. Referred to in the three-column extra-space ad as "American's ace showman," Rose, who liked "Music In My Heart," said he was utterly confused by the nine daily critics, who unanimously didn't. Rose said when he read next day's reviews, he got all balled up, wondering whether the reviewers and he had been to the same theatre. Is it possible, he asked, whether critics look at shows out of different eyes than the rest of us? Can the job of seeing 60/80 shows a year get them a little punchy?

"I'd like to see the producer bind up his wounds and keep his stand open a while," Rose wrote. "I know I'm sticking my neck out, but I insist there's a big audience for this operetta, the audience that still sees and adores 'The Student Prince' and 'Blossom Time.'"

Into the more acrimonious field, however, were reviews by Robert Coleman of the Mirror and Robert Garland, Journal-American, of "How I Wonder," which had a few eyebrows angled. Both reviews were considered in some corners as vitriolic, and going out of the way to smack the play because of the author's (Donald Ogden Stewart) leftist political stance. Garland's review was held by some to be a personal diatribe. Stewart is married to another outspoken leftist, Ella Winter, Lincoln Steffens' widow, and Garland's review starter off with: "Mentioning no name, the Winter of Donald Ogden Stewart's sociologic discontent has seeped disastrously into 'How I Wonder.'"

Coleman, calling Stewart's play "a boobytrap bore," referred to Stewart "really going after the bad old warmongers" in the second act, and said: "To these ears it sounded like a 15-minute repeat of Commissar Vishinsky's juvenile jibe of last week.

"It would be superfluous to attempt to answer their sophistry," Coleman added, "after Daily Mirror colleague Walter Winchell's magnificent job of Sunday night over the ABC network."

SCULLY'S SCRAPBOOK

By Frank Scully

Ham'n, R. I., Oct. 6.

The doorbells buzzed. (What do you expect doorbells to do, bang out like Lucky Strikes' red bull's eyes?)

A spry old gent with a white goatee, a batwing collar and a bowtie rushed past the hostess and said, "Let me answer it!"

He opened the door with a sweep.

"The new butler," he said.

"Why, Burtie!" cried the guest. She threw her arms around his well-tailored neck.

"The only blonde my wife was ever jealous of," explained Burtie to the rest of the guests.

The blonde was Sophie Tucker, the last of the redhot mammas (and, brother, how she has lasted); the new butler was Burton Holmes, the last of the redhot Baedekers. The young hostess who was practically swept out of her own domain was Mme. Scully of Bedside Manor.

Probably With Einstein

We hadn't seen Soph in 17 years. She didn't look a day older. How could she? She was 38 then; she's 38 now.

It was in London, when she was starring in "Follow A Star." I think she started out co-starring with Jack Hulbert, but certainly after the opening night he was all Tuckered out and trailing Soph by the length of the Strand.

Jack Hulbert could hardly have meant it that way. Paul Murray was the producer and when he took ill in Manchester, where they worked out for four weeks, Hulbert started tearing the show apart and putting it together again. You may be able to do that with a show, but you can't do it with Soph. Like Gibraltar, you have to shoot around her.

Well, the show came to London and was just one of those things, till they literally stopped the show and blacked out all but a small portion of the stage. There stood Soph, a piano and Ted Shapiro. They did three songs, five songs, eight songs. They literally took the show away from the show. It was larceny in the first degree.

Another of Le Maire's Affaires

Rufe Le Maire once told her, "You're all right as a singer, Soph, but as an actress you stink." But Hannen Swaffer told the world that night that she was "the cleverest artist of her kind in the English-speaking world." That said less than Swaff intended, because Tuckers come only one of a kind.

We went backstage to greet the gal who had survived blackface, ragtime, burlesque, syncopation, coon-shouting, husbands, Albee, cabarets and even Warners' idea of "Honky Tonk." She gave me as good a smack as Holmes got, but, of course, I was lots younger then and deserved it more.

"When was that?" one of the guests wanted to know.

"Sept. 30, 1930," I said.

Another guest wanted to know, not being a copper, how I could be that sure of the date.

"Well," I said, "I was 38 at one time in my life, too, and that was the time, and I was married that day and this is our 17th anniversary, and be a good schnook, Soph, and pass the lox."

When the laughter came down off the last rafter and we all toasted to each other's health and long life, I asked Soph how she described her current mode of collecting Cadillacs.

The reason I asked, I said, was because I lost the friendship (for five minutes) of a lifelong friend by referring to his current mode of entertainment as "niteries."

"Not nightclubs, old boy," he corrected me, "but supper clubs. I don't work in nightclubs."

"Who was that?" Soph wanted to know.

"Carl Brisson," I said.

"Well," said Soph, "I work in jernts."

"Age Cannot Wither . . ."

Who was it who first said there's no business like show business? Take this trio of names, all top grossers, and look at the variety of their appeals. Though only 38, Soph actually has been 40 years in show business. Holmes started his 54th season this month and turned 800 away on his opening illustrated spiel at the Wilshire Ebell. That house seats 1,200. That means he's grossing $2,000 a performance.

He will do 180 nights across the country this season and that will start him on his sixth million. He has crews working in South America, and even in Ireland right now, shooting new color pix for 1948. He rarely gives them a reissue. He's a magnificent person and insists he is not a lecturer. "I'm an entertainer," he says. "I work in theatres, not on platforms."

He's right. He's an entertainer, a terrific entertainer. His travelogs are like studying geography under Charlie Chaplin. He counts the laughs, and he makes sure that his pictures have plenty of sex appeal. He doesn't work in white tie and tails any more. He has retreated to dinner jackets. That leaves the more formal props almost exclusively to Carl Brisson.

The Boy Grew Older

Though a boy, compared to Burtie and Soph, Brisson's retreat to eateries in order to eat is even more amazing than their endurance records. He had retired some years ago. He had apartment houses in Europe, storage buildings in England, a beach house near Malibu. For a guy who started out as a middleweight champ of Europe and had worked up to playing "The Merry Widow" so often, he had a right to retire and collect rents for the rest of his days.

But Hitler seemed to take a special delight in dropping bombs on Brisson properties. Instead of screaming to embassies to do something about it, Carl went down to that beach house near Malibu and began working out like a guy who hoped to come back and win the middleweight championship again. He was 50 if a day. As weeks went by, I saw him get into amazing condition. The only pot he had was in the kitchen. He became as brown as Jewish pumpernickel.

"Soup And Fish," a $400 Dish

From there to becoming the dowager's Sinatra of the Versailles is a sufficiently well known story not to need repeating, but that a guy in his fifties could look and act like 38 and gross $150,000 a year in supper clubs is the Cinder Eddie story of the century. You saw his ad on the back cover of Variety a few weeks ago. You saw that he was booked solid all through 1948. What you didn't see was that under that $400 formal evening attire was a man of muscle and a great Dane.

In fact, all these oldtimers are magnificent people, an inspiration to kids who climb too fast in pictures or radio and practically weep on receipt of one bad notice, worrying what will happen to them if they flop because they don't know any other branch of show biz.

Like Jolson and Cantor and Benny and Allen, Tucker and Holmes and Brisson seem as indestructible as Gibraltar.

And for my money, though possibly not for Prudential's, they're lots more pleasant company for luncheon.

Broadway

Collier's profiling Decca prexy Jack Kapp shortly.

Agent Ben Fisher returned to London on the Elizabeth last week.

Stage Managers Club, recently organized, held its initial meeting last week.

The 105th anniversary exhibition of Dazian's on West 44th, will close Nov. 1.

Lorella Val Mery back from three months visit to England, France and Belgium.

Michael O'Shea joined Bernard Simon on "A Young Man's Fancy" p.a. chores.

Robby Lantz eastbound after huddling with Abe Lastfogel on a William Morris agency deal.

Rose Bampton due back from South American opera and concert appearance, by plane, tomorrow (9).

Thornton Wilder to address an open forum at the Rooftop theatre, 111 East Houston street, tonight (Wed.).

Lou Goldberg driving his wife to Arizona, where it's hoped the dry climate will speed recuperation from recent illness.

Pierre d'Angelo & Vanya nixed Paris and other Continental dancing engagements, figuring the European winters too tough.

Attorney Arnold Grant planed to the Coast Monday (6) for 10 days of confabs with clients there, particularly Mary Pickford.

Jerry Sevastianoff off to England to look into staging "Dark Eyes" there with Irina Baronova, Paula Lawrence and Uta Hagen.

Composer-conductor Sigmund Romberg, having completed his chore on the film, "Up In Central Park," in from Hollywood.

Jennie Tourel set for concert tour of Palestine next spring, for 12 appearances between May 16 and June 5, in Tel Aviv, Jerusalem and Haifa.

Myer Hutner, who resigned the Carl Erbe flackery last week, enters the Beth David hospital today (Wed.) for further surgery on his arm.

Pat Wallace, former J. Arthur Rank story editor, accompanying Daphne du Maurier, due here to defend a "Rebecca" infringement claim.

Lillie Messinger, Universal-International Coast story chief, due in this week to o.o. Gotham literary mart. Actress Phyllis Calvert also easting.

Negro baritone Lawrence Winter, former principal of "Call Me Mister," back from a West Indies concert tour, and making his Town Hall debut Nov. 16.

Disclosed that Lee and J. J. Shubert have organized a Sam S. Shubert Foundation in honor of their brother who was killed in a railroad accident in 1906.

Larry Stewart, cast member of "Finian's Rainbow" for only five weeks, assumed the lead Thursday (2) replacing Donald Richards, ill with pharyngitis.

Singapore restaurant reopening Oct. 15 with Tommy Chen, former chef, the new owner. Joe Howard and Carl Erbe still retain an interest in the eatery.

While Jock Lawrence is huddling with J. Arthur Rank in London, his London rep. Steve Miller, is back in the U. S. with his British bride, the first time over for her.

Eleanor Counts, Coast playwright, in N. Y. working on idea of a radio program to try out new legit scripts.

Carlos Ramirez set for a December date at the Waldorf.

Emmet Lavery, SWG prez, due east this weekend to stay with the rehearsals of his "Gentleman from Athens" which Sam Wanamaker is directing for Martin Gosch.

Marjorie and Sherman Ewing due to present The Hartmans on Broadway in "Heaven Help the Angels" in which they toured the strawhats. New material will be inserted.

Abe Feder to stage and light N. Y. Times' "Fashions of the Times" show Oct. 28-31, with Maria Karnilova, Donald Kirk, Joan Alexander, Dick Jananver performing in programs.

Oliver B. Johnston, secretary Walt Disney Productions, and A. C. W. Nightingale, g.m. of the D'Oyly Carte Opera Co., sailed for Britain Friday (3) aboard the Queen Elizabeth.

Ralph Bellamy narrated and William Kendall Clarke wrote and directed a 28-minute film short, "Behind the Red Feather," plugging the Community Chest of Mt. Vernon, N. Y.

Vaude percenters apparently going in heavily for parenthood by adoption. Within the last two weeks Leon Newman of the Mark Leddy office and Abner J. Greshler adopted infant sons.

Mike Todd, back from the Coast with his wife (Joan Blondell) and their three children, says he's "now back at work." Readying the new Anita Loos-Howard Dietz-Alstone legit musical.

Valerie White, Madge Compton, Betty Sinclair and Frank Allenby, British cast members of John C. Wilson's "Winslow Boy," in on the Media last week. Play opens at the Empire Oct. 29.

Air Force Assn. to take in show biz fields. First general meeting planned soon, details being worked out by William Roach, member of law firm of O'Brien, Driscoll, Raftery & Lawler.

Herman Yablokoff, Yiddish legit star, has returned from a seven-month tour of the displaced persons' camps of Germany, Austria and Italy in which he gave 104 performances in 94 camps.

Arts, Sciences & Professions division of Progressive Citizens of America holding conference on cultural freedom and civil liberties at Hotel Commodore Oct. 25-26, Dr. Harlow Shapley chairmaning.

League of N. Y. Women Voters adapted the radio jingle technique with a series of nine NBC spots, recorded by Ginger & Lanny Grey, plugging the idea of "do your duty as a citizen and register for the polls."

The Sidney (BMI) Kayes being kidded about their "separation" as result of a Times ad about a similar-named couple (Forest Hills residents whereas the attorney-music-radio exec is a Manhattanite). Incidentally, they just bought 179 acres at Cornwall, Conn.

Lucius Beebe scripted "Four Decades of the Plaza," for that hotel's excellent brochure in connection with the current 40th anniversary celebration. Prexy C. N. Hilton, of the controlling hotel chain, is gifting friends with 25-year-old Scotch, also as part of the festivities.

Harry Ruby has checked in at Metro, on the Coast, to contribute biographical data for the (the late) Bert Kalmar & Ruby biopic being planned at the studio by Arthur Freed, producer. Incidentally, Mrs. Ruby, the former Eileen Percy, silent screen star, recovering from another operation, but OK now.

Newtown, also in Bucks county, Pa., is beginning to rival New Hope as a summer and weekend home for show business people. Among those who now own places in or nearby the Quaker community are Shirley Booth, Ezra Stone, Don Hollenbeck, Frazier Hunt, Charles Gussman, Budd Schulberg, Fayette Krum, Charles Irving and Arthur Hanna.

Minneapolis

By Les Rees

James Melton at St. Paul Auditorium, Oct. 14.

Minneapolis Symphony Orchestra season opens Oct. 24.

Marcella Hermann, M-G-M office manager secretary, married.

Don Cossack Choir at St. Paul Auditorium for matinee Oct. 19.

Lyceum, legit roadshow house, has "Carmen," French film, for week.

Ralph Moffett, radio announcer, here on visit from Munich, Germany.

Univ. of Minn. selling "membership cards" for new foreign film season.

Charlie Winchell, assistant to prez of Minn. Amus. Co., visiting So. Dakota situations.

Don Stolz, director of the Old Log strawhatter, to operate stock company at So. Bend, Ind.

Ina Claire in "Fatal Weakness" first of Theatre Guild subscription season offerings at Lyceum this month.

Mayor H. H. Humphrey proclaimed Civic Theatre Week to boost North Star Drama Guild, leading local little theatre group.

Harry Seed, Warner Brothers' mid-west district manager, visiting here.

Norman Pyle, M-G-M exploiteer, to Chicago for fortnight to pinchhit.

Al Morgan, comedian, and Lauretta & Clymas, dancers, into Hotel Nicollet Minnesota Terrace, following Merry Macs, with Bert Wheeler & Co., set for Oct. 17.

Schary

Continued from page 1

which would put him behind Mayer, but far ahead of the rest of the field. His fixed salary means $197,600 annually while profits before taxes last year came to $19,577,804 with the 2½% slice hitting $485,000. Half-year profits before taxes this year were $8,067,347, somewhat short of the 1946 peak, but at worst Schary should garner $375,000 on his cut with total paychecks reaching $570,000.

Against Schary's breadwinning potentialities, Mayer has a $500,000 fixed return plus 6.77% of Metro's gross profits and 10% on reissues. Darryl F. Zanuck (20th-Fox) takes $260,000; William Goetz (U - I), $254,000; Harry Cohn (Col), $226,900; Henry Ginsberg (Par), $189,083; and Jack L. Warner (WB), $182,100.

The five-year deal which runs through 1951 gives Schary screen credit on all pix turned out by the RKO lot besides mention on all advertising material. If the company moves from its Los Angeles base during the five years, Schary may terminate his contract on 90 days notice. Moreover, if at any time, RKO's board fails to reelect him exec veepee, he can call it quits.

Deal also provides that ½ of 1% of Schary's fixed pay goes to the Motion Picture Relief Fund.

London

Richard Tauber in Guy's Hospital, London, for a minor operation.

Late Dr. Victor Hely Hutchinson, musical director for the BBC, left around $34,000.

Ruth Draper due in the West End for a month's season Nov. 10, after a provincial tour.

Sam Eckman, Jr., celebrating 20 years as head of Metro in Britain and 30 years with parent organization.

Fred Russell, vet ventriloquist and leading light in the Variety Artists Federation, celebrated his 85th birthday Sept. 29.

"Tuppence Colored," intimate revue that made a hit at the Lyric, Hammersmith, to transfer to the Globe middle of October.

Run of Noel Coward's "Point Valaine," at the Embassy, has been extended two weeks beyond usual three weeks' policy of this tryout house.

Maureen Gardner, ballerina and champion hurdle racer, is to marry Geoffrey Dyson, chief coach to the Amateur Athletic Assn., who was her trainer.

Mary Wood, Canadian understudy to Betsy Drake in "Deep Are the Roots," took lead role when Miss Drake left the cast through illness and returned to the States.

Francoise Rosay leaving the cast of "Trespass," in which she co-stars with Emlyn Williams. She's to appear in a film shortly. Her role taken over by Mary Hinton.

Old Vic Co. flew to Brussels Sept. 29 to give five performances of "The Taming of the Shrew" at the Theatre du Parc. Trevor Howard and Patricia Burke headed the cast.

James Bell, organist at Odeon, Leicester Square since it opened in 1938, collapsed after finishing a 20-minute broadcast there and died later in Charing Cross Hospital.

Val Parnell's new musical to succeed Ivor Novello's "Perchance to Dream" at the Hippodrome, is titled "The Starlight Roof." Cast will be headed by Vic Oliver, Pat Kirkwood, Fred Emney, Jere McMahon, with production set for end of October.

Tom Warden, who was Arthur Sinclair's understudy in "The Crime of Margaret Foley" at the Comedy, has taken over the role while Sinclair starts rehearsals for his forthcoming appearance in "Finian's Rainbow."

Freda Jackson, who made a hit as the drunken harridan in "No Room at the Inn," is to star in "Deliver My Darling," a new play by the same author, Joan Temple, which comes to the Embassy for a tryout Oct. 14.

Elsie Beyer, who was general manager of H. M. Tennent, Ltd., play producers, has resigned and joins the Old Vic Theatre Co. in the same capacity when it sails for its Australian and New Zealand tour just after Christmas.

Chicago

John Harkins ill at Augustana hospital.

Fred Astaire in town to give private dancing lessons.

Bill Eythe visiting his wife, Buff Cobb, of the "Private Lives" company.

Boris Morros in town for the premiere of "Carnegie Hall," at the Grand.

Nat Karson in town for discussions of his forthcoming book of reminiscences.

Lawrence Langner, Theatre Guild exec, in for confabs on the organization's subscription series.

Lee Cobb flew in to join company of "Northside 777," which is two days ahead of shooting schedule. Joanna de Bergh, Dutch actress, making her U. S. debut in the picture.

Pittsburgh

By Hal Cohen

Gracie Barrie into the Bachelor's Club for a week's engagement.

Al and Lew Mercur in town to dispose of their two cafe holdings in Miami.

Joe E. Brown's "Harvey" booked for three weeks at Nixon, beginning Nov. 3.

Milton Brauman, Film Classics manager, to Atlantic City for convalescence.

"Late George Apley" will be second show at Playhouse, following "Dream Girl."

Harold Goldstein, WLOA continuity chief, resigned to join Earl Bothwell agency.

Eddie Specter, Pittsburgh Symphony manager, on the job again after an operation.

Francis Robinson in town beating the drums for Katharine Cornell's "Anthony and Cleopatra."

Norman Siegal in from Coast, escorting Par's player contingent here for "Unconquered" preem.

Sonny Miller, former local cafe owner, in from Los Angeles for a couple of weeks on business.

WWSW has three announcers at Pitt Univ. under GI bill of Rights: Mike Marlow, Rege Cordic and Vince Joyce.

Ruth Puvorotto has taken a dancing job in "Oklahoma!" on Broadway and won't be returning to Carnegie Tech drama school.

Philadelphia

By Si Shaltz

Emil Taube, KYW engineer, had appendectomy at Roxborough hospital.

Rafael Druian, KYW violinist, resigned to become concertmaster with the Dallas Symphony.

Corp. Henry Patrick, former local bandleader and vocalist, handling radio section at Fort Meade.

James Stewart and Virginia Mayo in town this week. Stewart appearing at Pennsylvania Week luncheon; Miss Mayo for "Walter Mitty" preem.

James Stewart, a native of Indiana, Pa., will receive the first annual award as the Pennsylvanian who contributed most to his industry at a luncheon Oct. 13, given by the Philadelphia Chamber of Commerce at the Bellevue-Stratford hotel.

Plays Out of Town

Continued from page 52

Medea

by her huband with ambitions to power.

Medea is rebellious and vindictive when she learns her husband Jason finds it in keeping with his dreams of acquisition to marry the daughter of Creon, King of Corinth. He defends his faithlessness as done to provide ultimate wealth for their children. When she and the two small boys are ordered exiled by Creon, Jason argues Medea's banishment is the result of her unrestrained tongue. Possessed of some knowledge of healing, powers of witchcraft also are attributed to her. In retribution she plans to strike where it will grieve the ambitious Jason most. In the pretense she has condoned his acts, she sends her children with presents of a crown and robe, both poisoned. A messenger forthwith reports the death of both the bride and Creon. Jason, approaching the palace in the hope of rescuing his children, is horrified to gaze upon their murder by the hand of Medea. Her revenge accomplished she denounces Jason for his perfidy and departs for asylum that has been promised her in Athens.

The play is a complete triumph for Judith Anderson, who, as the ill-starred Medea, gives an astonishingly impressive portrayal. Onstage virtually throughout, top honors are hers all along the line. After one prolonged scene at opening night's performance she was given a full two-minute ovation. John Gielgud's Jason is played with fine repression, and Florence Reed as the devoted, elderly nurse to Medea shows deep feeling and understanding in a difficult assignment. Supporting roles are adeptly handled, notably Albert Hecht as the stern Creon; Grace Mills as the First Woman of Corinth; Don McHenry as the tutor, and Hugh Franklin as Aegeus.

Gielgud's exacting direction is evident throughout, and the one-setter by Ben Edwards sets the mood of tragedy in compelling taste. Because of the morbidity of theme, costuming and ancient background, play's picture desirability, of course, is unlikely. *Kane.*

Annie Get Your Gun

(National Co.)

Dallas, Oct. 4.

Texas' Mary Martin returned to her home state, after a 10-year absence, to perform brilliantly at the Fair Park Casino here as the little sharpshooter who discovered that she couldn't get her man with a gun. A first-night audience of 3,500 called for encore after encore when, at the final curtain, she sang the special lyrics to "There's No Business Like Show Business," which Irving Berlin had written just for the occasion. Theme of the new version was her amazement that "Folks in Texas would pay to see Mary Martin doin' what comes naturally."

Miss Martin scored heavily with such Berlin tunes as "Sun in the Morning," "Anything You Can Do" and "Doin' What Comes Naturally," displaying a good lusty voice when the occasion demanded, or a pleasing soprano when required. The audience found her well suited to the part of the frontier maid, and encores for her numbers were practically automatic all evening.

Earl Covert displays a fine baritone voice and is well cast as Frank Butler, the man in Annie's life. Covert registers solidly with "Girl That I Marry" and "I'm a Bad, Bad Man."

Donald Burr as Charlie Davenport, Jack Rutherford as the white-bearded Buffalo Bill, Zachary Charles as Sitting Bull and Bernard Hoffman as Pawnee Bill perform well throughout, as do Billie Worth and Tommy Wonder. Miss Martin's daughter, six-year-old Heller, makes her debut in the production, appearing as Nellie, Annie's youngest sister.

Jo Mielziner's lighting and settings are exceptional, and Joshua Logan's direction excellent. *Berg.*

Hollywood

Truman Bradleys divorcing.

Garry Moore in from Chicago.

David Wark Griffiths divorcing.

Marty Lewis in from Atlantic City.

Jacqueline Dalya to Mexico City.

Art Wilde joined the RKO flackery.

Barbara Bel Geddes ill with laryngitis.

Sammy Stein returned from Australia.

N. Peter Rathvon planed to Mexico City.

Roddy MacDowall planed to New Orleans.

Betty Hutton and Ted Briskin to Chicago.

Rita Hayworth filed suit to divorce Orson Welles.

Jerry Bresler hospitalized for minor surgery.

Richard Powers in from New York for film chores.

Tex Williams aired to Cleveland to start a stage tour.

Renie resigned after 11 years as designer for RKO.

Larry Finley to Phoenix on transcription business.

Susan Hayward filed suit to divorce Jess Barker.

Margo Shaver, dancer, reported a $10,000 jewel holdup.

Groucho Marx to San Francisco for hospital appearances.

Bill Dorfman checked in at RKO after a trip to Europe.

Harold Lewis in from New York for RKO conferences.

Mozelle Britton Dinehart's home damaged $10,000 by fire.

Irene Dunne returned to work after a week out with flu.

Lee Baron will handle talent for the Mitchell Gertz agency.

Mordecai Gorelik joined the faculty at Los Angeles University.

Yehudi Menuhin, currently touring Europe, was divorced in Reno.

Charles Bennett's home burglarized for $300 and a pair of earrings.

Archie Twitchell to Detroit to play in the stage version of "What Price Glory."

Belinda Richmond to Chicago for a two-week stint at the Palmer House.

Robert Rubin returned from Washington huddles on the British tax situation.

Harry Niemeyer succeeded Bill Pierce as publicity director for Ben Bogeaus.

Lou Lilly to Chicago for commercial story huddles with Standard Oil of Indiana.

Jeanne Stuart, British actress, injured in a taxicab accident outside the Warners lot.

Sol Lesser returned to his producer chores after four months out with heart trouble.

Walter Slezak bruised when his car was wrecked by a jackrabbit near Cove Fort, Utah.

Paula Croset east on a 23-city p.a. tour for "The Exile," a Douglas Fairbanks, Jr., production.

Helmut Dantine's mother and younger brother arrived from Vienna to make their home here.

Mexico City

Songstress Marilyn Paul opened at the Champagne Room of the Hotel Reforma.

Josephine Baker billed to appear at the El Patio nightclub, shortly, according to owner Vincente Miranda.

The picture, billed here as "Honeymoon in Mexico," stars Shirley Temple, Franchot Tone and Guy Madison.

Lucienne Boyer, accompanied by her husband Jacques Pils and manager Arthur Lesser, due in Mexico City in November.

Castro Leal, head of Mexico's film censorship office, being criticized for passing scenes "unfavorable for our country" in RKO's "Honeymoon."

Composer Augustin Lara opened with a new show at the Follies, starring Tona La Negra, Manolin and Shilinsky, Arnie Hartman and Senor Uranga.

Manuel Chavez (Chavites), sold out his share in the Sans-Souci. Neguib Simon, principal stockholder, named Carlos Sayden to succeed Chavites as manager.

Vienna

By Emil W. Maass

British handed back Buerger theatre to city of Vienna.

Composer Alexander Steinbrecher got job as musical adviser at Burg State theatre.

Ernst Decsey, manager of Universal Music Publishing Co., died following auto accident.

Herman Leopoldi, pianist-composer, back after many years in his old hangout, Simpl Cabaret.

Ernst Deutsch back from U. S. in title role of comedy, "Professor Bernardi," at Renaissance theatre.

Metro's Hans Peters in town, looking into possibilities for production of "Vesper in Vienna" in local studios.

Louis Dacquin, French film director, working here on concentration camp film, "Les Jours de Notre Mort."

Premiere of Franz Theodor Csokor's "Lost Son" in Burg theatre, directed by Adolph Rott, well received.

"Be Lovelier Tonight!"

"My Beauty Facials give skin fresh new Loveliness"

says this famous star

RITA HAYWORTH

"I never neglect my daily Active-lather facials with Lux Soap—they really make skin lovelier," says lovely Rita Hayworth. "Just smooth the rich fragrant lather well into your skin. Rinse with warm water, then splash with cold. Pat gently with a soft towel to dry."

Don't let neglect cheat you of romance. This beauty care Rita Hayworth recommends will make *you* lovelier tonight!

In recent tests of Lux Toilet Soap facials by skin specialists, actually 3 out of 4 complexions improved in a short time.

RITA HAYWORTH
Starring in
Columbia Pictures'
"DOWN TO EARTH"
Now Showing Locally

"I'm taking Rita Hayworth's tip! These beauty facials work for me, too! Lux Soap's creamy Active lather is as gentle as a caress on the skin."

"As you pat with a towel to dry, skin takes on new loveliness. Screen stars know a thing or two about complexion care! You'll be thrilled with the new beauty Lux Soap facials give your skin."

Another fine LEVER product

9 out of 10 Screen Stars use Lux Toilet Soap— *Lux Girls are Lovelier!*

SCREEN RADIO MUSIC STAGE

VARIETY

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USE PIX TO WOO VOTES IN '48

Stresses Hollywood Make Better Films to Plug U. S. in Europe

Washington, Oct. 14.

The film industry was urged yesterday (Monday) to produce pictures for overseas consumption that "will do for Americans what 'Mission to Moscow' did for Russians." Rep. Karl E. Mundt (R., S.D.) called upon the industry to make entertainment films which will give Europeans a clear window to normal American life and to the operation of democracy in this country.

If the industry fails to do the job, added Mundt, he will fight for funds for federal production of such films. The congressman is just back from Europe where he headed a subcommittee investigating the needs of an expanded "Voice of America" program. Mundt predicted the "Voice" will receive a substantial increase in its next budget because a much stepped-up foreign information program is required to compete with the Russian propaganda setup. "Such a program," he continued, "should be the forerunner to planning for economic aid."

"In two-thirds to three-quarters

(Continued on page 54)

Tim Durant Auditions Buenos Aires as a Film Prod. Base for Chaplin

Buenos Aires, Oct. 14.

Charles Chaplin is reported giving consideration to setting up a production unit here to make pictures in English and Spanish. Tim Durant, for many years an aide of Chaplin's in his business affairs, is now here investigating the possibilities.

Durant recently returned to Argentina, following a previous trip which later took him back to Hollywood to confer with Chaplin. Plan, it is understood, contemplates bringing players and technicians down from the U. S.

Among those mentioned as coming here to work under Hugo Fregonese's direction for the Chaplin unit are Victor McLaglen and George Sanders. Sanders worked in Buenos Aires years ago for the British & American Tobacco Co. and consequently knows Spanish.

2 FILM COS. REPORTED MULLING LaG BIOPIC

New York's late Little Flower—Mayor F. H. LaGuardia—may be immortalized in celluloid after all. While there were none of the usual indications from title registrations right after his death that any picture companies were considering films based on his life, it has now been learned that at least two producers are interested in LaGuardia yarns.

Columbia and an indie filmmaker have both been negotiating for rights with Morris S. Novik, who represents Mrs. LaG. Novik was former head of the New York City station, WNYC, and was a close friend of the former mayor.

Boomerang

More than a few who have television at home find themselves losing interest in the standard radio programs.

If this proves generally true it is going to revise some ideas as to which branch of the amusement business television will eventually hurt the most. That is, of course, when the price of sets drops enough to make wide circulation possible.

Up to now the theatres and sports have been doing the most worrying about tele.

'Me Audition?' Sez Kate Smith, Nixing 'People' M.C. Role

Kate Smith turned down the permanent m. c. spot on the "We, the People" series because she wouldn't do an "audition" for the assignment. Financial terms for the series had reportedly been set. However, a stalemate resulted when W. R. Huber, advertising director of Gulf Oil, the sponsor, insisted on hearing

(Continued on page 55)

RACIAL INNUENDO CUES LAMBS CLUB BALLOTING

Lambs Club's annual election, to be held tomorrow (16), is being accompanied by intense campaign feeling within the membership because of alleged racial propaganda, reliably reported to have been in-

(Continued on page 54)

Margaret Truman Nixes Elgin Xmas Show Bid

Chicago, Oct. 14.

J. Walter Thompson's agency bid to Margaret Truman for the Elgin Christmas show has been turned down.

The White House singer declared politely but firmly that she won't appear on commercial shows.

HORNBLOW'S GARBO YEN

Hollywood, Oct. 14.

Greta Garbo may return to the screen under the aegis of Metro, last company for which she worked, if producer Arthur Hornblow, Jr., just returned from a two-months' vacation in Europe, has his way. He has several story properties that he wants to submit to Miss Garbo.

She also returned to the U.S., after a vacation of several months in her native Sweden. Her last picture was "Two-Faced Woman," released by Metro in 1941.

CIO AND NAM BOTH HAVE SAME IDEA

During the 1948 Presidential elections, films will emerge as a focal point of political propaganda, challenging for the first time such other mass media as the press and radio. First gun already has been fired by "The Roosevelt Story," which was zealously defended by FDR partisans and just as vigorously attacked by his political opponents as being political ammunition. Both sides, however, concede the pic's effectiveness. Second move towards films is being taken by the Progressive Citizens of America, political arm of the CIO and other liberal groups, which is mapping extensive operations with films next year.

Democratic and Republican party leaders, who switched over from the street corner stump to radio some 20 years ago with reluctance born of habit, are consequently being forced into the film medium by this flanking threat from the PCA. Although limited by funds, PCA in-

(Continued on page 48)

Mayor O'Dwyer Likely To Give In and OK N.Y.C. Golden Jubilee Fair

While Mayor William O'Dwyer's objections to plans for the Golden Jubilee celebration to be held next year in New York, may force curtailment of the elaborate program prepared by Grover A. Whalen, chairman of the Jubilee committee, the fete is expected to be elaborate enough to attract a terrific number of visitors to hypo New York's hotels, theatres, niteries, shops, etc.

Crowds may be thinner that those

(Continued on page 54)

NIGHT FOOTBALL NEW BOXOFFICE THREAT

Trenton, Oct. 14.

A night football craze is sweeping the New Jersey plains and simultaneously handing out a walloping to theatre boxoffices. Parlayed to television broadcasts of wrestling and boxing bouts, the sports events are now figured by exhibs to hurt flickery receipts 20% on the frequent evenings when they're staged.

The p.m. rugby is something new. It had a late start last year but didn't catch on big. This season, semi-pro teams have sprung up everywhere with their matches localed at the dozens of high school fields.

Tops of the Tops

Top Sheet Music Seller
"Near You"

Top "Most Requested" Disk
"Near You"

Top British Sheet Seller
"Now Is the Hour"

(Details in Music Section)

Reveal Washington's 'Ism' Probe Of H'wood Delayed to Snarl Rankin

Gamblers Anonymous

Producer Mike Todd is going to start an outfit called Gamblers Anonymous, as the counterpart to Alcoholics Anonymous. The producer, of course, is kidding his current financial situation. He recently filed a petition in bankruptcy.

Todd's bankruptcy, despite the fact that he hasn't had a flop show since his early producing days, is the result of his gambling peccadillos, he avers.

Durocher Called Out by Church, Nixed on Airer

Leo Durocher, set for a guest spot last week on "We, the People," via CBS, was paid off, but not used on the air. The move was at the personal orders of W. R. Huber, advertising director of Gulf Oil, the sponsor. Young & Rubicam, agency on the show, put up a vain battle to

(Continued on page 55)

Berlin, Paley's Banknite

Washington, Oct. 14.

Bureau of Internal Revenue announced income tax refunds last week to Irving Berlin and William S. Paley for overpayments.

Composer gets back $84,188 overpayment on his 1945 earnings, and the broadcasting chieftain recovers $131,856 on his 1944 income.

Washington, Oct. 14.

The real reason the Hollywood hearings of the House Un-American Activities Committee were postponed from late September to Oct. 20 was to prevent the sessions from becoming a sounding board for John E. Rankin's senatorial campaign in Mississippi, it was revealed here today (14). At the time he announced the postponement, Rep. J. Parnell Thomas (R., N. J.) said it was because several members of the committee were abroad and one was ill. He said he wanted all hands on deck for the sessions.

Actually the committee wanted to jettison Rep. Rankin, who was in Washington during September and early October. Rankin has since gone back to Mississippi to campaign. While he said he would get back for the early days of the hearing, committee fingers are being kept crossed here in the hope that the campaign is sufficiently hot to chain him to his native heath.

Rankin early boasted that if he

(Continued on page 54)

U.S. Concert Artists' Coin Snafu in Europe A Cue to Other Talent

Tipoff to what other phases of show business can expect in the matter is the recent experience of U. S. concert artists in getting their money out of foreign countries. Survey made by managers of engagements filled this summer indicates obstructions, if not downright prevention; black market currency dealings, and a general atmosphere that bodes ill for future bookings. Apparently the only areas offering any in-

(Continued on page 55)

The PERFECT CHRISTMAS GIFT
9 Christmas Carols

SILENT NIGHT
•
'TWAS THE NIGHT BEFORE CHRISTMAS
•
ADESTE FIDELIS
•
GOD REST YE MERRY, GENTLEMEN
•
CAROL OF THE BELLS
•
HARK! THE HERALD ANGELS SING
•
OH LITTLE TOWN OF BETHLEHEM
•
JOY TO THE WORLD
•
THE FIRST NOEL

by the HOUR OF CHARM
ALL-GIRL ORCHESTRA and CHOIR
Under the direction of PHIL SPITALNY

CHARM RECORDS, Inc.
P. O. Box 40, Radio City Station, New York 19, N. Y.

Film Biz Treating Television's Potentialities With New Respect

Film industry's study of television, conducted only haphazardly until now, has become greatly accelerated as result of telecasts of the recent World Series. Industry biggies realize now that the time left for them to make up their minds about this new competition threat is becoming more and more limited.

Still uncertain about how much tele was responsible for the 50% cut in Broadway film receipts during the time the Series was aired, industry officials have finally decided, nonetheless, that video is here to stay. If tele, with a present-day New York audience of only 500,000, was responsible for the b.o. dip, as many of them think it was, then it's easy to predict how much more tele will hurt in 1948, when that audience should be at least tripled. Although they still won't commit themselves, spokesmen concede they've been given plenty of reason to stop and take stock of the situation.

World Series may occur only once a year, it's pointed out, but there'll be plenty of other events televised in the future to keep the public

(Continued on page 18)

Hungary Nixes Location Shots for Pabst Ritual Murder Pic as Whitewash

Budapest, Oct. 7.

The Hungarian Foreign Ministry has refused request for permission to make exteriors in Hungary for an Austrian racial pic.

The Vienna Oesterreichische Wochenschau und Filmproduktion is making the film, titled "In the Name of Humanity," based on a notorious ritual murder case in Hungary. Pic's director is G. W. Pabst who was quite a Hitler collaborator.

Foreign Ministry handed the Austrian demand for consideration to the Hungarian Film Trade Union which declared: "We are most positively against making exteriors of Austrian picture, "In the Name of Humanity," in Hungary, because its only reason is to acquit Austria of the charge of Nazism and prove that already years ago there existed such a racial hatred in Hungary.

"If your Foreign Ministry has the means to protest against the picture's production in Vienna, we are willing to support this protest, as must all foreign trade unions."

Chevalier, Pilcer, Among Others, Due in N.Y. Thurs.

In an atmosphere reminding of a pre-war Normandie voyage, the French liner De Grasse is due in New York tomorrow (Thursday) with a contingent of show biz personalities headed by Maurice Chevalier. Other passengers aboard the recently rebuilt French Line vessel include Harry Pilcer, American dancing partner of the late Gaby Deslys; Mme. Rossignol, mother of Charles Boyer; Joseph Rieger of Universal Pictures, and Ann Morrow Lindbergh who's returning from a European writing assignment for Reader's Digest.

En route to New York Chevalier headlined some impromptu shipboard entertainment with his songs while Pilcer emceed. Representing the arts and politics among the arrivals are writer Dr. Eugene Tillinger and Juan Negrin, one-time Premier of Spain, who is traveling incognito. De Grasse, an 18,000-tonner, is the French Line's pro tem flagship pending reconversion of the Ile de France.

Feuchtwanger's New Play

Hollywood, Oct. 14.

Lion Feuchtwanger, whose novel, "Proud Destiny," is skedded as an Enterprise film, is polishing his legit script, "Same Witch Hunt," due for Broadway soon.

It's his first play in several years, a 17th century epic of the Massachusetts witchcraft epidemic, with Cotton Mather as the central figure.

CORUM'S RACETRACK V.P.

Boston, Oct. 14.

Bill Corum, Hearst-syndicated sportswriter and radio sportscaster, will be elected veepee and general manager of the Suffolk Downs racetrack in Boston tomorrow (Wed.).

New position won't conflict with Corum's other activities because of the limited racing season at the track.

Mady Correll Recupes

Mady Correll, stage and film actress who was seriously injured in an auto crash which killed her actor husband, Warren Ashe, Sept. 19, in Madison, Conn., has been released from a hospital in New Haven and is recuperating at the N. Y. home of her parents.

She hopes to be up and around in two or three more weeks.

SWG Group Due East To Powwow Authors League On Rights-Leasing Plan

Delegation from the Screen Writers Guild is due to come east during October to confer with a committee representing the Authors League of America on the proposed American Authors Authority plan for leasing literary material. However, nothing has been heard of matter recently by the League office in New York and presumably it's cold, at least until late fall.

The annual SWG election of officers and council is to be held early in November and, with the various factions campaigning more strenuously than ever, the AAA project is presumably sidetracked. Last tangible action on it was the issuance of an unfavorable report early last summer by the League licensing committee, consisting of Erik Barnouw, Marc Connolly, Russel Crouse, Edna Ferber, Paul Gallico and Kenneth Webb.

JUDGE SCORES DELMAR IN ARBITRATION CASE

Kenny Delmar's "belated" act of joining the Dramatists' Guild after becoming involved in an arbitration dispute with playwright Dayton Allen, who claims a share of Delmar's earnings via his "Senator Claghorn" characterization, drew reproach from Justice Samuel Dickstein of the N. Y. Supreme Court last week in a decision announcing that the court will appoint two arbitrators (who will name a third) to settle the case.

Justice Dickstein's decision noted that the Dramatists' Guild, which had at first refused to name arbitrators because neither party to the dispute was a guild member, had subsequently offered to handle the case "inasmuch as Kenny Delmar (the respondent) was now a member of the Dramatists' Guild."

"This belated step," said the jurist, "was due solely to the fact that the respondent chose to become a member of the Dramatists' Guild after this application was made . . . The 'change of heart' coming after one of the parties joined the Dramatists' Guild . . . smacks of a motive which might bring up the question of 'undue means' as defined in section 1462 of the Civil Practice Act under which the court would be justified in setting aside an arbitration award."

Allen, with whom Delmar co-authored a play in 1943 called "It's A Gift" in which Claghorn was a character, claims a share of Delmar's profits from his radio and film appearances on the basis of an asserted agreement between them to split earnings realized from the play.

Col.'s 'Lucasta' Dicker Hinges on Goddard Pact

Columbia Pictures' current negotiations for the legit hit, "Anna Lucasta," hinges on the studio's getting Paulette Goddard to star in the pic. Miss Goddard already has plans for doing a legit version in French in Paris next year, presumably as a preview similar to James Stewart's appearance in "Harvey" on Broadway during the past summer.

"Lucasta," in Broadway and road versions, has always had an all-Negro cast. Author Philip Yordan, however, originally wrote it around a Polish family, so a switch could easily be made.

Col. Prexy Harry Cohn took part in the negotiations for rights while in New York during the past few weeks. He returned to Hollywood over the weekend with Col. producer Sidney Buchman.

278th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Watch for KEN MURRAY'S new feature length film production "BILL AND COO."
Released through Republic Pictures

Everett Crosby Pleads Usury As 'Bouncer' Defense

Interesting sidelight on legit financing and an unusual legal defense has been disclosed through court records involving Everett N. Crosby, Henry Duffy and a couple of scenic construction companies.

Duffy is producer of "Music in My Heart," musical now at the Adelphi, N.Y. Crosby, brother and biz manager of Bing Crosby, was interested in "Heart" because his wife, Florence George, originally had one of the leads in the show, although she dropped out during its tryout last month in Philadelphia.

Crosby's interest, according to Duffy, was only personal, Crosby never having put any money into the show, and the transactions involved having nothing whatever to do with the present backers of the show. But last May, when Duffy was readying his production, he needed some money to pay instalments due on his sets. He got two checks from Crosby made out to himself (Duffy), one for $2,067, the other for $5,000, both dated May 15, 1947. The $2,067 check Duffy endorsed over to the Vail Scenic Construction Co. as part payment on a $7,700 bill for building sets. The $5,000 check was endorsed over to Kaj Velden Studios.

Both checks, drawn on the Bank of America in Hollywood, were sub-

(Continued on page 18)

LAUREL-HARDY EXTEND EUROPEAN VAUDE TOUR

Stan Laurel and Oliver Hardy, film comics who have been touring Europe, have extended their continental route with a string of theatre dates in Scandinavian countries. Comedians have been booked for appearances in Copenhagen, Stockholm, Uppsala, Gothenburg, Malmo, Aarhus and Odense.

L-H have already played a string of English dates and have made a few appearance in France. They'll return to Paris in November to play the Lido.

'Tale of 2 Towns' Keys Freedom House Awards

"A Tale of Two Towns," a dramatization of citizens' movements in Dunkirk, N. Y. and Norwalk, Conn. towards the One World theme, will be presented at the Freedom House dinner at the Hotel Commodore, N.Y., Sunday (19), when Secretary of State George C. Marshall receives the annual Freedom award for 1947. Quentin Reynolds will be narrator, with Helen Hayes telling Norwalk's story, and Howard Lindsay Dunkirk's.

Fifteen - minute dramat was scripted by Don Hirst, writer on the "You Are An Artist" WNBT, N. Y. video show, at Freedom House's request.

Gene Kelly's Leg Mishap

Hollywood, Oct. 14.

Gene Kelly broke open an old leg fracture just below the knee during dance rehearsals Saturday (11) in "Easter Parade." Hobbling around on crutches, he will be inactive for the next 30 days.

The accident delays Metro in starting the pic, since five to six weeks rehearsal is scheduled for the Irving Berlin tunefilm.

This Week's Football

By Harry Wismer
(Sports Director, ABC Network)

College

GAMES	WINNERS	*POINTS
Virginia Tech-Army	Army	40
LSU-Boston College (Fri nite)	LSU	10
Purdue-Boston U.	Purdue	14
Colgate-Princeton	Colgate	3
Columbia-Penn	Penn	12
Navy-Cornell	Navy	7
Georgetown-Tulsa	Tulsa	13
Holy Cross-Harvard	Holy Cross	7
Maryland-Duke	Duke	8
Pittsburgh-Indiana	Indiana	21
Villanova-Detroit (Sunday)	Villanova	9
Wisconsin-Yale	Wisconsin	1
Minnesota-Illinois	Minnesota	3
Iowa-Ohio State	Iowa	6
Iowa State-Mich. State	Mich. State	10
Kansas-Oklahoma	Oklahoma	6
Kansas State-Missouri	Missouri	7
Nebraska-Notre Dame	Notre Dame	35
Michigan-Northwestern	Michigan	40
Georgia-Oklahoma A&M	Georgia	10
Tennessee-Alabama	Alabama	6
Auburn-Georgia Tech	Georgia Tech	24
Florida-N. Carolina State	N. Carolina State	3
Kentucky-Vanderbilt	Kentucky	1
Mississippi-Tulane	Mississippi	6
North Carolina-Wm. & Mary	North Carolina	19
Texas-Arkansas	Texas	20
Baylor-Texas Tech	Baylor	7
Rice-SMU	Rice	12
Texas A&M-Texas Christian	Texas A&M	?
Wash. State-California	California	28
Oregon State-Southern Cal.	Southern Cal	14
Washington-Oregon	Washington	13
UCLA-Stanford	UCLA	30
St. Mary's-Nevada (Sunday)	St. Mary's	6

(College games are played Saturday afternoon, unless otherwise stated.)

Pro Football

NATIONAL LEAGUE

GAMES	WINNERS	POINTS
Boston Yanks-N. Y. Giants	Giants	7
Philly Eagles-Pitt Steelers	Eagles	10
Wash. Redskins-Green Bay Packers	Redskins	1
Detroit Lions-Chi Bears	Bears	7
Chi Cards-L. A. Rams	Rams	3

ALL-AMERICA CONFERENCE

GAMES	WINNERS	POINTS
Buffalo Bills-Brooklyn Dodgers (Fri nite)	Bills	21
Chi Rockets-Cleveland Browns	Browns	38
L. A. Dons-Baltimore Colts	Dons	10

(Pro games are played Sunday afternoon, unless otherwise stated.)

Wins, 82; Losses, 48; Ties, 8; Pct., .631

(Ties Don't Count)

**Points represent predicted margin of victory, not the official odds.*

Vallee, Jim Hope Pacted For Mex City Nitery

Mexico City, Oct. 9.

Art Dalton Productions announces coming engagement of Jim Hope (Bob Hope's brother) and Rudy Vallee in one of the major night clubs here.

Dalton's array, which will also include his Goldwyn Beauties, is to open at the El Patio club Nov. 15, on Dalton's return from Hollywood. Dalton also announced that he would appear in his show as a featured dancer.

Technicians Stalk Off Argentine Set in Protest Vs. 'Enemy' Film Critic

Montevideo, Oct. 5.

Criticism of Argentine film production by press and radio reviewers has resulted in the boycotting of several of the critics by AGICA, the powerful film technicians union. Minor skirmishing between the two factions recently developed into open warfare when the presence of "Calki" (Calcagno), film commentator for the tabloid daily, "El Mundom," on the set of "La Caraba" at the Emelco studios, touched off a protest walkout of all technicians.

Workers branded "Calki" as "an enemy of national pictures" and did not resume their chores until the critic had left the set. Technicians' stand against "Calki" is completely mystifying since he has always been one of the most nationalist-minded of the local reviewers and he could not possibly be accused of partiality toward foreign films. Some sources indicate that the union's attitude may be influenced by government pressure, for the studios are aloof from the squabble.

10% ON BOTH SIDES OF POND

Beverly Parker Paterno took out a talent agent's license Monday (13) in New York and will act as N. Y. representative for her father, Al Parker, British talent agent whose clients include James Mason.

Parker, on a recent visit to the U. S., signed up Bill Shiffrin in Hollywood as his Coast rep.

James Mason Inked To 39-Wk. Platter Series For Intl. Distribution

James Mason has inked a deal with Harry Alan Towers, British transcription packager, to platter a 39-week dramatic series in New York for international distribution. Towers, who planed into N. Y. from Toronto Saturday (11), said the first stanza will be cut next Monday (20) and will be a radio adaptation of the British actor's latest film starrer, "The Upturned Glass," which is scheduled for release in the U. S. in November. Mason's wife, Pamela Kellino, who appears with him in the pic, will play the same role in the airer.

Mason's waxed dramats, probably to be marketed under the title of "James Mason Playhouse," will be radio adaptations of films and plays in which he has appeared, plus some originals. Production will be under the label of Towers of America, as an associate company of Towers of London, and is the first to be undertaken by the British packager in the U. S. American rep is Oliver Nicoll. Platters will be open-end.

Towers, who recently acquired world radio rights to the Abbey Theatre players of Dublin, also disclosed he has pacted Barry Fitzgerald to emcee a plattered series of dramats by the players. They'll be cut in Dublin, starting Nov. 3, with Fitzgerald's commentary and music to be dubbed in the U. S.

Showfolk on Queen Bess

Showpeople listed as passengers aboard the Queen Elizabeth, due to arrive tomorrow (Thursday) in New York, are comedienne Edith Piaf, pianists Myra Hess, Alexander Brailowsky and Artur Schnabel. Miss Piaf, who opens at the Playhouse, N. Y., Oct. 30 in a variety bill, is accompanied by her supporting company known as Compagnons de la Chansons.

Also scheduled to arrive are Elsa Maxwell, actress Googie Withers, legit impresario Henry Sherek and Mrs. David Coplan, wife of United Artists' managing director in Britain.

POISE OR POISON IN D. C. PROBE?

UA Theatre Circuit Set To Take Over Golden State's 116 For $12,000,000

Washington, Oct. 14.

United Artists Theatre Circuit wins control today (Tuesday) of the 116 houses of the Golden State circuit of California unless blocked by the Dept. of Justice. UATC, it has been learned here, is prepared to exercise a 55-day option, expiring today, which it holds on the Golden State chain.

Option, which gives UATC an equal partnership with Mike Naify, one of the present owners, was executed by Joseph M. Schenck and George Skouras, prez and v.p., respectively, of UATC. It calls for option money of approximately $2,000,000 against a total purchase price of between $12,000,000 and $13,000,000.

In the meantime, counsel for Robert Lippert, California indie circuit operator, and Milton Reynolds, Chicago ball-point pen millionaire, is trying desperately to have the Justice Dept. declare the UATC deal illegal. Lippert and Reynolds—who a couple months ago thought they were so close to an agreement giving them control of the circuit that a champagne party was held—squawked to Justice's anti-trust division that they were "unfairly" edged out.

They made the claim that Schenck and Skouras are acting only as fronts and that in a short time UATC's interest would be transferred to one of its subsids, Skouras Theatres, Inc., and thus the Skouras brothers — Spyros, Charles and George—would get control. While UATC, not being a party to the consent decree, is under no prohibition against adding to its theatre holdings, Lippert claims that the Skourases are because of their tieup with

(Continued on page 25)

Warners to Incubate New Young Talent Via Low-Budget Pix Unit

Hollywood, Oct. 14.

New low budget setup has been announced by Jack Warner, exec veepee of Warner Bros., described as a "proving ground production program designed to develop young players, writers and directors." The number of pix to be made each year by the unit hasn't yet been determined.

"Many great American industries," Warner said, "have established similar projects. There is certainly a tremendous potentiality of motion picture talent that will be developed by an undertaking of this kind." Entire resources of the studio will be available to the unit, with ranking employes helping tyros.

Saul Elkins will head the unit and produce the first picture.

N.Y. EXHIBS PREPARE TO COMBAT 4% TAX MOVE

Metropolitan Motion Picture Theatres Assn. of New York is laying plans to fight a proposed 4% admissions tax, reportedly to be recommended by the City Planning Commission to help raise $20,162,924 needed for new schools.

MMPTA legal counsel declared yesterday (Tuesday) that it was premature to determine what action would be taken, since the proposed tax to date is only a recommendation to the City Council and not a law. Organization feels definitely, however, that such a tax, if levied, would not be new but would be something piled onto the existing 20% Federal admission tax.

Planning commission is slated to hold a public hearing on the matter tomorrow (Thursday).

Rathvon Back From Mex

Hollywood, Oct. 14.

RKO prexy N. Peter Rathvon is returning Wednesday (15) from a 10-day biz-pleasure trip to Mexico City.

He spent part of the time ogling "Mystery in Mexico" being filmed at the Churbusco (RKO) studios. He was accompanied by his wife.

Sousa's Niece in Pic

Lynn Sousa, niece of the late bandleader John Phllip Sousa, has been signed for a star role in a picture to be made in England by John Barton.

Indie British producer leaves next week for London.

Majors May Offer $12,000,000 To Brit. After All

Major company prexies have backed away from last Thursday's (9) unconditional rejection of the formula to guarantee $12,000,000-$16,000,000 annually for British pix proposed by Sir Alexander King, Scottish circuit owner, as a way of settling the British tax question. Scotsman was so told by Spyros Skouras, 20th-Fox prexy, in a later communication. He was further informed that it would be considered as a possible way out of the tangle in the series of meets of the Motion Picture Assn. being held in Washington.

King believes his suggestion is far from dead and that American film biggies decided later to give serious attention to the proposal despite their rapid-fire nix when it first came up last week during an MPA luncheon tendered to him and to Sir Sidney Clift and Mark Ostrer as visiting film execs. Reversal of decision followed formal release by MPA of the proposal and the thumbs-down response.

His plan, expounded to the pix toppers, is as follows: 1. A repeat

(Continued on page 20)

MAYER, SCHARY, OTHERS TO GO FROM D.C. TO N.Y.

Metro production chief Louis B. Mayer, in a slight switch from his originally-planned itinerary, will stop off in Washington en route to N. Y. from the Coast for the first two days of hearings of the House Committee on Unamerican Activities' probe of Hollywood. Mayer, accompanied by Metro studio publicity chief Howard Strickling, is slated to arrive in Washington, Oct. 20 and will proceed to N. Y. two days later.

RKO production veepee Dore Schary, along with a number of other industry execs from the Coast, will also attend the hearings. Mayer is expected to spend several weeks at the homeoffice in huddles with M-G prexy Nicholas M. Schenck and other company officials on future production plans. Strickling will confer with ad-publicity veepee Howard Dietz and the h.o. publicity staff.

'Mourning' 172 Mins.

Hollywood, Oct. 14.

"Mourning Becomes Electra," longest film ever released by RKO, will go out at 172 minutes running time. There'll be 15,554 feet in the final version.

The Dudley Nichols film is two minutes longer than Goldwyn's "Best Years of Our Lives."

Big WB Exec Powwow

Harry M. Kalmine, Warner theatres prez and general manager, and Samuel Sohneider, WB vice-prez, go Coastwards today (Wed.) for huddles with Jack L. Warner, studio's exec producer. Studio parley will also include Ben Kalmenson, WB general sales manager, and Mort Blumenstock, ad-publicity chief, who left for Hollywood earlier.

Kalmine also will hold a series of conferences with Louis J. Halper, west coast theatre zone manager.

INDUSTRY PRIMED FOR 'BIG SHOW'

Washington, Oct. 14.

Washington cuts loose next Monday (20) with the roughest ride of the film industry since the "Hollywood Colonels" hearings of early 1942, and with considerable uncertainty in the minds of both the committee and the picture people of just how the hearings will go.

Some industry people who have come here have predicted a slambang, mud-throwing fortnight. Others claim it will be gentler than is generally expected and that decorum and balanced justice will be the order of the day. Even members of the House Un-American Activities Committee, whose show it will be, are not quite sure of how the wind will blow. But these things can be tossed into the scale in advance:

1. The industry is leaving nothing to chance. Its preparation in this case will be all that money and brains and ceaseless effort can achieve. It has been briefing its chief advocate, Paul McNutt, both in New York and Washington. There have been meeting after meeting to consider counter-moves to every possible move that the Congressional committee can devise. These sessions are still going on daily.

2. There will apparently be some

(Continued on page 22)

Korda Due Over With 1st for 20th

Sir Alexander Korda is due to arrive in New York from London Nov. 17 with a print of the first picture he is delivering under his recently-consummated distribution pact with 20th Century-Fox. Film is "An Ideal Husband," made in Technicolor from the Oscar Wilde story with Paulette Goddard starred.

Second Korda film under the 20th-Fox pact wound up shooting last week and will be shipped to the U. S. in December. It is "Anna Karenina," directed by Julian Duvivier and with Vivien Leigh and Sir Ralph Richardson heading the cast. Original plan was to release "Husband" the third week in January and "Karenina" late in February. However, this schedule may be switched because of tieup in getting Techni prints on "Husband."

Korda will be in the U. S. about three weeks. He is expected, during his stay to make a trip to the Coast. His third film for Fox will be a Carol Reed production.

UA Board Okays Buy of 4 RKO Films, Sets Deals With 3 Producers for 5 Pix, Gets Optimistic Report From Sears

United Artists' situation took a mammoth turn yesterday (Tues.) from the despair which has long dogged it to one of considerable optimism. The board of directors, in a four-hour session in New York:

1. Okayed the purchase for 100% cash of four new pictures from RKO. Total cost is around $5,000,000.

2. Okayed release deals with three producers for a total of five pictures.

3. Heard a report from prexy Grad Sears in which he listed 16 films finished and unreleased or with very few playdates as yet. Thus, including the RKO pictures, it was pointed out, UA has 20 films—enough to run comfortably for a year—with a total negative cost of $32,000,000. Sears emphasized that hardly called for crying towels.

UA prexy also declared that, contrary to reports, banks were perfectly willing to advance coin to the company's producers if their credit and residuals were okay. He pointed out that the financial institutions loaned an average of 65% on the films now unreleased, which indicated no reticence about dealing with UA producers.

RKO pictures approved by the board are "Out of the Past," with Robert Mitchum and Jane Greer, finished last year; "Indian Summer," with Ann Sothern and Alexander Knox, completed last spring; "Stations West," with Dick Powell, from a Satevepost story, which just finished shooting, and "Return of the Bad Man," with Randolph Scott, which also just finished lensing.

UA gets complete rights to the

(Continued on page 25)

Par Re-Signs Wilder

Hollywood, Oct. 14.

Paramount reoptioned director Bill Wilder for his 12th year.

He's currently directing "A Foreign Affair," Jean Arthur-John Lund starrer, which Charles Brackett will produce. Marlene Dietrich is also in that film which may be retitled "Operation Chocolate Bar."

Geo. Skouras Gets Control of St. Loo Chain From F&M

St. Louis, Oct. 14.

Control of the approximately 30 theatres of the St. Louis Amusement Co. has been obtained by George Skouras via purchase recently of a large block of stock in the corporation, it has been learned. Operation will pass to him in 1949, when Fanchon & Marco's current operating pact with the bondholders expires.

Skouras has had deals on the fire at various time to get control of the circuit by buying out the F&M interest, but these have always fizzed before they were consummated. He was finally able to achieve his desire another way recently when a local banker here agreed to sell him a sufficiently large block of stock to give him control.

Harry Arthur heads the F&M unit operating the houses. Associated with him are Marco Wolf, Fanchon, and Milton Arthur.

Desire by Skouras to get the chain

(Continued on page 20)

BING PERUSING STORY FOR RANK PRODUCTION

Hollywood, Oct. 14.

Wesley Ruggles and Buster Collier, representing J. Arthur Rank, are nearing the end of their huddles with Bing Crosby about the picture he will make in England. They brought a story by British scribes for Crosby's approval.

Ruggles will direct the picture for Rank's Eagle Lion in London, with Collier functioning as associate producer.

STUDIO EMPLOYMENT DOWN 31% IN AUGUST

Sacramento, Oct. 14.

Employment in the motion picture studios took a nosedive in August and registered 31% below the mark for the same month last year, according to the California Labor Statistics Bulletin.

Because of higher wage scales there was a higher average in pay but there was a drop in the number of workers and working hours.

National Boxoffice Survey

Columbus Day Crowds Up Biz—'Foxes,' 'Passage,' 'Unconquered,' 'Crossfire,' 'Merton' Head List

Although arrival of Indian summer and warmer weather hurt in some key cities this week, Columbus Day holiday crowds helped to materially swell grosses in others. For the most part, a strong tone was in evidence at the boxoffice over the U. S. And the big pictures continued racking up strong money whatever the conditions.

With "Foxes of Harrow" (20th) spotted in about 12 keys, the weight of this business is pushing this overly-long picture into top position nationally. While only sturdy in some spots and average in St. Louis and Pittsburgh, this film is leading Omaha, snappy in Providence, solid in Washington to top that city, nice in Cincinnati and fairly stout in two San Francisco theatres.

Close behind is "Dark Passage," (WB) in nine cities. It's mostly solid to big where playing. Others in the Big Six list are, in order of strength, "Unconquered" (Par), "Crossfire" (RKO), "Merton of Movies" (M-G) and "Welcome Stranger" (Par). Top runners-up are "Unsuspected" (WB), "Variety Girl" (Par), "Fun, Fancy Free" (RKO) and "Desert Fury" (Par).

Of the numerous new entries this session, "Song of Love" (M-G), "Ride Pink Horse" (U) and "Out of Blue" (EL) hint the greatest possibilities. Of course, the new release which already is edging up to top position nationwide is "Unconquered" although in only three key cities covered by VARIETY this week. In strong second week in Pitt, DeMille opus is reaching for new records in both Cincinnati and N. Y.

"Monsieur Verdoux" (UA) was launched on the Coast during the week, heading for snappy $16,500 in a fairly small Frisco house. It's been doing unusually well in Washington, too. "Unsuspected" (WB), while stout in Philadelphia this frame, is not big elsewhere. "Magic Town" (RKO) also is no ball of fire on initial round in N. Y.

"Spirit of West Point" (FC) shapes as lusty in K. C., fine in Frisco and doing well on second N. Y. stanza. "Variety Girl" is doing nicely on additional playdates this week. Same holds true for "Carnegie Hall" (UA) although disappointing in Detroit.

(Complete Boxoffice Reports on Pages 12-14)

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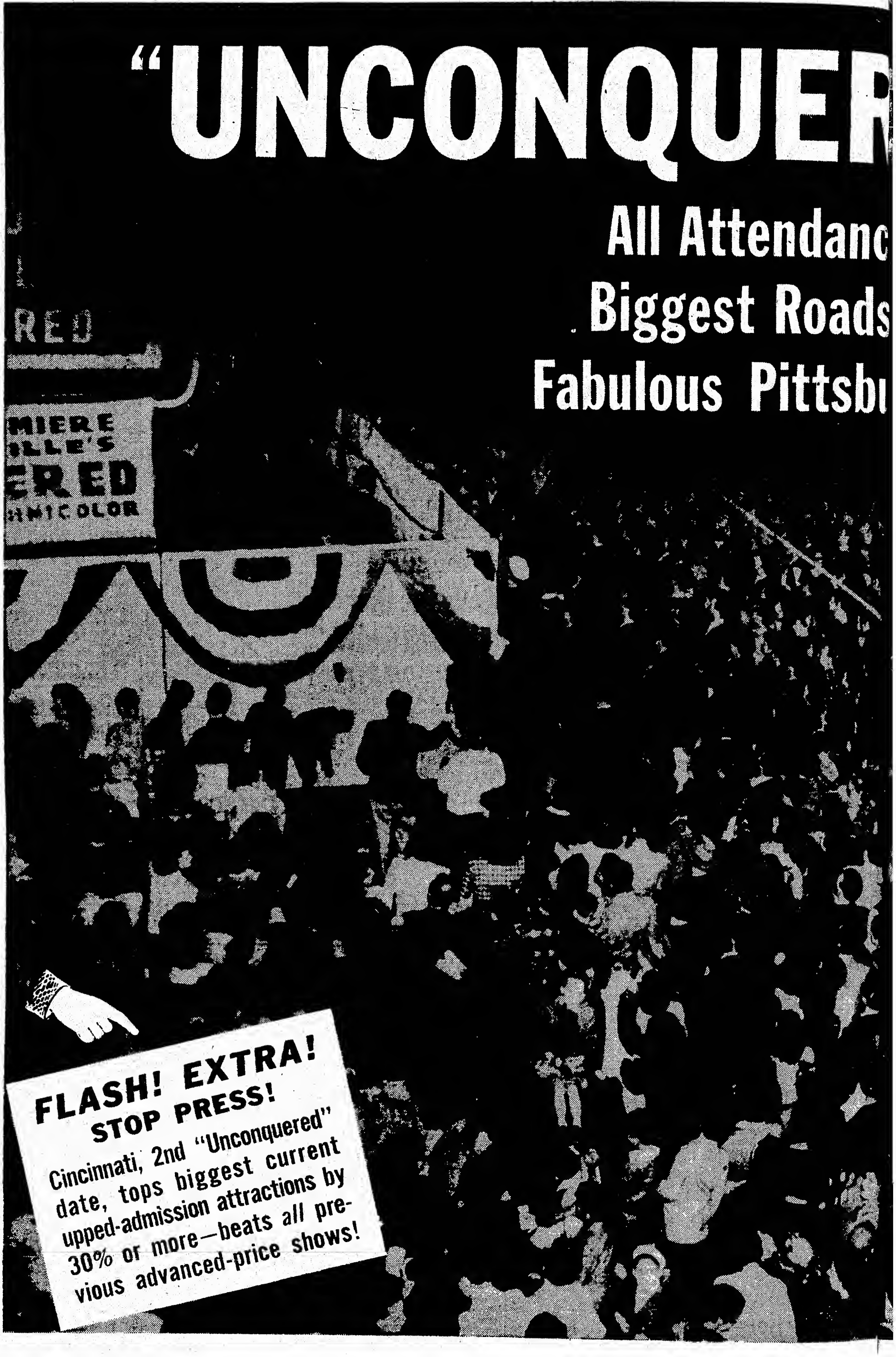


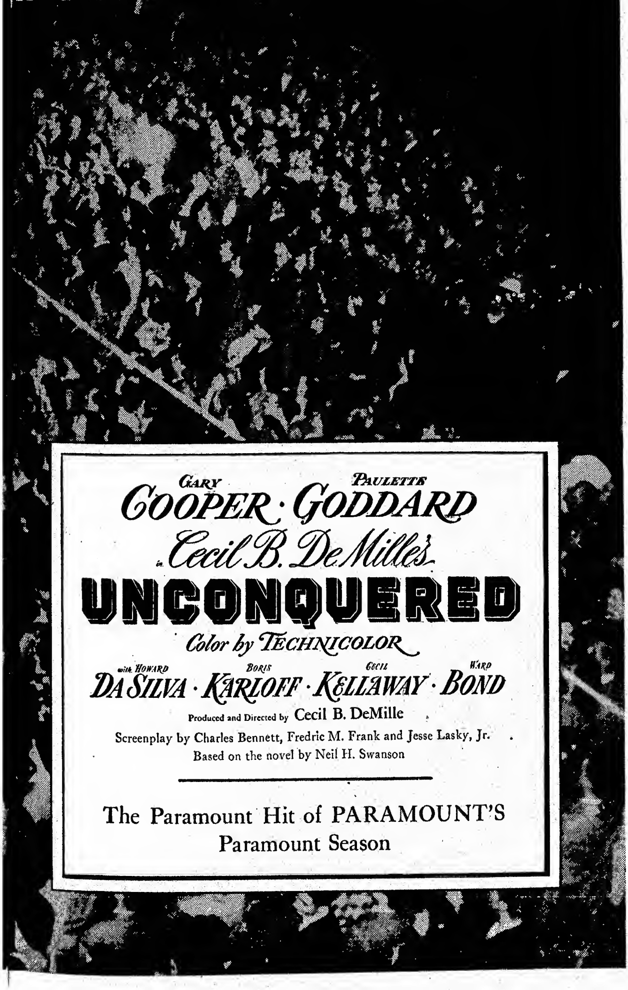
"UNCONQUER

All Attendanc
Biggest Roads
Fabulous Pittsb

FLASH! EXTRA!
STOP PRESS!
Cincinnati, 2nd "Unconquered" date, tops biggest current upped-admission attractions by 30% or more—beats *all* previous advanced-price shows!

ED" TOPS

Records of History's
ws in First 2 Days of
h Penn World Premiere



GARY COOPER · PAULETTE GODDARD

in Cecil B. DeMille's

UNCONQUERED

Color by TECHNICOLOR

with HOWARD DA SILVA · BORIS KARLOFF · CECIL KELLAWAY · WARD BOND

Produced and Directed by Cecil B. DeMille

Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr.
Based on the novel by Neil H. Swanson

The Paramount Hit of PARAMOUNT'S
Paramount Season

HEDDA

"DeMille really lets himself go. The picture is so big you wonder why the screen fools around with drawing rooms. It's a great American picture . . . It's got everything!" —*Hedda Hopper*

And

LOLLY

"Thank heaven for Cecil B. DeMille! What a wonderful two hours we spent looking at 'Unconquered'. Keep on making that kind of picture. I love it."
—*Louella Parsons*

And

PITTSBURGH
AGREE—

"DeMille has contrived another film to hit the popular fancy. Plenty of furious action . . . high excitement . . . Beautifully produced and lavishly accoutred . . . The climactic event—the siege of Fort Pitt—is a thriller-plus."
—*Pittsburgh Reviews*

—THAT "UNCONQUERED" IS THE GREATEST OF ALL DEMILLE ATTRACTIONS!

Conservative During Lush Years, Wall St. Sees Pix Cos. Maintaining Present Record Level of Dividends

Wall Street has the picture industry marked to maintain its present record level of dividend payments for at least two years to come if earnings don't take more than a moderate slide. The street expects no cuts from the fast pace of $29,000,000 portioned out during the first eight months of the current stanza because analysis of the money men show that the majors have stuck to the conservative side of the dividend fence when the lush returns were rolling in.

Film biz will continue to pay off on the dot, it's said, because '47 earnings are showing more than double the required figure to meet regular divvies. The 50% marker is fixed by Wall streeters as the average of dividends to overall net revenue of any business, from steel puddling to filmmaking, which a company can safely pay to its stockholders without depleting its liquid cash reserves.

"By resisting the temptation to boost dividends proportionately to increased grosses when the going was good, the film companies now can just as readily resist a slash in payments to their shareholders with the return to normalcy," one financial exec put it. "A study of profits and dividends to date has given the Street the distinct impression that the division of profits won't dwindle away."

Analysis

Company-by-company analysis discloses that no major will have to cut back on the divvies unless there's a further drastic dive in profits, it's said. Columbia, for instance, first company to report for fiscal 1947 (ended June 30), shows equivalent earnings of $5.33 per share on common. That's only a little more than 20% of the $1 per share plus 2½% stock dividend which Col is paying. Its profits of $3,707,000 for the year would have to dip to $1,500,000 before the company would find it sound financial practice to slash the melon.

Breakdown of other majors are as follows:—Warner Bros. reported $2.60 earnings for three-quarters ended May 31, against $1.99 in '46. WB pays $1.50 yearly, or $1.12½ for the period covered—that's 40%. RKO's half-year take represented $1.30 per share (against $1.80) last year), with regular divvies 60c. for the period, or 45%. Paramount, $1.30 for first quarter (against $1.54) to meet 50c. per quarter, obligation. Par's earnings last year were $5.92 per share on a $2 obligation after a two-for-one split.

Universal pays off $2 yearly; earned $2.12 for the first half, or a little more than the essential double count. As for 20th-Fox, its half-year earnings were $2.91 per share, a considerable drop from last year's $4.33 for the half-way mark. At that, 20th pays $4 yearly in regular dividends, keeping it within safe territory.

Metro's 40-week report (as of June 5) shows equivalent earnings of $2.12 per share, against $2.47 last year. It's committed to $1.50 annually. Company is narrowly straddling the 50% demarcation.

ISLAND COMBINE SUES TO ENJOIN EX-EMPLOYEE

In an effort to halt alleged solicitation of its customers by Jules Liggett, a former employee, Island Theatre Circuit is seeking a temporary restraining injunction in N. Y. supreme court. Hearing is slated for Oct. 23.

Buying combine representing some 55 houses at one time, Island charged Liggett and two other ex-employees with illegally taking away some 29 of its accounts in an action brought several weeks ago. Suit grew out of Liggett's move in acquiring the Sam Stiefel buying combine for himself, instead of for Island, which the complaint states he was supposed to have done.

Virginia's New Fields

Hollywood, Oct. 14.

Virginia Field will freelance when the first three years of her Paramount contract ends Dec. 1. Current chore "Connecticut Yankee," will be her last at the studio.

Parting is reported amicable.

'Northside' Back From Chi Location Ahead of Sked

Hollywood, Oct. 14.

"Call Northside 777," troupe is back on the 20th-Fox lot from Chicago, two weeks ahead of schedule. Originally set for five weeks of shooting in Chicago, producer Otto Lang and director Henry Hathaway completed the job in three.

James Stewart, pic's star, is due back at the end of the week, having flown from Chicago to Pennsylvania to fill a speaking date and visit his parents. Richard Conte and George Tyne are due to plane in today (Tuesday) following a quick trip from Chicago to New York. Lee J. Cobb also arrived from N. Y. in his own plane. Lang, Hathaway and production crew planed in Monday (13).

U's Park Ave., N.Y., To Specialize Henceforth In an 'Idea' Film Policy

Park Ave. theatre, N. Y., plush Walter Reade house which Universal operates on lease, has been cancelled out as a regular first-run showcase for U's general product. Henceforth, unless some emergency crops up, Park Ave. will switch to an "idea house" policy playing Prestige and foreign-language films first-run and possibly revivals of old-time big grossers.

Last regular Universal pic to play the house was "Frieda," J. Arthur Rank property, which wound up its run last week. In line with the new policy, "Hungry Hill," another Rank film, but one grooved for art house distribution with the Prestige unit label, preemed at the theatre. With the idea of building a particularized patronage, Prestige Britishers will alternate with foreign-lingo pix and probably classic oldies.

With the house considerably off the mainstem (Park Ave. and 57th street) and committed to a comparatively high b.o. scale, company has encountered some difficulty in keeping the de-luxer on the right side of the ledger. Reade, who constructed the theatre on a subscription list program, ran into other difficulties because he couldn't snare early runs.

U's general Broadway release of both Hollywood and Rank films will be aimed for the Winter Garden and Criterion with occasional bookings at the Capitol and Radio City Music Hall. It's figured these outlets are ample to handle the 36 or so releases yearly.

U's execs deny reports that Metro has moved in and taken over the Criterion for continuous bookings. Either "Lost Moment" or "The Exile" will follow Metro's "Green Dolphin Street" into the house, it's said. Furthermore, U has an understanding with M-G that it can use the Criterion or the Capitol for films not grooved to the Winter Garden.

LAKE, DE TOTH SUE OVER 'LONA HENRY'

Los Angeles, Oct. 14.

Veronica Lake and Andre de Toth filed separate suits against James Cassidy and Polan Banks charging breach of contract involving the proposed film production, "There Goes Lona Henry."

Complaint declares Miss Lake was to get $150,000 plus 20% of the profits as star and de Toth $50,000 as director. Defendants are charged with failure to carry out the agreement.

RKO's Warden Lawes Film

Hollywood, Oct. 14.

"Story of Warden Lawes," based on the life of the late penologist, will be made by RKO as one of the studio's top projects of the year. Property has been handed to Sid Rogell to produce and will be scripted by Martin Rackin, who leaves later this week to confab with Lawes' widow and family, on the story line.

Rogell, now in Mexico City, will fly to New York.

Studio Eateries Observe Food Conservation Plan

Hollywood, Oct. 14.

President Truman's request for food conservation will be observed to the letter by practically all the picture studios. Tuesdays will be meatless and Thursdays eggless and poultryless, with bread and butter served only on request.

Meanwhile, Jack L. Warner has instructed his producers and screen writers to cut out all lavish banquet scenes showing "wasteful" use of food.

Revenue Dip Reported By Most Pix Cos.

Philadelphia, Oct. 14.

Dip in gross revenues in film industry—both production and exhibition—is reflected in a report released today (Tuesday) by the Securities & Exchange Commission.

Virtually all of the major companies showed a drop in sales during the second three-month period of 1947 as compared to the first three months of the year. Notable exceptions were Universal, Monogram and Republic, which reported a slight increase in the April-May-June period.

Total sales for the industry during the second quarter of 1947 were $198,687,000, a sharp decrease from the $217,550,000 reported for the first three months of the year. Sales for the second three months of 1946, as reported by the eight major picture companies, were $195,705,000.

Drop in business was even sharper in the report made by two large theatre chains, Consolidated Amus. Co., Ltd., and Loew's Boston Theatres Co.

Following is a breakdown on the financial statements of the eight production outfits:

Columbia Pictures: Second quarter 1947, $9,080,000; first quarter, $10,044,000. (Second quarter, 1946: $9,428,000).

Loew's, Inc.: Second quarter, $43,371,000; first quarter, $56,655,000. (Second quarter 1946: $45,754,000). The first quarter report for Loew's took in a 16-week period, instead of the customary three months.

Monogram: Second quarter, $2,241,000; first quarter, $1,917,000. (Second quarter 1946: $2,000,000).

RKO: Second quarter, $31,254,000; first quarter, $31,632,000. (Second quarter 1946: $29,002,000).

Republic: Second quarter, $7,569,000; first quarter, $7,116,000. (Second quarter 1946: $6,671,000).

20th-Fox: Second quarter, $46,587,000; first quarter, $52,208,000. (Second quarter 1946: $46,921,000).

Universal: Second quarter, $16,608,000; first quarter, $13,805,000. (Second quarter 1946: $14,521,000):

Warner Bros.; Second quarter, $41,974,000; first quarter $44,173,000. (Second quarter 1946: $41,408,000).

The SEC report also disclosed that Columbia income from foreign subsidiaries also slumped considerably. Total for quarter ending March 29, 1947, was $3,956,000 as compared with the previous three months of $4,591,000. Foreign sales for the first three months of 1946 were $3,956,000.

RKO's report included earnings of subsidiaries, not consolidated, operating in foreign countries. These were $4,098,000 in second quarter of 1947: $4,908,000 in first quarter of 1947. Second quarter of 1946 had a take from this source of $4,128,000.

Motion Picture theatre chains reported the following:

Consolidated Amus. Co., Ltd.: Second quarter 1947, $1,194,000; first quarter 1947, $1,226,000. (Second quarter 1946, $1,306,000).

Loew's Boston Theatres: Second quarter 1947, $527,000; first quarter, $677,000. (Second quarter 1946, $521,000).

COL.'S $1.06¼ DIVVY

Columbia Pictures' board has declared a quarterly dividend of $1.06¼ per share on its $4.25 cumulative preferred stock.

Divvy will be doled out Nov. 15 to stockholders of record Oct. 31.

N. Y. to Europe

Phyllis Calvert
Jascha Heifetz
Robert Lantz
E. R. (Ted) Lewis
Peter Murray-Hill
Adrien Remauge
Irvin Shapiro
Dorothy Wagner

$35,000,000 of U. S. Films' $175,000,000 Gross Annual Take Goes for Taxes

American pictures portray the U. S. as a prosperous civilization and a place where it's possible to get somewhere if the indivual goes out and does something, Paul Raibourn, Paramount veepee in charge of planning, told the N. Y. Security Analysts Assn. at its meeting in Wall Street last (Thurs.) week. That's why the American screen fare is not liked in Russia and why it's viewed in an unfavorable light in other overseas countries, he pointed out.

In fact, anybody who portrays a prosperous situation is not likely to viewed as harmonious with Britain's austerity program, according to Raibourn. Asked if he felt that was why Great Britain was clamping down on U. S. product, he replied that "the English probably are the fairest people in the world" but that they rate U. S. films as not as important as theirs.

Raibourn said that Europeans make motion pictures in which good folks are kicked around; they consider this realism but it turns out on the screen as rather dismal to digest. The U. S. screen vehicle is forward looking, portraying America as the land where there's a future and showing why this country is a leader in the world.

Despite all this, he cited, the film industry is the most taxed of any major business. Raibourn told the analysts that first, there is a 20-25% normal income tax on gross business; secondly, there is a 20% excise tax on admissions at all film theatres; then there are taxes on negative raw stock and also photographic material. Of the $175,000,000 gross income of the industry, $35,000,000 goes to the Government in the form of taxes.

OK For Uncle Sam

The American film business was pointed up as an attractive paying proposition for the Government taxwise and, in depicting America as a progressive country in all foreign lands where U. S. pictures are shown extensively. Because of this dual role of not only supplying the Government with plenty of income but also selling America and its products via the U. S. films, Raibourn told the security experts there was growing belief in the film industry that it should get a little support from the Government. He was not specific as to whether this support was most needed in the form of tax relief or in getting a better deal in the foreign market, namely Britain.

Covering the stock situation and business as viewed by the film industry, Raibourn cited that the picture business was not inflated like other industries, in that admissions have not gone up since last April. Where other businesses have raised their selling prices, the film industry has not inflated in comparable manner.

"Oh, yes, we are having our troubles," Raibourn concluded, "sooner than other lines of business, especially in foreign lands. But we are getting ready for these changed conditions. And in not having inflated conditions, we feel that we are in a better position than other businesses. Other business likely will feel the European tax load or restrictions later on."

Suit Vs. Harry Warner Opens in L. A. Oct. 20

Hollywood, Oct. 14.

Telefilm's $1,000,000 damage suit against Harry Warner, Col. Nathan Levinson and Thoroughbred Photo Service opens Oct. 20 in L. A. superior court. Charging unfair competition, the plaintiff asks $500,000 for loss of business and $500,000 as exemplary damages.

Telefilm, owner of Telefilm Control, a seven-minute race-result film service, declares the defendants lured away key employes and obtained confidential information. As a result, it is charged Telefilm has lost numerous racetrack accounts, the majority of which are now serviced by the Warner system.

Par's Five N.Y. Press Dept. Letouts Ires SPG Which Plans Move Also Vs. 20th

Renewing the economy wave which had ebbed in the majors' homeoffices during the past month, Paramount dropped five publicity workers from its payroll last Friday (10). According to Curtis Mitchell, Par pub-ad chief, in his letter to the publicists, the layoffs were necessitated by a "departmental reorganization for business reasons." Protesting the action, Screen Publicists Guild officers held a meeting yesterday (Tuesday) with Pat Scollard; Par labor relations consultant, and Mitchell, with a view to rescinding the dismissals.

In lieu of notice, each of the publicists received double severance pay which amounts to four weeks' pay for the first year and two weeks for each additional year. Among those axed were Lew Pellegrine, trade press contact; D. John Phillips, short subjects publicity head; Edith Stone, mag contact; Bill Johnston, member of the exploitation staff, and Milt Mohr, syndicate contact. According to SPG heads, any move by Paramount to have remaining publicists assume jobs of those laid off would violate the union contract and be subject to arbitration.

Meanwhile, SPG disclosed that it was about to file the case of the nine publicists laid off at 20th-Fox two months ago to arbitration. Union is claiming that the company has overloaded its publicity department by doubling workers with jobs that were allegedly eliminated when the nine were fired. Indications of a softening attitude by 20th may mean that a settlement of the case will be reached before it goes into the arbitrator's lap.

At a joint meeting held Saturday between leaders of the SPG and Screen Office & Professional Employees Guild, strategy for a public relations campaign for full employment and higher wages in the film industry were mapped. Opener of the drive will be an ad in the N. Y. Herald Tribune which will appear shortly.

Europe to New York

Alexander Brailowsky
Maurice Chevalier
Mrs. David Coplan
Myra Hess
Elsa Maxwell
Sandra Michael
Anne Morrow Lindbergh
Edith Piaf
Harry Pilcer
Joseph Rieger
Mme. Rossignol
Artur Schnabel
Henry Sherek
Eugene Tellinger
Googie Withers

N. Y. to L. A.

James Allen
Ray Bloch
Mort Blumenstock
Sidney Buchman
Harry Cohn
Helen Colton
Lee Eastman
Martin Field
Benny Goodman
Sir Cedric Hardwicke
Percy Helton
Harry M. Kalmine
Danny Kaye
Sir Alexander King
Daniel O'Shea
Mark Ostrer
Adrian Samish
E. L. Scanlon
Jules C. Stein
Jimmy Stewart
Ted Tetzlaff

L. A. to N. Y.

David O. Alber
Cecil Barker
Compton Bennett
Rene Clair
Marty Dubow
Charles K. Feldman
George Heller
Nat Holt
Russ Johnston
MacKinlay Kantor
Patricia Knight
Abe Lastfogel
Charles LeMaire
Louis B. Mayer
James K. McGuinness
Milada Miladova
Donald Nelson
William Orr
Michael O'Shea
Joy Ann Page
Walter Reilly
Jack Sayers
Gradwell Sears
R. G. Springsteen
Milburn Stone
Howard Strickling
Hunt Stromberg
Joan Tetzel
Gene Tierney
Cornel Wilde
Arthur Willi

WANGER PACT MAKES U-EL PARDS

Film Peace Outlook Dim on Eve Of AFL Meet; Both Sides Adamant

By **BILL BROGDON**

San Francisco, Oct. 14.

Lines have been drawn by both factions in the Hollywood jurisdictional fight in preparation for the moment when it will hit the floor of the American Federation of Labor convention here this week. Outlook for a settlement is seen as dim, especially if leaders of both factions stick to their guns.

In a preliminary skirmish Monday (13), Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, was the winner over William Hutcheson, carpenters union chief. Walsh was successful in delaying a vote that would have seen the adoption of a plan to set up a special executive council committee to handle all jurisdictional disputes within union ranks. He proposed an amendment that would include the report of the exec council's efforts to bring about a settlement of the current dispute, a report that's still before the resolutions committee for action. Until this report comes down to the floor there will be no action on the studio trouble and it is not expected before late today (Tuesday) or tomorrow (Wednesday).

Meanwhile, lobbying of interested parties is playing a major role behind the scenes. That the IATSE cloakroom talks are having an effect is seen in the preliminary test voting. Also, it is reported that a number of international leaders are not too fond of Hutcheson. There may be enough of these to swing any convention vote on the jurisdictional matter to the side of Walsh.

Looks Even Tougher

In event the decision should go against the IA, labor-troubled Hollywood will find itself in an even tougher position than it's been for the past 12 months. Walsh has gone on record a number of times that his union will never accept the August, 1946 clarification of the

(Continued on page 20)

Flock of Pix-Radio Stars Wax Yule Show For O'seas, Hospitals

Hollywood, Oct. 14.

A group of 27 entertainers is waxing the Hollywood Coordinating Committee's sixth annual Christmas show at the Vine Street Playhouse Tuesday (21). Records will be sent to hospitalized vets and servicemen overseas. Waxing sessions will be attended by a number of hospitalized vets.

Stars who will appear include Kay Kyser, Jack Benny, Dinah Shore, Groucho Marx, Jimmy Durante, Frances Langford, Frank Morgan, Red Skelton, Jack Carson, Lionel Barrymore, Danny Thomas, Andrews Sisters, Esther Williams, Linda Darnell, Lina Romay, Mills Bros., Marguerite Chapman, Ken Carpenter, Herb Jefferies, Norma Jean Nilsson, Howard Petrie and Audrey Totter.

200 Help Dismissed At London Alliance Films

London, Oct. 14.

Alliance Film Studios, which controls Twickenham, Southall and Riverside studios, gave fortnight's notice to 200 employes, as no further productive work is scheduled for the present.

Company controlled by Shipman & King, owners of a large cinema circuit, who have invested $8,000,000 in production and are waiting to see what their return will be. Independent circuits, with loss of American product, face a rather difficult future.

ORNSTEIN'S ROME SPOT

George Ornstein, former aide to Grad Sears, United Artists president, sailed from New York last week to become special homeoffice representative in Rome.

In addition to assisting Sears, Ornstein worked in the U.A. foreign department. He is married to niece of Mary Pickford, one of UA's owners.

Monkey Business

Sol Lesser is having chimp trouble. He sent two of the Simians, which he recently bought in the U. S., to Mexico when he was shooting "Tarzan and the Mermaids" there. Now American customs officials won't let them reenter without Lesser paying duty on them.

Result is much scampering about by the producer's staff on both coasts trying to get "birth certificates, date of birth and proof of parentage," etc., of the pair of trained anthropoids.

Middle-Bracket Player-Scripter Costs Down 50%

The middle-bracket players and scripters are now among the first to have revised their figures downward as result of the overseas crisis. Jules C. Stein, board chairman of Music Corp. of America, and Arthur Krim, prexy of Eagle Lion, both attest to that.

"The player who asked Eagle Lion for $75,000-$100,000 per picture just a year ago is now, in many instances, willing to do the work for $25,000-$35,000," Krim declared. "Moreover, where it wasn't so easy to sign them last year, there are plenty available now."

"It doesn't hold true with top stars. Their salary demands are just as high as ever," Krim continued. "And the slump hasn't hit all middle-bracket actors or writers but it shows every sign of ultimately doing so." Whether the sharp decline will bring down the production cost of pix compared with last year is difficult to say, Krim added, since other expenditures have risen during the same period.

Speaking from the agency side, the MCA topper stated that the freelance player who was up to $50,000 per pic last year is back to $20,000. "Talent cost for top marquee names

(Continued on page 48)

ACADEMY MULLS PLAN TO PRESERVE OLD PIX

Hollywood, Oct. 14.

Governing board of the Academy of Motion Picture Arts & Sciences is mulling a pitch made by Howard Walls, formerly curator of films for the Library of Congress, to take over the project of preserving old films. The task, started by the Library, was dropped when the last Congress failed to make an apropriation for the job.

Film collection, dating from 1894 to 1912, is printed on rolls of paper. Prior to 1912, no copyright law protected films so producers made negatives on paper, photographed them, the copyrighted photos under the law covering same. This legal quirk has resulted in the preservation of 3,000,000 feet of film which would otherwise have been lost. Paper has held up whereas, if printed on the type of film used today, it would be dust by now due to brittleness of films.

Walls discovered photos when he started a research project into early days of the film biz. Advised of existence of pix, it still took him several weeks before he located them in the Library of Congress back in 1938. He was then put on the payroll by Archibald MacLeish, then librarian. Eventually, he was made curator.

Pix all have been cataloged. Much of the collection has considerable historical interest. There are 125 subjects on the Spanish-American war, demonstrating the newsreel type of coverage of those times. Also, a number of hokey comedies and melodramas turned out then. News-

(Continued on page 25)

EL GETS CUT OF PROD.'S U FILMS

Eagle Lion has moved into virtual partnership with Universal on Walter Wanger's "Taproots," "Canyon Passage" and "Smash-up," as a peculiar effect of its tieup with the producer. EL divides with U all first-round revenues on "Taproots," plus rentals still to come in for unplayed bookings of the other two pix, because it acquired outright all stock of Walter Wanger Pictures which owned 13 films, including the three now being distributed by U.

Prime consideration for the block of stock which it turned over to Wanger was the rights to these films, according to Arthur Krim, EL's prexy. In addition, Wanger is being bankrolled by EL for four more productions, first of which will be lensed probably in January. Wanger starts filmmaking for EL as soon as he completes "Joan," Ingrid Bergman starrer, which is the only Wanger property EL hasn't taken over.

"Taproots," Technicolor film which Wanger only recently wrapped up, is to be released next year by U. Other films included in the inventory acquired by EL are such top-grossers of bygone years as "Stagecoach," "Blockade" and "Foreign Correspondent." Company plans to reissue a number of them over the next few selling seasons.

Negotiations currently on between EL and Hunt Stromberg, indie producer, contemplate partial bankrolling of Stromberg's production activities in return for a piece of any film released through EL,

(Continued on page 20)

RKO's Sensitive Pic, 'Crossfire,' Looks Well Over the Sales Hump

With returns on early south and midwest dates on "Crossfire" coming in, RKO execs feel they're across the hump on marketing the picture. Totals in Oklahoma City, Memphis and a group of smaller towns were highly impressive, with the result that RKO is finding b.o.'s comparable to films on which it has grossed $2,000,000-$2,250,000. Pic cost about $650,000 to make.

"Crossfire's" frankness in dealing with anti-Semitism has had RKO's distribution department fearful of response outside metropolitan centers. There was never any doubt about New York, Philadelphia, Chicago, etc., but there were plenty of misgivings—now pretty well allayed—on the hinterlands. RKO sales force has met the situation by selling the film entirely as a taut melodrama and not mentioning the Jewish angle at all.

Playdating the pic hasn't been without opposition, however. One indie (non-Jewish) refused to book it, with the declaration: "We never have had any racial troubles in this town and I don't want to put anything before the people that might put ideas into their heads. There's no use breeding trouble where none exists."

RKO has adopted the policy of playing the picture off slowly, moving from one block of towns to another nearby. Salesmen are thus enabled to counter exhib opposition by showing excellent returns on the film in closeby towns.

Distrib execs are handing Robert Mitchum, the star, some of the credit for the satisfactory boxoffice. He's said to have developed considerable draw.

Mpls. Gets 'Carmen'

Minneapolis, Oct. 14.

With completion of the Lyceum's $100,000 modernization program, house has reopened with "Carmen" for an extended run under an art film policy. Vivian Romance starrer teed off last week.

Pre-selling campaign for the picture was mapped out by Bernard Jacon, general sales manager of Superfilm Distributing Corp., "Carmen's" releasing company, and Leo R. Murray, general manager of the Lyceum.

Cinecolor Acquires Film Classics 100%; No Cash, But 750G Stock Split Between Alperson, Bernhard

Cinecolor Corp. has acquired 100% ownership of Film Classics via an exchange of stock between the two companies, it was disclosed yesterday (Tuesday). No cash was involved, with Joseph Bernhard and Edward A. Alperson, equal partners in the ownership of FC, splitting between them approximately $750,000 in Cinecolor stock.

Alperson, one of the founders of FC in 1942, is by this move divorcing himself completely from affairs of the company to concentrate on his activities as an indie producer for 20th-Fox. Bernhard, former Warner Bros. theatre head, who bought into the reissue outfit early this year and has been actively engaged since then in building it into a first-line distribution company, remains as prexy and a member of the board of FC as well as stepping into vice-presidency and directorship of Cinecolor.

Bernhard will have no contract as FC prexy, in keeping with a Cinecolor no-pact policy for any of its execs, it was said in New York yesterday. Deal, however, gives him an approximately $125,000 profit on his FC holdings in less than a year. He paid $250,000 for his interest and is now receiving around $375,000, represented by about 40,000 shares of Cine stock, which yesterday was selling over the counter at $9.25.

Deal will be sealed today (Wednesday) in Los Angeles with final inking of the papers by Alperson and William T. Crespinel, Cine prexy.

Same Officers in Control

While operating exec personnel of FC remains status quo, with the company functioning as heretofore

(Continued on page 22)

No Worry

One British exhib who wants to make sure he'll make money next year even without American pix is Harry Buxton, operator of the 23-theatre Buxton circuit in England. Buxton is over here arranging to exhibit Adolf Hitler's yacht in the U. S. in 1948.

Britisher bought the yacht in good condition, he said—complete with Tussaud Waxworks' reproductions of Der Fuehrer and his girl friend, Eva Braun.

Mail-Order Film Selling Results In Salesmen Cuts

Time-honored practice of major company sales staffers calling on exhibs to sign licensing contracts is definitely heading for discard. Instead, small town and solo theatre operators are going to be serviced by mail almost to the exclusion of the personal visit by trekking salesmen. Postal technique has been decided on by Paramount, with Metro also indicating a switch as a cash-saving device. Selznick Releasing Org. has already started postal selling for "Duel in the Sun." Other majors intimate they'll follow suit shortly.

Par's decision resulted from a survey of proportion of rentals garnered from small situations and the cost of bankrolling traveling salesmen. The study, made several months ago, turned up the fact that small town exhibs were turning in a surprisingly low fraction of total revenues. Figuring costs of frequent visits by salesmen against these returns left next to nothing for the company.

Large-scale switching to mailing of contracts has sparked drastic cuts in sales personnel in a number of companies. With exchange personnel down to the bone, and branch managers, district and division heads inking circuits and important first-runs, salesmen are no longer considered in the same keystone spot as heretofore.

Par for instance, has dropped some 40 pix peddlers since economy became the order of the day, it's understood. Metro has also dropped or switched a considerable number of staffers as has Universal and several other companies.

20TH'S HEAT ON 'AMBER,' THEN COMES 'CAPTAIN'

December 10 has been set by 20th-Fox as its deadline for completion by "Forever Amber" of every important playdate in the United States and Canada. Pic preems Oct. 22, with 475 prints in work.

Idea of the speed, aside from hurrying the return of the heavy investment in the Technicolor epic, is to clear the decks for the next one, "Captain from Castile." Plans for the latter are still in the making, with it uncertain as yet whether the same speeded-up release policy will be used or whether a more leisurely pace will be adopted.

Also not certain yet is whether 20th will push "Castile" as its Christmas special on a wide front, or merely at the Roxy, N. Y.

Sam Eckman, Jr., CBE

Sam Eckman, Jr., Metro managing director in England, has been named a Commander of the British Empire, highest decoration that can be given to a non-British subject.

Eckman has headed up Metro interests in England for the last 20 years. He's also a board member of Loew's International.

Supreme Ct. Asked To Fix Actual Damages In Jackson Park Trust Suit

Washington, Oct. 14.

The Supreme Court was asked last Friday (10) to determine the actual damages suffered by the Jackson Park theatre of Chicago, which has won its suit against the majors. A petition, asking that the High Court take jurisdiction in the case and hear an appeal from the decision of the 7th Circuit Court, was filed by RKO, Loew's, 20th-Fox, Paramount, and Warners, plus the Balaban & Katz Theatres and Warner Theatres.

It will be a minimum of seven to eight weeks before the Supreme Court either steps in or turns thumbs down, because there are several intermediate steps (including a month for the other side to reply) before the court even considers the petition.

The original Jackson Park suit for treble damages was filed in July, 1942, and went to trial in Feb., 1944, resulting in a complete victory for the owners of the Jackson Park theatre—Florence B. Bigelow, Marlon B. Koerber, John E. Bloom and William C. Bloom. On appeal, the circuit court said there had been a violation of the Sherman Act by the "Chicago method" of distributing pictures—i.e. clearances, etc., but that no specific damages had been proven. Jackson Park then appealed to the Supreme Court, which found for Jackson Park.

Hal Horne Set to Market His 'Sing-a-Tina' Toy

Hal Horne is about to open offices in New York for sales and promotion of the Sing-a-Tina, plastic kazoo-like toy to which he has long owned the patents. He had started to promote the devices with great success at the start of the war, but hostilities prevented his getting materials for their manufacture.

Horne is former pub-ad chief of 20th Century-Fox and was last associated with Armand Deutsch in a filmmaking unit, Story Productions, Inc.

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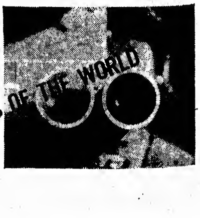

NOW THERE'S A MAGIC EYE
IN
THE EYES AND EARS OF THE WORLD

* © Jerry Fairbanks Inc.

FLATS GROW WITH CHECKING CURB

Present Market for Special Video Films Can Only Recoup 70% to Prod.

Preliminary soundings of the current television market for films, made specially for video discloses that a producer can immediately recoup some 70% of the cost of his film. Conclusion was reached by Jerry Fairbanks, indie producer, who's east to survey the market following completion of his first briefie made for airway consumption.

Fairbanks is still mulling whether the time is ripe to sell three series of tele shorts which he'll make within the year regardless of immediate returns. "The real purpose of my trip is to find out whether I should hop on the bandwagon now or continue making the shorts and sell next year," he said. "Once I make the deal I'll have to deliver even though I can't get a 100% return at the present time."

One advantage that pix producers for tele have, he noted, was the fact they could sell to the dozen or so stations now on a non-exclusive basis, then shelve the pix for the expected influx of new stations. He has no doubt that his series will turn in a profit on a long-term basis.

Fairbanks turns out the "Speaking of Animals," "Unusual Occupations" and "Popular Science" series for Paramount besides making tele and commercial pix.

HUSTON'S OWN INDIE, APART FROM S.P. EAGLE

Hollywood, Oct. 14.

New independent production company, separate and apart from his commitment to make two pictures with S. P. Eagle after his current pact with Warners ends, is being set up by John Huston. Director is now preparing to direct Maxwell Anderson's "Key Largo" as his last for Warners.

He'll start his pictures with Eagle after his pact winds in April next year. Second picture with Eagle won't start till his new indie deal gets rolling.

Bob Gillham, Hall Smith Developing Fla. Resort

A Florida spring, some 70 miles from St. Petersburg, recently acquired by Robert Gillham, eastern publicity rep for David O. Selznick, and Hollywood writer Hall Smith, is designed to become the underwater capital of the world. An ambitious construction program is now in progress and upon its completion the partners expect to be racking up a $300,000 to $440,000 annual gross.

Located on Route No. 19, main longitudinal highway on Florida's west coast, the Gillham-Smith oasis, when fully ready for the tourist trade, will bristle with a circus, rodeo, water ballet and zoo (both aquatic and land). Permanent structures will comprise an auto court, restaurants, shops, etc. Spring is owned as a potential water supply source by the city of St. Petersburg and the municipality will receive a percentage on the project's gross.

Rice on 'Heaven,' 1st Pic Chore in 14 Years

Hollywood, Oct. 14.

Elmer Rice returns to film writing for the first time in 14 years to screenplay "Earth and High Heaven" for Samuel Goldwyn. His last previous screen chore was on "Counsellor at Law," his own legit play, in 1933.

Goldwyn, just back from a vacation in Sun Valley, announced that production will start in March.

Par Tees Off 2

Hollywood, Oct. 14.

Paramount has gunned two pix, "Sainted Sisters" and "The Long Gray Line," with the latter resuming after a 10-day location stay at West Point. "Sisters" has Veronica Lake, Joan Caulfield, Barry Fitzgerald, George Reeves, William Demarest and Eeulah Bondi. William Russell directs.

Alan Ladd and Donna Reed top "Line" cast. John Farrow directs.

Prod. Bank Nite Too

RKO-Pathe execs have found another lure to offer Hollywood producers in trying to sell use of their New York studios. That's the fact that they can do location work practically across the street from the studio.

Crew now doing preliminary work on RKO's "Window," which will be lensed entirely in N. Y., now reports in at the studio at 8 a.m. and then goes across the street to begin its day work. Seems that the picture is centered about a juve delinquent from a tenement neighborhood and the Pathe studios, located in the Porto Rican neighborhood of Harlem, offer exactly the right atmosphere for the film.

More Moves To Woo Prod. East

Final step in Mayor O'Dwyer's newly-born campaign to attract more major film production back to New York is expected to be taken in the near future, when Judge Edward C. Maguire, special coordinator of the campaign, presents the mayor with a full report of his activities. Corporation Counsel's office of the city is now working on revisions suggested to Maguire by film industry representatives during a series of recent huddles. Maguire will then incorporate the suggested revisions into his report, which the mayor is expected to turn over to the City Council for adoption.

During the interim period, the coordinator's office is continuing to cooperate with all producers as much as possible, according to Maguire. Most of the unnecessary red tape that has heretofore heckled producers in from the Coast has already been eliminated, he pointed out, and only in a limited number of situations is it now necessary for a producer to obtain a city permit to shoot within city limits. Before the coordinator's office was set up, a producer was required to get permits from almost every department in the city.

For example, Maguire pointed out, RKO had two full crews out lensing in the streets last Friday (10), and permission was granted them simply through a phone call to the coordinator's office. One crew, under the supervision of Fred Fleck, is shooting exteriors for "Mr. Blandings Builds His Dream House." Other crew, under the direction of Teddy Tetzlaff, was seeking exteriors for "The Window."

Latter film will be produced entirely in N Y. as the first production effort of Frederic Ullman, Jr., who resigned recently as prexy of RKO-Pathe to join the roster of RKO producers. Tetzlaff returned to the Coast Friday, and Ullman is due in N. Y. from Hollywood in two weeks to begin actual shooting. Interiors will be lensed at the RKO-Pathe studios in N. Y.

2 Pix in From Location Ups WB Shooting to 6

Hollywood, Oct. 14.

Two pictures, in from location at Warners, will bring the total of films shooting on the lot up to six. Record seasonal high of 11 stars and 22 featured players also on tap this week.

Included are Bette Davis, Errol Flynn, Jane Wyman, Jack Carson, Ann Sothern, Lew Ayres and Dennis Morgan, Viveca Lindfors, Alexis Smith, Bruce Barnett, Robert Alda, Agnes Moorhead and S. Z. Sakall.

Films back from location are "Johnny Belinda," "Adventures of Don Juan," "Winter Meeting," "To the Victor," "April Showers" and "Christopher Blake."

ECONOMY CUES % DEAL CUTS

Exhibitors, who've squawked about almost every cost-saving move instituted by the distribs, may find one distribution economy measure to their liking. That's a drastic reduction in the number of situations checked, which has already been seized upon by the majors as one of the chief factors in their current economy drive.

Majors figure that it now costs each of them about $500,000-$750,000 annually for checking purposes. In many situations, it's been found that the cost of checking doesn't make up for the difference in earnings between selling a picture on percentage and letting the exhib have it on a flat rental basis. Elimination of checking in such situations, consequently, would be one of the best methods yet derived to save money.

Despite the number of suits filed recently against "cheating" exhibs, the majors still figure that exhibs get away with more than $15,000,000 annually by falsifing their reports. So, instead of taking a chance on losing this money by continuing to sell on percentage terms in unchecked situations, the majors plan to boost the number of flat rental sales. Plan will be put into effect in any situation where it's found that checking doesn't pay, with the rentals to be based on the highest percentage earned by a picture of similar drawing power under similar conditions in each house.

If a top A film, sold at 40% previously, returned $500 to the distrib, the exhibitor would get all such pic-

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Kosiner to Boost Italo Sales of Small's Films

Effort to hypo sales of Edward Small films in Rome will be made by Harry Kosiner, Small's eastern rep, who planed for Italy, Sunday (12). Small's aim is to further build up the supply of lire blocked to his account, with the possibility of making a second picture in Rome if enough credits can be acquired. Producer is now making "Cagliostro" there.

Small has a number of films in distribution in Italy and has several more available. Kosiner will be abroad until Oct. 30, stopping in Paris on his way back.

Claud Morris, recently named flack chief for Small, starts on a tour of exchanges next Sunday (19) to promote "T-Men," which the producer made for Eagle Lion.

London's Dimouts

London, Oct. 14.

Following huddles with the Fuel Ministry, the Cinematograph Exhibitors Assn. has notified film theatres that interior and exterior lighting will be dimmed from Oct. 20 through March 31.

If the coming winter proves as severe as that of last year exhibs' opening hours may be limited. However, these restrictions, if imposed, will be ordered on a national basis.

U.S. Prod. in Italy To the Forefront

Major distribs are viewing the current Italian production efforts of Edward Small and Gregor Rabinovitch as "pilot productions" and results of the duo's efforts will be studiously weighed to determine whether it's practical to use blocked lire for filmmaking in Italy. With remittances 100% frozen in that country, RKO through its European manager Wladimir Lissim, has already indicated it will produce in Italy in the near future, but meanwhile is exercising a policy of watchful waiting.

Small's "Cagliostro" has been earmarked as a $2,000,000 production and half this sum constitutes frozen lira. Nancy Guild has the femme lead and film is now rolling at the Scalera studios. Rabinovitch has already made "La Traviata" in Italy and is starting "The Eternal Melody" with Marta Eggerth and Jan Kiepura starred. Both are slated for Columbia release.

Also planning use of Italian studios is Filippo del Giudice, former chieftain of Rank's Two Cities films, but now head of his own Pilgrim Pictures. On his schedule are 10 films. Metro, too, is sending a unit to Rome to shoot native action for "Vespers in Vienna." Best facilities for shooting reportedly are available at the Scalera studios. Another large lot is that of the Cinecitta studio but this plant has been used exclusively to house refugees since the war's end and it's unknown just when it will resume filmmaking. Turin, in northern Italy, also has a few studios.

Briefs From the Lots

Hollywood, Oct. 14.

George Reeves stepped into the role in "The Sainted Sisters," vacated by **Sterling Hayden,** who is now on Paramount's suspension quota.... **John Beck** aired in from Detroit, where he conferred with **Mary Chase,** author of "Harvey," which Beck will produce on the screen for Universal-International. . . . Independent Artists acquired rights to insert a sequence from **Ibsen's** "Hedda Gabler" into the film production, "The Velvet Touch," starring **Rosalind Russell** . . . **Don Hartman** checked in at RKO to huddle with executives about his first producer assignment on that lot.

Marshall Thompson joined the "Homecoming" cast at Metro. . . . **S. Z. Sakall** signed for a featured part in "Forever and Always" at Warners. . . . **Cecil Kellaway** checked in at Warners for a role in "Christopher Blake" . . . **Harry Meyer,** veteran of the Guam campaign, was assigned as technical adviser on Pacific sequences in "B .F.'s Daughter" at Metro. . . . Republic bought **Norman Hall's** original, "Singapore Sal," for production by **Stephen Auer** . . . **Mel Tucker** will produce "Colorado Thoroughbreds," authored by **William Lively,** at Republic.

Hurd Hatfield is bicycling between the RKO picture "Joan," and the legit production, "Dark of the Moon," at the Coronet theatre. . . . **Kirk Douglas,** on loanout from **Hal Wallis,** will play one of the top roles in "The Walls of Jericho" at 20th-Fox. . . . **Fred Clark** draws a killer role in "The Ballad of Furnace Creek" at 20th-Fox . . . **Tom Pedi,** legit thesp, signed by Universal-International for a featured role in "Up in Central Park" . . . **Irving Brecher,** originator of the radio program, "The Life of Riley," is turning it into a screenplay for Universal-International, with **William Bendix** penciled in for the title role.

Republic bought "Fugitive From Devil's Island," written by **John Martin,** as one of the four cliffhangers to be produced next year by **Mike Frankovich** . . . Falcon Productions will film "The Unwritten Law," starring **John Calvert,** for release through Film Classics . . . **Carl Krueger,** currently producing "The Last Nazi" on the Enterprise lot, picked "The Long Flight," an aviation yarn, as his second venture, starting Nov. 10 . . . **Ralph Oberg** is new chief of Republic's art department, succeeding **Russ Kimball** who resigned.

Charles Middleton will play Abraham Lincoln in "Christopher Blake" . . . **Hilary Brooke** plays opposite **Red Skelton** in "The Fuller Brush Man" . . . **Archie Mayo** checked in at Motion Picture Center to ready the **Edward Small** production, "The Life of Rudolph Valentino," slated to start in six weeks . . . Arpl Productions bought "Ambush" as its second picture for Film Classics release.

More Realistic U. S. Film Stance On 75% Tax May Now Get Some Results

Washington, Oct. 14.

Joint meeting here of heads of member companies of the Motion Picture Assn. and Society of Independent Motion Picture Producers, to reach a united front on the British tax question will be recommended to the two orgs by Eric Johnston and Donald M. Nelson. Decision was reached today (Tues.) following a meeting between the duo, also attended by Joyce O'Hara, Johnston's assistant.

If okayed, full-dress huddles will be held within a week. Nelson will talk to his people in New York, for which he left tonight.

Washington, Oct. 14.

After a number of false starts, the film industry in the past few days has finally begun to give the impression it is out to get something accomplished in finding a substitute for the 75% British ad valorem tax. Contributing to the start on the new tack was the severe pessimism voiced in reports to industry biggies assembled at a meeting here with Eric Johnston and British Ambassador Lewis Douglas last week.

The tentative moves, the phoney coyness, the impression in some quarters that the British were stag-

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WURTZEL'S '48 SKED BASED ON EXHIB POLL

Hollywood, Oct. 14.

His 1948 production schedule based on an exhibitor and exchange manager poll conducted on a recent 20,000 mile cross-country trek, has been announced by Sol M. Wurtzel for his new 20th-Fox releasing deal. Film roster will accent comedy and drama.

First film, "Half Past Midnight," a Los Angeles-localed comedy drama with Kent Taylor and Peggy Knudsen starred, rolls Nov. 7. Others are "Arthur Takes Over," from an unproduced Mauri Grashin play; "Tucson," a modern western; "Ticket to Nowhere," and an untitled OSS yarn by Robert G. North, former OSS man in the Pacific.

James Allen, Ex-WB Newsreel, Back on Coast

Following his checkout from his post as a Warner Bros. vice-prexy, James Allen left for the Coast Sunday (12) to line up a deal with another studio. Allen, former special assistant to Charles Einfeld when latter headed the WB studio publicity department, was originally named head of the new Warners Newsreel last May.

With the WB purchase of the RKO-Pathe newsreel setup, however, Allen was made a vice-prexy without portfolio. He's expected back in New York shortly to pick up his family.

20th Gives Earlier Clearance in Cincy

Cincinnati, Oct. 14.

Extending its policy recently inaugurated in Cleveland, 20th-Fox will offer earlier availabilities to 14 nabes in Greater Cincy starting with the release on "Mother Wore Tights." The plan eliminates an exclusive second-run privilege long enjoyed here by the Paramount, one of the RKO Theatres chain, which dominates the downtown houses.

Set up by Andrew W. Smith, Jr., general sales manager, the changed schedule, to be effective 28 days after its first run, finds houses participating in it along with the Paramount, to be the Covedale, Westwood, Emery, Hollywood, Liberty or Madison, Park, Esquire, Forest, Bond, Monte Vista, Mariemont, 20th Century or Ambassador, all in Cincy, and the Metropolitan, Newport, Ky., across the Ohio river.

This moveup of availabilities soothes one of the gripes raised for years by local indies.

Forever Amber

(COLOR)

20th-Century-Fox release of Darryl F. Zanuck (Wm. Perlberg) production. Stars Linda Darnell, Cornel Wilde, Richard Greene, Geo. Sanders; features Glenn Langan, Richard Haydn, Jessica Tandy, Anne Revere. Directed by Otto Preminger. Screenplay, Philip Dunne, Ring Lardner, Jr., adapted by Jerome Cady from Kathleen Winsor's novel. Score, David Raksin, conducted by Alfred Newman; arrangements, Maurice de Packh, Herbert Spencer; camera (Technicolor), Leon Shamroy; special effects, Fred Sersen; editor, Louis Loeffler. Tradeshown N. Y., Oct. 15, '47. Running time, 140 MINS.

Amber	Linda Darnell
Bruce Carlton	Cornel Wilde
Lord Almsbury	Richard Greene
King Charles II	George Sanders
Capt. Rex Morgan	Glenn Langan
Earl of Radcliffe	Richard Haydn
Nan Britton	Jessica Tandy
Mother Red Cap	Anne Revere
Black Jack Mallard	John Russell
Corinna	Jane Ball
Sir Thomas Dudley	Robert Coote
Matt Goodgroome	Leo G. Carroll
Countess of Castelmaine	Natalie Draper
Mrs. Spong	Margaret Wycherly
Lady Redmond	Alma Kruger
Lord Redmond	Edmond Breon
Landale	Alan Napier

"Forever Amber," the 17th century British road company of French postcards, was a lurid bestseller, and in Technicolor, it should likewise sell strongly. Can't miss boxofficewise.

A picture property with an advance campaign such as Kathleen Winsor's novel, which has been the subject of gags and the butt of wits in every form of colloquial communication, chiefly by comics over the air and on cafe floors, naturally becomes endowed with a buildup that's the pressagent's dream. Rarely does it kick back. That goes even for the Jane Russell and "Duel In the Sun" type of films.

And so with "Amber" which, despite its sundry shortcomings, is a surefire wicket-spinner. The exhibitor can hang up the shingle and get out of the way of the customers.

Here is a $4,000,000 (and claimed to be more) picture that looks its cost. That goes even for the lost footage through mishap with Peggy Cummins, the original candidate until Linda Darnell replaced. And she does quite well—in fact, the sum total compels an intra-trade salute to the Zanuck factory for so successfully shadow-boxing with existing tabus and regulations, and coming up so satisfactorily with the finished product.

The lusty yarn is treated for what it is. Miss Darnell runs the gamut from romantic opportunist to prison degradation and up again to being the king's favorite and finally a discarded mistress, grateful that the royal equerry invites her to supper after Charles II gives her the brushoff.

In between there's a wealth of derring-do, 17th century knavery and debauchery, the love of a good woman (Jane Ball), and the rest of a depraved court's atmosphere. It's solid escapology, particularly pat commercial stuff in this day and age of postwar world problems.

Cornel Wilde is the No. 1 juve, although Glenn Langan suggests he might have made an excellent choice for that role instead of a secondary swain. Richard Haydn plays his a.k. role well as the arrogant earl who Amber premeditatedly weds in order to gain a title. John Russell is convincing as the highwayman; Anne Revere is sufficiently despicable as a keeper of a thieves' den; Jessica Tandy does all right as Amber's maid; George Sanders turns a neat character when chiding Amber for thinking he could be played for a sucker in a supposedly compromising rendezvous with Miss Ball; and Richard Greene makes an effective pal for Wilde as a swashbuckling privateer in the king's service.

Miss Darnell manages her chameleon Amber character very well. Her blonde beauty shows off well in Technicolor, and she is equally convincing when she is thrown in a pauper's gaol.

While some of the color is in minor key, creating a too dim perspective, by and large the lensing expertly captures all the shadings of regal splendor, the devastating fire on London town following the bubonic plague, etc.

By attacking the story for what it is, without pandering to the sensitivities, the result is at least moderately convincing. There is no double-talk about the illegitimacy of Amber's lovechild; there are, in fact, two childbirth scenes, with reasonably well-cut closeups. The lechery and debauchery are effectively projected because they've given a quasi-historical delineation in the reign of Charles II, whose grants to privateers (slang for pirates who shared their loot with the crown) are no less virtuous than the illicit atmosphere generally pervading his court.

Certainly, 20th-Fox's bossman, Darryl Zanuck, didn't spare the hosses, and producer Bill Perlberg endowed the sum total with a wealth of props that must have exhausted the resources of the combined Western, Eaves and Brooks Costume Cos. It's that kind of a flash splash.

Abel.

Miniature Reviews

"Forever Amber" (Color) (20th). How can it miss?

"Nightmare Alley" (20th). Tough drama about tough carnival people needs all its cast draw.

"The Exile" (Fairbanks-U). Douglas Fairbanks, Jr.'s first indie assured good grosses through star names and romantic action.

"Invisible Wall" (20th). Gangster meller, lacking any marquee names, for the dualers.

"The Lost Moment" (Wanger-U). Robert Cummings and Susan Hayward romantic meller, should do business.

"Bowery Buckaroos" (Mono). Bowery Boys in a satire on westerns. Should draw well in nabes.

"Furia" (Italian). Powerful film surefire for art houses.

Nightmare Alley

Hollywood, Oct. 8.

20th-Fox release of George Jessel production. Stars Tyrone Power; features Joan Blondell, Coleen Gray, Helen Walker. Directed by Edmund Goulding. Screenplay by Jules Furthman, based on novel by William Lindsay Gresham; camera, Lee Garmes; editor, Barbara McLean. Tradeshown Oct. 7, '47. Running time, 110 MINS.

Stan Carlisle	Tyrone Power
Zeena	Joan Blondell
Molly	Coleen Gray
Lilith	Helen Walker
Grindle	Taylor Holmes
Bruno	Mike Mazurki
Pete	Ian Keith
Mrs. Peabody	Julia Dean
Hoatley	James Flavin
McGraw	Roy Roberts
Town Marshall	James Burke

"Nightmare Alley" is a harsh, brutal story told with the sharp clarity of an etching. There isn't a really sympathetic or inspiring character in the show, but acting, direction and production values lift the piece to the plane of gripping drama. In spots it approaches the dignity of authentic tragedy. The picture will satisfy no demands for light entertainment, hence the boxoffice is problematical and largely conditioned on the femme draw of Tyrone Power in the lead.

The film deals with the roughest and most sordid phases of carnival life and showmanship. Despite the grim realism of its treatment, it has all the shuddery effect of a horror yarn.

Power's talent hits a new high in his depiction of Stan Carlisle, reform school graduate, who works his way from carney roustabout to big-time mentalist and finally to important swindling in the spook racket. Ruthless and unscrupulous, he uses the women in his life to further his advancement, stepping on them as he climbs.

Most vivid of these is Joan Blondell as the girl he works for the secrets of the mind-reading act. Coleen Gray is sympathetic and convincing as his steadfast wife and partner in his act and Helen Walker comes through successfully as the calculating femme who topples Power from the heights of fortune back to degradation as the geek in the carney. Ian Keith is outstanding as Blondell's drunken husband, and the balance of the supporting cast works hard and effectively.

The Jules Furthman screenplay keeps all the strength of a tough story and Edmund Goulding's direction points the drama to inspire pity for its unpalatable characters.

Fisk.

The Exile

Hollywood, Oct. 13.

Universal release of Fairbanks (Douglas Fairbanks, Jr.) production. Stars Douglas Fairbanks, Jr., Maria Montez, Paule Croset; features Henry Daniell, Nigel Bruce. Directed by Max Opuls. Written by Douglas Fairbanks, Jr.; camera, Frank Planer; music, Frank Skinner; editor, Ted J. Kent; arrangements, David Tamkin; asst. director, Ben Chapman; special effects, David Horsley. Previewed Oct. 13, '47. Running time, 94 MINS.

The Countess	Maria Montez
Katie	Paule Croset
Col. Ingram	Henry Daniell
Sir Edward Hyde	Nigel Bruce
Pinner	Robert Coote
Jan	Otto Waldis
Seymour	Eldon Gorst
Wilcox	Milton A. Owen
Capt. Bristol	Colin Keith-Johnston
Milbanke	Ben H. Wright
Ross	Colin Kenny
Higson	Peter Shaw
Tucket	Will Stanton
Cavalier Official	C. S. Ramsey-Hill
Cavalier Guard	Gordan Clark
Roundhead Gen	Lumsden Hare
Robbins	Lester Matthews
Jasper	Thomas P. Dillon
Footman	William Trenk
Coach	Fred Cavens
Marie	Alla Dunn
Sea Captain	Torben Meyer
First Court Lady	Grayce Hampton
Second Court Lady	Mary Forbes
Painter	Charles Stevens
Charles Stuart	Douglas Fairbanks, Jr.

Douglas Fairbanks, Jr.'s first indie production, with himself starred, is of heroic measure in its approach to a romantic period in history when Charles II was in exile from England. Film is highly exploitable, particularly since it follows the type of costume action-drama the elder Fairbanks once was noted for. Response at boxoffice is assured by star names of Fairbanks and Maria Montez.

Too much time is consumed, however, in reaching its exciting stages, with a script which sometimes leans toward antiquated proportions. Interesting especially is a blonde newcomer, Paule Croset, who co-stars with Fairbanks and Miss Montez in her introductory role, an opportunity of which she acquits herself most adequately. Miss Croset garners as much interest as the male star, delivering a sock performance. She's a cinch for popularity.

She plays a young Dutch innkeeper and farm owner, on whose place the exile is in hiding. Plot concerns mostly efforts of Cromwell's Roundheads to catch up with exiled king and do away with him. Story would have benefited had they caught up with him sooner, rather than lot of more or less inconsequential action in the first half of the feature. Romantic spirit is achieved, however, by Fairbanks in his role and action points up this flavor.

Filmed in sepia, this gives the picture soft tones and fits in perfectly with the subject. It assays high in production values and, with Frank Planer handling the cameras, it's a beautifully executed piece of work. Production designing by Howard Bay and art direction by Bernard Herzbrun and Hilyard reach a high level of perfection, calculated to appeal to the eye. Max Opuls gave the film rugged direction, but at times was hampered by the screenplay written by Fairbanks. The star's producer efforts far overshadow his scripting.

While Fairbanks performs strongly in his role of the exiled King Charles, Miss Montez, though getting co-star credit, is in only one long sequence, and is not always understandable. Standouts in support are Nigel Bruce, as the king's chancellor; Henry Daniell, as the Roundhead sent by Cromwell to kill the king; Robert Coote, as an actor who masquerades as the fleeing king. Top talent completes the cast.

Whit.

Invisible Wall

20th-Fox release of Sol M. Wurtzel production. Features Don Castle, Virginia Christine, Richard Gaines. Directed by Eugene Ford. Screenplay by Arnold Belgard; based on story by Howard J. Green, Paul Frank; camera, Benjamin Kline; editor, William Claxton. Tradeshown N. Y. Oct. 9, '47. Running time, 72 MINS.

Harry Lane	Don Castle
Mildred Elsworth	Virginia Christine
Richard Elsworth	Richard Gaines
Hanford	Arthur Space
Marty Floyd	Edward Keane
Al Conway	Jeff Chandler
Hamilton	Harry Cheshire
Mrs. Bledsoe	Mary Gordon
Detective Captain	Harry Shannon
Alice Jamison	Rita Duncan

Gangster meller, with uneven pace, is fairly entertaining despite absence of any name players to brighten the marquee. "Invisible Wall," which manages to become exciting towards the end, will have to be sold heavily as a gangland melodrama to amount to much. It will fit best into lower half of twin bills, and there only as a mild entry.

Yarn involves Don Castle, an ex-GI, who returns to handling payoffs for a west coast bookmaker when he gets back from the war. His yen for gambling leads him to squander half of the $20,000 which has been entrusted to him by his boss bookmaker. He'd been sent to the Flamingo hotel, Las Vegas, to pay off a racing bet, but $5,000 of this is invested, so Castle thought, in a surething mining proposition. Complications follow.

Whole story is done via flashbacks which makes for a neat surprise ending that's done too sketchily. Film telegraphs its irregular direction by Eugene Ford but, one suspects, he struggled with too many story angles before this finally came out of the cutting room. Picture would have been lots better if held to 55 minutes.

Castle is outstanding and should be heard from in the future via more satisfactory stories. Virginia Christine is competent as the wife of the former con who later weds Castle. Gaines makes a smooth heavy while Edward Keane is excellent as the bookmaking king. Support is headed by Jeff Chandler and Arthur Space.

Wear.

Hungry Hill

"Hungry Hill" (Universal-Prestige release of Two Cities Production) made its U. S. bow Friday (10) at the Park Avenue, N. Y. Reviewed by VARIETY from London, Jan. 15, '47 issue, the notice stated: "Based upon the Daphne du Maurier novel of the same name, picture stars Margaret Lockwood, Dennis Price and Cecil Parker. Trio of stars should draw in Britain but it will be hard going in America.

"Costing at least $1,500,000, this adaptation of Miss du Maurier's bestselling is a somber heavyweight created with care, but falling with a sad crash through absence of humanity and real feeling. Story, beginning in 1840 and covering a period of 40 years, tells of the bitter feud between the Brodricks and the Donovans over the sinking of a copper mine on Hungry Hill by John Brodrick, owner of Clonmere Castle."

Margaret Lockwood's role is the "story of a woman who loses everything she loves." VARIETY'S *Cane* felt this should have been touching, "but somewhere in the writing and direction the sentiment has been eliminated, and Miss Lockwood can't do little with the puppet she plays. Dennis Price is the only one who is entirely credible."

The Lost Moment

Universal release of Walter Wanger production. Stars Robert Cummings, Susan Hayward; features Agnes Moorehead, Joan Lorring, Eduardo Ciannelli, John Archer. Directed by Martin Gabel. Screenplay by Leonardo Bercovici; from novel, "The Aspern Papers," by Henry James; camera, Hal Mohr; music, Daniele Amfitheatrof; orchestrations, David Tamkin; editor, Milton Carruth. Tradeshown N. Y., Oct. 9, '47. Running time, 89 MINS.

Lewis	Robert Cummings
Tina	Susan Hayward
Juliana	Agnes Moorehead
Amelia	Joan Lorring
Father Rinaldo	Eduardo Ciannelli
Charles	John Archer
Pietro	Frank Puglia
Maria	Minerva Urecal
Vittorio	William Edmunds

A romantic melodrama with a Venetian locale and a schizophrenic heroine, "The Lost Moment" is a heavy but reasonably absorbing picture. It should draw moderately well, chiefly through word-of-mouth, since it lacks marquee strength.

Based on the Henry James novel, "The Aspern Papers," story is essentially a study of emotional maladjustment and a consequent retreat into the unreality of the past. As adapted by ex-radio writer Leonardo Bercovici and directed by ex-radio actor-director Martin Gabel, the emphasis is on romance and, as an obvious boxoffice element, the therapeutic value of love. Thus, the picture doesn't attempt a clear explanation of why the heroine's childhood in the grim old Venetian mansion unbalanced her emotional-mental makeup, but concentrates on the romantic aspects of her reaction to the unprecedented presence of a real-life young man.

The atmosphere of the centuries-old house, the 105-year-old blind woman and the lurid subject matter of the story, give the picture a sombre tone. This is partly relieved by a cafe scene of music, gayety and violence, and by a couple of meetings between the young American publisher and the Venetian priest who maintains a worried watch over the household. But the finale scenes, despite a seemingly contrived attempted murder and a fatal fire, are pleasanter.

Apparently due to the editing, the picture is cryptic in several places. For instance, the centenarian aunt's blindness is indicated by little more than a suggestion, and there are various undeveloped references in the story, such as the spot in the garden, where nothing will grow, apparently because the murdered poet was buried there (and the surface there is clay rather than topsoil). The direction has good tempo and builds suspense properly, but the occasional use of stream-of-consciousness speeches by the hero, possibly a vestigial device from radio, mars illusion.

As the U. S. publisher who seeks the long-dead poet's legendary love letters to the once-beautiful aunt, Robert Cummings is direct and believable. Susan Hayward, who played another psychotic character in "Crackup," also for Walter Wanger, is effective in both facets of the present part, but the contrast between them occasionally seems abrupt. Agnes Moorehead, with a major assist from the makeup man, has a character actor's splurge with the role of the guileful ex-belle, and Joan Lorring, Eduardo Ciannelli and John Archer are satisfactory in principal supporting parts.

Hobe.

Bowery Buckaroos

Monogram release of Jan Grippo production. Features Bowery Boys. Directed by William Beaudine. Screenplay, Tim Ryan and Edmond Seward; camera, Marcel LePicard. At New York, N. Y., week Oct. 8, '47. Running time, 66 MINS.

Slip	Leo Gorcey
Sach	Huntz Hall
Bobby	Bobby Jordan
Gab	Gabriel Dell
Whitey	Billy Benedict
Chuck	David Gorcey
Carolyn Briggs	Julie Briggs
Louie	Bernard Gorcey
Blackjack	Jock Norman
Kate Barlow	Minerva Urecal
Luke Barlow	Russell Simpson

Lampooning the oaters, this low-budgeter hands the Bowery Boys free rein to lead their hosses from New York's east side water holes to the wild and wooly west. In changing their stamping grounds from the metropolis to the mesa, the boys dish out plenty of zanyisms charged with uninhibited corn, but the less discriminating filmgoer will find plenty of laughs in their antics. Picture should do well in the nabes—especially with the juve trade.

Plot is an inconsequential one of those things. But who cares when Leo Gorcey is getting off such gems of idiom as, "I'm goin' out and prosecute for gold." Scripters Tim Ryan and Edmond Seward pitched plenty of grist into the gag mill. Even an Indian comes up with incongruous lingo, e.g. his analysis of a peculiar situation, "This don't look kosher to me!" Otherwise the yarn concerns itself with the efforts of Gorcey, Huntz Hall, et al., to see that right is done by Julie Briggs who's been rooked of her share of a gold mine.

Bowery Boys register in their comic roles. Jack Norman, as Blackjack, is a credible heavy. Blonde Miss Briggs' chassis decorates the footage nicely and she displays a passable voice in warbling one tune. Minerva Urecal and Russell Simpson contrib okay bits as the U. S. marshal and deputy, respectively. William Beaudine directed at a swift pace in this Jan Grippo production. Marcel LePicard's lensing is satisfactory.

Furia

(ITALIAN-MADE)

Film Classics release of Franchini-AGIC production. Stars Isa Pola, Rossano Brazzi; features Gino Gervi, Adriana Benetti, Umberto Spadaro. Directed by Goffredo Alessandrini. Screenplay, Alessandrini; editor and English titles by Hermon Weinberg. Previewed in N. Y., Oct. 9, '47. Running time, 90 MINS.

Clara	Isa Pola
Antonio	Rossano Brazzi
Oreste	Gino Cervi
Marietta	Adriana Benaetti
Rocco	Umberto Spadaro
Priest	Camillo Pilotto
Priest's Sister	Bella Starace Sainati

(In Italian; English Titles)

Italian film producers, who've been plying the U. S. market with a parade of art house clicks such as "The Open City," "Shoe Shine" and "The King's Jester," have come up with another winner in "Furia."

Basically, its appeal stems from the candor with which the elemental drives of love, jealousy, hate and double-distilled lust are handled. The whole film is drenched in an aura of sexual craving that definitely removes it from the family-feature category and makes its chances in Boston seem a bit dubious. Several sequences are virtual shockers not only in their unprecedented cleavage exposure but for a voluptuous suggestiveness that'll make heating systems superfluous. Over-exploitation of this theme, however, is liable to do more damage than good if it rouses the bluenoses into action.

The film can get by, moreover, on its merits as a straight melodrama. Unfortunately, the second half of the pic fails to fulfill the promise of the opening reels. After a smashing midway climax, the film goes slightly astray in maze of plot complications that aren't fully clarified. These defects, however, are minimized by a superlative group of players and an overall solid production dress.

Center of the film is Isa Pola who plays the role of a blowzy, bored, slightly-aging and libidinous mate of a well-to-do horse breeder. Surrounding her are Rossano Brazzi, a stud-keeper with whom she engages in extra-curricular romancing; Gino Gervi, her husband, who suspects the worst; Adriani Benetti, the latter's beauteous young daughter by another wife; and Umberto Spadaro, a half-idiot stable hand with a furious yen for the mistress of the house.

The surging undercurrent of passion, the suspicions and the rivalry of the two women for Brazzi are manipulated for a terrific explosion as the husband schemes to uncover the clandestine lovers. He lays his traps but, at the decisive moment, the daughter substitutes herself for the wife in Brazzi's room in self-sacrifice to her father's happiness. After this confrontation, the story weakens. Brazzi marries the girl whom he loves but since his flesh is weak, he still carries on with the older woman. After many futile pledges of abstention, the habit is finally broken when the idiot strangles Miss Pola in a frenzy of desire.

Each of the principals does a standout job. Especially striking are Miss Pola for her remarkably modulated range of sensuality, and Brazzi [who is being brought to Hollywood by Eddie Small]. Spadaro, as the half-wit, also registers with a powerful impact in his recounting of the murder scene.

Herm.

Woman Without Face

("Kvinna Utan Ansikte")

(SWEDISH-MADE)

Stockholm, Sept. 25.

Svensk Filmindustri production and release. Stars Alf Kjellin, Gunn Wallgren, Stig Olin, Ella Lindblom; features Anita Bjork, Marianne Lofgren, Georg Funkqvist, Ake Gronberg, Siv Ruud, Gun Adler, Olof Winnerstrand. Directed by Gustaf Molander. Screenplay, Ingmar Bergman; camera, Ake Dahlqvist. At Roda Kvarn, Stockholm. Running time, 110 MINS.

Ruth	Gunn Wallgren
Martin	Alf Kjellin
Ragnar	Stig Olin
Marie	Ella Lindblom
Frida	Anita Bjork
Charlotte	Marianne Lofgren
Victor	Georg Funkqvist
Sam	Ake Gronberg
Magda	Siv Ruud
Girl in Shop	Gun Adler
Martin's Father	Olof Winnerstrand

A psychological study that emerges as a topdrawer artistic film, "Woman Without Face" looks as fine a Swedish talking picture as was ever made and should make an indelible impression upon the world market. As a further guarantee, this Scandinavian entry has Alf Kjellin, now a Selznick contract player, for a marquee lure.

Youth's life and problems are deftly analyzed in this yarn, which principally is the story of Ruth, an artist whose emotional existence has been destroyed. Her companions comprise her close friend, Martin; the latter's chum, Ragnar, a promising author; Ragnar's gal friend, Marie, while Victor is the devil personified. These characters are realistically etched in the brilliant screenplay of Ingmar Bergman.

Power of evil and its hold on the masses is ably brought out in the footage by fine delineations of Kjellin and Gun Wallgren as Martin and Ruth, respectively. Ella Lindblom also shines in the role of Marie. But chief praise goes to scripter Bergman, who, incidentally, scripted "Torment," an earlier Kjellin starrer which made its mark on the foreign market. Gustav Molander's direction is firstrate; likewise Ake Dahlqvist's lensing.

Wing.

THE Film DAILY

Intimate in Character
International in Scope
Independent in Thought

The Daily Newspaper
Of Motion Pictures
Twenty-Nine Years Old

VOL. 92, NO. 72 NEW YORK, FRIDAY, OCTOBER 10, 1947 TEN CENTS

Read for yourself—

EVERY WORD!

20th CENTURY-FOX

REVIEWS OF NEW FILMS

"Forever Amber"

with Linda Darnell, Cornel Wilde, Richard Greene, George Sanders

20th Century-Fox 140 Mins.

MONUMENTAL PRODUCTION BRILLIANTLY PRODUCED, DIRECTED AND ACTED GIVES A SOUND HONEST RETURN FOR EVERY CENT SPENT OR ASKED.

Darryl Zanuck has done splendidly by "Amber." In the two hours and 20 minutes that it takes to tell the story there is created a motion picture of monumental stature. It is BIG in every interpretation of the word. Its potentialities in terms of the box office dollar should prove a staggering problem for the showman's consideration. And in terms of value to the ultimate ticket-buying spectator it gives sound, honest return for every cent.

If "Amber" is to be the forerunner of a new collection of productions dealing with warmblooded females lurking on the British historical scene, as has been the case in the literary world, then any future contribution to the genre will be measured and estimated by the towering aspect found here.

The Technicolored tapestry that is the story has many values, optical as well as dramatic, comical at times and vividly thrilling, too. Complementing the story is William Perlberg's production that brings to lusty life the settings and period—England of the 17th Century, under the reign of Charles II. It is one of the finest examples of mounting a plot and translates the Kathleen Winsor novel into what might be termed the best example of Technicolor handling by Hollywood in recent times.

There are patterns in that tapestry that vary the basic plot to give full range to striking segments of action and narrative developments which contribute considerably to the telling. Otto Preminger's direction is evident in a flowing, fluid continuity which aptly captures the essence of the novel. In this respect the multitude that read and re-read the book, then discussed it, then drooled at announcement that it was to be filmed, won't be disappointed.

Selection of the cast was masterful. Linda Darnell in the title role is a vivid "Amber" and her beauty in Technicolor has breathtaking quality. Among the men in her life it is good to see Richard Greene once again; Wilde as her big moment in a torrent of lovers shows himself a player of sound understanding of what is required. But among the male element it is George Sanders, as Charles II, who stands out, makes his mummery register in a fine display of artistry.

In translating the story such proven audience lures as the great fire which partially destroys London, a duel at dawn, the plague, skullduggery purveyed by a gang of rascally cutthroats and cutpurses, revenge and kindred morsels of diversion are blended into the whole.

Through all the pageantry "Forever Amber" is the story of a woman in love who vainly sought happiness with the man she loves but loses.

As "Amber" Linda Darnell is shown as a foundling who is brought up by Puritans in a small village. Reaching womanhood, plans are made for her to marry. This is not to her taste. She encounters Wilde in a tavern where he is resting en route to London. Later she follows and their passion is born and assuaged. But Charles II does not hold Wilde in favor at the moment but when an old affair with Natalie Draper shows signs of being rekindled he gives in to a privateering venture Wilde has up his sleeve. Wilde leaves Miss Darnell suddenly and she falls afoul of connivers who soon land her in Newgate Prison. She is pregnant but in time escapes with John Russell, a highwayman known as "Black Jack Mallard." Her son is born. She becomes a "bait" and Russell's mistress. Via this turn of events she meets Glenn Langan, an officer in HM's army. Russell is killed. She becomes Langan's mistress. He obtains a place in the Royal Theater for her. She's there for a year attracting other men and comes to the attention of Charles II—Sanders. But Wilde returns and she runs off with him for a few days, shows him his son. They are discovered in a compromising situation by Langan. His honor is threatened so Wilde kills him in the ensuing duel. Wilde in disgust leaves Miss Darnell. She then marries Richard Haydn, a senile nobleman. Wilde returns again. He is stricken with the plague. Miss Darnell sees him through his illness, running off from Haydn. With Wilde on his feet Haydn appears and causes him to pack off to Virginia. Her life with Haydn is a stanza of despairing severity—until they go to London, attend a royal ball. Charles II casts an eye on Miss Darnell and Haydn becomes H.M.'s royal [illegible].

Never quite fitting into the picture as a Puritan maid who set her cap for the big time, Miss Darnell desired marriage with Wilde at the outset but he indicated she was below him in life's station. She vowed to rise even higher than he. She did it, too, passing from man to man until she wound up in the arms of the king, and with a title.

Wilde returns from Virginia with a young wife who Miss Darnell brings to the attention of Sanders. An intimate supper is arranged. Miss Darnell feigns illness, leaves Sanders and Jane Ball together. She hurries to inform Wilde of the situation hoping to regain her former spot in his life. The king suspects, so does Miss Ball and the plan misfires. Underestimating Sanders, Miss Darnell has let herself out. Her son is taken off to Virginia by Wilde. The day she is moved she is propositioned by the king's equerry—and she accepts. Through it all Richard Greene, friend to Wilde, is the kindly bystander advising here, lying occasionally and vainly trying to dissuade Miss Darnell to no avail.

"Forever Amber" could be the biggest thing this year.

CAST: Linda Darnell, Cornel Wilde, Richard Greene, George Sanders, Glenn Langan, Richard Haydn, Jessica Tandy, Anne Revere, Jane Ball, Robert Coote, Leo G. Carroll, Natalie Draper, Margaret Wycherly, Alma Kruger, Edmund Breon, Alan Napier.

CREDITS: Producer, William Perlberg; Director, Otto Preminger; Screenplay, Philip Dunne, Ring Lardner, Jr.; Adaptation, Jerome Cady; From the novel by Kathleen Winsor; Photography, Leon Shamroy; Music, David Raksin; Conducted by Alfred Newman; Orchestral arrangements, Maurice de Packh, Herbert Spencer; Art direction, Lyle Wheeler; Set decorations, Thomas Little, Walter M. Scott; Film editor, Charles Loeffler; Wardrobe, Charles Le Maire; Costumes, Irene Brook; Makeup, Ben Nye; Sound, Alfred Bruzlin, Harry M. Leonard.

DIRECTION, Excellent. PHOTOGRAPHY Splendid.

Columbus Day Crowds Up N.Y.; 'Song' Tuneful 145G, 'Unconquered' Huge 88G, 'Horse' Rides to Wow 42G, 'Town' 29G

Columbus Day holiday observance last Monday (13) coming on heels of nice weekend is giving Broadway firstrun showcases a healthy upturn in current week. Launching of seven new pictures in the past eight days naturally is bringing higher grosses all along the line, with overall total running far ahead of preceding stanza. The large football crowds in Times Square Saturday (11) also helped.

However, Saturday business was on spotty side, grid visitors apparently being choosey in picking their fare. Oddly enough, there was no big hike in attendance at Victoria for "Spirit of West Point," although Army held Illinois to a tie Saturday. But there was a nice lift at nearly all houses on Sunday (12), day being ahead of recent Sundays on Broadway. Big boost in trade, however, came on Monday (13), receipts being swelled by fact that high holiday scale was in force.

Foremost among the newcomers are "Song of Love," at Music Hall; "Unconquered," at Rivoli; and "Ride Pink Horse," at Winter Garden. Backed by new stageshow, "Love" is giving the Hall a sock $145,000 on initial week ending today (Wed.). Although panned by two crix, film drew some favorable reviews, house having long lines late Saturday, and on Sunday and Monday.

"Unconquered" is heading for a colossal $88,000 at Riv on teeoff week ending tomorrow (Thurs.). This would beat the former high at this house established by "Two Years Before Mast" just about a year ago. Upped prices with $1.80 top naturally is helping to land this figure.

"Pink Horse" looks to strike great $42,000 in its first week at the Garden, biggest at this spot in months. High crix praise is a factor.

"Magic Town," which started the parade of new films on Tuesday (7), at Palace, is managing to land a nice $29,000 despite stern competition. "Nightmare Alley," which is only passably good $35,000 or under at Mayfair, is running far behind first week of "Kiss of Death," only other picture to play this house under present firstrun policy. Despite being mauled by many crix, "Hungry Hill" looks to get a neat $10,000 or thereabouts on preem week at Park Avenue. Strong weekend was a big help.

Holiday biz and presence of Bill Robinson topping vaude is helping firstrun "Living in a Big Way" to strong $35,000 at State this week.

This holiday spending enabled several theatres to better previous week's take. "Walter Mitty," in ninth round at Astor, rose to $32,000 to beat preceding week by about $4,000. "Foxes of Harrow," with Milton Berle on stage, climbed to $118,000 or $3,000 ahead of second session at Roxy. "Fun, Fancy Free" lifted nearly the same amount to get $30,000 in third week at Globe. "Life With Father" is doing around $31,000 in ninth frame at Warner, about same as eighth.

"Variety Girl," with Charles Spivak band, Al Bernie and Mel Torme heading stagebill, opens today (Wed.) at Paramount. "Green Dolphin Street" also starts today at the Criterion after six weeks and four days of "Gone With Wind," and a highly profitable run.

Capitol brings in "Swordsman" and Hal McIntyre band, Gertrude Niesen, Betty Bruce and Jackie Gleason tomorrow (Thurs.). "Adventure Island" opens at the Gotham next Saturday (18).

Opening of "Man About Town," latest Maurice Chevalier starrer, has been moved up one day to reopen the Bijou as a picture house. Tees off next Tuesday (21), with Chevalier scheduled to make p.a. at preem.

"Forever Amber," with Veloz & Yolanda, Sid Caesar, H. Leopold Spitalny choral ensemble, opens at Roxy on Oct. 22.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80) —"Walter Mitty" (RKO) (9th wk). With World Series out of way, this is back in stride with fancy $32,000, beating the $28,000 done in eighth week. Stays on. Really jammed 'em in here last Sunday and Monday.

Broadway (UA) (1,895; 70-$1.50)—"Outlaw" (UA) (5th wk). Near trim $36,000 or close following fancy $38,000 for fourth. Continues.

Capitol (Loew's) (4,820; 70-$1.50) —"Desire Me" (M-G) with Gene Krupa orch, Rose Marie topping stagebill (3d-final wk). This has been no great shakes from start, and blowoff will find combo down to moderate $52,000 after $60,000 for second, below expectancy. "Swordsman" (Col) with Hal McIntyre orch, Gertrude Niesen, Betty Bruce, Jackie Gleason on stage, opens tomorrow (Thurs.).

Criterion (Loew's) (1,700; 60-$1.25) —"Green Dolphin Street" (M-G). Opens today (Wed.). Last week, "Gone With Wind" (M-G) (reissue) (7th wk-4 days), fine $16,000 or near because of holiday trade last Sunday-Monday; sixth week was $24,000.

Globe (Brandt) (1,500; 70-$1.20)—"Fun, Fancy Free" (RKO) (3d wk). New Walt Disney epic still plenty okay, picking up to $30,000 after stout $27,000 for second. Stays around for several more weeks at this pace.

Gotham (Brandt) (900; 70-$1.40)—"Each Dawn I Die" (WB) and "Bad Men of Missouri" (WB) (reissues) (4th-final wk). Off to neat $8,500 in final after $10,500 for third. "Adventure Island" (Par) is due in next Saturday (18).

Little Carnegie (Indie) (460; 95-$1.20)—"Tawny Pipit" (U) (6th wk). Okay at $6,000 or near after $5,500 for fifth. Staying on.

Mayfair (Brandt) (1,736; 70-$1.50) —"Nightmare Alley" (20th). In first week ending today (Wed.) on disappointing side at only fairly good $35,000 or less. Crix did not like it much. Only second film here since house went firstrun, this is not up to "Kiss of Death" (20th) initial week by about $12,000. Last week, "Kiss" hit $15,500 in final 8 days of sixth week.

Palace (RKO) (1,700; 60-$1.20)—"Magic Town" (RKO). Feeling strong competition from new pictures along street but still nice at $29,000 in first stanza ended last Monday (13). Naturally stays over. Third week of "Long Night" (RKO) okay $14,000.

Paramount (Par) (3,664; 55-$1.50) —"Variety Girl" (Par) and Charlie Spivak orch, Al Bernie, Tip, Tap & Toe, Mel Torme on stage. Opens today (Wed.). Third week of "Desert Fury" (Par) and Desi Arnaz orch, Marion Hutton on stage, held nicely at good $62,000 after okay $71,000 for second.

Park Avenue (U) (583; $1.20-$2.40) —"Hungry Hill" (U). In first session concluding tomorrow (Thurs.) is doing neat $10,000, with crix panning no help. Eighth week of "Frieda" (U) comparatively better at $5,000 in 8 days.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40) — "Song of Love" (M-G) and stageshow. Perked up strongly over weekend, continuing big on Monday (13). Heading for sock $145,000 in first round ending today (Wed.). Fourth frame of "Down to Earth" (Col), modest $102,000.

Rialto (Mayer) (594; 35-85) — "Blonde Savage" (EL) (2d wk). Landing good $6,500 in initial holdover stanza after big $9,000 in first. "Crimson Key" (20th) opens next Friday (17).

Rivoli (UAT-Par) (2,092; 60-$1.80) —"Unconquered" (Par). With upped scale and aid of holiday, this is soaring to colossal $88,000 or near in first week ending tomorrow (Thurs.). Has a chance of hitting this figure or better. This would mean new high for house, beating previous record of "Two Years Before Mast" (Par) of $87,000 established in October last year. Last week, "Crossfire" (RKO), hit $21,000 in final 9 days of 11th week.

Roxy (20th) (5,886; 80-$1.50) — "Foxes of Harrow" (20th) with Milton Berle revue on stage (4th-final wk). Football crowds last Saturday plus holiday uptake giving this a real shot in arm. Looks to top second week's figure at rousing $118,000; second was big $115,000. "Forever Amber" (20th) plus Veloz & Yolanda, Sid Caesar, H. Leopold Spitalny choral ensemble opens next Wednesday (22).

State (Loew's) (3,450; 43-$1.10)—"Living in Big Way" (M-G) (1st run) and vaude headed by Bill Robinson and Kay Vernon. Bojangles helping this along to strong $35,000, with first-run film not aiding much. Last week, "Perils Pauline" (Par) (2d run) and Myron Cohen, Hal Le Roy topping vaude, $29,000.

Strand (WB) (2,756; 75-$1.50) — "Unsuspected" (WB) and Blue Barron orch, Joey Adams, Tony Canzoneri topping stageshow (2d wk). Down to $48,000, just okay, after good $56,000 opening week, which was below hopes.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (9th wk). Eighth stanza ended last Monday (13) picked up to $10,000 after $9,500 for 7th frame. Stays on indefinitely at such coin-getting pace.

Victoria (City Inv.) (720; 70-$1.20) —"Spirit of West Point" (FC) (2d wk). Davis & Blanchard football film continues in solid fashion at $17,000 after big $22,500 in first. Stays on. Fact that Army played Illinois in N. Y. last Saturday was favorable factor, but oddly failed to help as much Saturday as the following two days. Stays a third.

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (9th wk). Continues robust with nearly $31,000 likely this session; eighth was about same. Goes on indef.

Winter Garden (UA) (1,312; 60-$1.20)—"Ride Pink Horse" (U) (2d wk). In initial week ended last (Tues.) night hitting fancy clip to reach great $42,000, biggest here in many months. Being boosted by uniformly fine reviews. Last week, "Singapore" (U) (3d wk), $16,000 in last 8 days.

Mercury Up, Biz Down In St. Loo; 'Merton' $21,000

St. Louis, Oct. 14.

Mercury is rising and grosses are dipping at the firstruns this stanza. Standout is "Merton of Movies," at Loew's. Runnerup is "Foxes of Harrow," at the Ambassador, where only average.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Foxes of Harrow" (20th). Average. $19,000. Last week, "Welcome Stranger" (Par) (2d wk), $14,000.

Art (S'Renco) (115; 85)—"They Were Sisters" (U) (3d wk). Okay $600 after fair $710 second session.

Fox (F&M) (5,000; 50-75)—"Slave Girl" (U) and "Invisible Wall" (20th). Mild $17,000. Last week, "Kiss of Death" (20th) and "High Conquest" (Mono), $16,000.

Loew's (Loew) (3,172; 50-75)—"Merton of Movies" (M-G) and "Mr. District Attorney" (Col). Nice $21,000. Last week, "Desire Me" (M-G), $20,000.

Missouri (F&M) (3,500; 50-75)—"Woman on Beach" (RKO) (2d wk) and "Crossfire" (RKO) (2d run). Good $9,000. Last week, with "Born to Kill" (RKO), $10,000.

Orpheum (Loew) (2,000; 50-75)—"Desire Me" (M-G) (m.o.). Fair $8,000. Last week, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G) (m.o.), $9,000.

St. Louis (F&M) (4,000; 50-75)—"Dark Passage" (WB) and "Kilroy Was Here" (Mono) (2d wk). Only $7,500 after mild $10,000 initial session.

'Unsuspected' OK $35,000 in Philly

Philadelphia, Oct. 14.

"Unsuspected" looks outstanding this session here at Mastbaum. Philly film row is swamped with holdovers. Only one other film is bowing in this week, "Singapore," at Earle. It's only moderately good. Other houses are doing sturdy to thin biz.

Estimates for This Week

Aldine (WB) (1,303; 50-94) — "Crossfire" (RKO) (7th wk). Okay $10,500 after $12,000 last week.

Arcadia (Sablosky) (700; 50-94)—"Desert Fury" (Par) (2d run). Mild $5,500 or near. Last week, "Welcome Stranger" (Par) (2d run) (2d wk), fine $6,300.

Boyd (WB) (2,350; 50-94) — "Her Husband's Affairs" (Col) (2d wk). Fair $16,000 after nice $20,000 last frame.

Earle (WB) (2,760; 50-94)—"Singapore" (U). Average $21,000. Last week, "Dark Passage" (WB) (3d wk), down to $16,500.

Fox (20th) (2,250; 50-94)—"Foxes of Harrow" (20th) (2d wk). Sturdy $24,000 after big $33,000 opener.

Goldman (Goldman) (1,300; 50-94) — "Variety Girl" (Par) (5th wk). Fair $14,000 after $17,500 last week.

Karlton (Goldman) (1,000; 50-94) "Song Thin Man" (M-G) (2d wk). Okay $13,000 after big $17,000 opener.

Keith's (Goldman) (1,300; 50-94) —"Kiss of Death" (20th) (2d wk) (2d run). Pale $4,500. Last week, "Bachelor and Bobby-Soxer" (RKO) (2d run), trim $6,500.

Mastbaum (WB) (4,380; 50-94) — "Unsuspected" (WB). Hot $35,000. Last week, "Down to Earth" (Col) (3d wk), fair $17,000.

Pix (Cummins) (500; 50-94) — "Gone With Wind" (M-G) (reissue) (2d wk). Good $13,000 after about same last week.

Stanley (WB) (2,950; 50-94) — "Wild Harvest" (Par) (3d wk). Thin $15,000 after neat $21,500 last week.

Stanton (WB) (1,475; 50-94) — "Bad Men Missouri" (WB) and "Each Dawn I Die" (WB) (reissues) (2d wk). Slim $11,000 after big $18,000 opener.

'Stranger' Lusty 27½G For 2 Portland Spots

Portland, Ore., Oct. 14.

"Welcome Stranger," helped by nice ballyo is smash at the Paramount and Oriental. "Dark Passage" also is stout at the Orpheum. "Brute Force" at the Broadway and "The Magic Bow" at the Guild are the best holdovers.

Estimates for This Week

Broadway (Parker) (1,832; 40-80) —"Brute Force" (U) and "Springtime Sierras" (Rep) (2d wk). Fair $7,500. Last week, sock $14,000.

Guild (Parker) (427; 65-$1.00)—"Magic Bow" (U) (2d wk). Good $2,200. Last week, excellent $3,500.

Mayfair (Parker) (1,500; 40-80)—"Green Was Valley" (20th) and "Swamp Water" (20th) (reissues) (6 days). Disappointing $3,600. Last week, "Arizona" (Col) and "Texas" (Col) (reissues), neat $6,250.

Music Box (H-E) (1,000; 40-80)—"Mother Wore Tights" (20th) and

(Continued on page 22)

Holiday Helps Chi; 'Variety'-Carle Hot 68G, 'Harvest' 25G, 'Fury' 23G, 2d

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

D.C. Mild Albeit 'Foxes' Solid 22G

Washington, Oct. 14.

Biz continues in the same mild register of recent weeks. Main exception is "Foxes of Harrow" at Loew's Palace which, though no record-breaker, is running well above average for this house. Warner's continues to reap results of its recently lowered price policy with current run of "Down to Earth," which is sturdy.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Lured" (UA) plus vaude. Below average $20,000. Last week, "Merton of Movies" (M-G) with vaude, $22,000.

Columbia (Loew's) (1,263; 44-70) —"Unfinished Dance" (M-G) (2d run). Satisfactory $7,000. Last week, "Vigilantes Return" (Mono), $6,000.

Keith's (RKO) (1,838; 44-80)—"Long Night" (RKO). Slim $9,000. Last week, "Singapore" (U) (2d wk), $8,000.

Metropolitan (WB) (1,153; 44-70) —"Out of Blue" (EL). Oke $8,000. Last week, "Red Stallion" (EL), $7,500.

Palace (Loew's) (2,370; 44-74)—"Foxes of Harrow" (20th). Town's champ with solid $22,000 or near. Last week, "Desire Me" (M-G), nice $19,000.

Pix (Lewis) (500; 44-74)—"Monsieur Verdoux" (UA) (3d wk). Rugged $8,000 for second week in succession, and surprise to all. Holds again.

Warner (WB) (2,154; 44-74)—"Down to Earth" (Col). Sturdy $20,000. Last week, "Dark Passage" (WB), strong $23,000 in 9 days.

'Unconquered' Colossal 35G, Cincy; 'Hall' Socko 15G, 'Fun' Lusty 13G

Cincinnati, Oct. 14.

Downtown houses are hitting the jackpot this week, total trade practically doubling last week's. Five new bills, a deluge here and each one doing okay to smash biz, are the reason. "Unconquered" is topping the parade with a likely new high for the Capitol and Cincy's biggest mark in months. "Carnegie Hall," which like the DeMille pic, was sparked via sock campaigning, has Keith's in clover. "Foxes of Harrow" is nice, "Dark Passage" looks velvety and "Fun and Fancy Free" is socko.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Foxes of Harrow" (20th). Nice $16,500. Last week, "Kiss of Death" (20th), moderate $13,000.

Capitol (RKO) (2,000; 75-$1.19)—"Unconquered" (Par). Sensational $35,000 and new house record in prospect. Campaign, one of best locally in years, was hypoed by two-day visit of Cecil B. DeMille. Holds. Last week, "Welcome Stranger" (Par) (m.o.) (2d wk), pleasing $7,500 at regular 50-75c scale.

Grand (RKO) (1,400; 50-75)—"Fun, Fancy Free" (RKO). Sock $13,000 or near. Last week, "Each Dawn I Die" (WB) and "Bad Men of Missouri" (WB) (reissues), solid $10,000.

Keith's (CI) (1,542; 50-75)—"Carnegie Hall" (UA). Promotions on high-notes scale in this famed musical burg landing $15,000, a bellringer. Supported by carriage trade and, surprisingly, by a large number of teenagers. Last week, "Something in Wind" (U) (2d wk), $4,500.

Lyric (RKO) (1,400; 50-75)—"Welcome Stranger" (Par). Fourth downtown sesh. Good $6,000. Last week, "Wyoming" (Rep) and "Hit Parade of 1947" (Rep), $4,000.

Palace (RKO) (2,600; 50-75)—"Dark Passage" (WB). Swell $15,500. Last week, "Wild Harvest" (Par), $14,000.

Shubert (RKO) (2,100; 50-75)—$4,500. Last week, "Crossfire" "Wild Harvest" (Par) (m.o.). Slow (RKO) (m.o.), $5,500.

Chicago, Oct. 14.

While there was little change at firstruns here this week, the Columbus day holiday and Indian summer weather brought large crowds to Loop houses. "Variety Girl," at the Chicago, has a prime $68,000 with Frankie Carle band on stage. The Oriental brought in "Fun on Weekend" and Tex Williams band with Joan Edwards on stage but looks only fair $45,000. "Wild Harvest" at the State-Lake looks trim $25,000.

Big surprise of week is the take of "Desert Fury" at Roosevelt. Although press was not enthusiastic, second week looks fancy $23,000. "Carnegie Hall" at the Grand, also in second frame, likely will equal the first week with a fine $23,000.

"Walter Mitty," at the Woods is completing a highly successful 11-week run with $15,000, with "Magic Town" opening Oct. 20. "Welcome stranger," at the Apollo, also on 11th week, spurted to solid $13,000 this session.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Welcome Stranger" (Par) (11th wk). Neat $13,000. Last week, $10,000.

Chicago (B&K) (3,900; 95)—"Variety Girl" (Par) with Frankie Carle orch on stage. Staunch $68,000. Last week, "Song Thin Man" (M-G) with Larry Adler in person, heading stageshow just above average $50,000, but below hopes.

Garrick (B&K) (900; 95)—"Kiss of Death" (20th) (3d wk). Moderate $12,000. Last week, $14,000.

Grand (RKO) (1,500; 95)—"Carnegie Hall (UA) (2d wk). Nifty $23,000. Last week, about same.

Oriental (Essaness) (3,400; 95)—"Fun on Weekend" (UA), with Tex Williams orch and Joan Edwards on stage. Just fair at $45,000. Last week, "Lured" (UA), with Beatrice Kay and Joe E. Howard on stage (2d wk), moderate $38,000 and below expectancy.

Palace (RKO) (2,500; 95)—"Singapore" (U) and "It's a Joke Son" (EL) ,2d wk). Weak $15,000. Last week, $17,000.

Rialto (Indie) (1,700; 95)—"If I'm Lucky" (20th) (reissue) and "Strange Journey" (20th). Meek $10,000. Last week, "Outlaw" (UA) (15th wk), good $9,600.

Roosevelt (B&K) (1,500; 95)—"Desert Fury" (Par) (2d wk). Fancy $23,000. Last week, $33,000.

State-Lake (B&K) (2,700; 95)—"Wild Harvest" (Par). Trim $25,000. Last week, "Life With Father" (WB) (7th wk), at $1.25 top, fine $19,000.

United Artists (B&K) (1,700; 95)—"Unfinished Dance" (M-G) (3d wk). Okay $12,000. Last week, $14,000.

Woods (Essaness) (1,073; 95)—"Walter Mitty" (RKO) (11th wk). Not bad at $15,000. Last week, $17,000.

World (Indie) (587; 75)—"Children of Paradise (Indie) (2d wk). Sock $4,000. Last week, $4,400.

K.C. Spotty But 'Foxes' Fast 18½G in 3 Spots; 'Dance' 16½G, 'Fury' 14G

Kansas City, Oct. 14.

Business at the deluxers here is spotty this session. "Foxes of Harrow," day-date at Tower-Uptown-Fairway threesome, looks to get top coin. "Unfinished Dance," dualed with "Arnelo Affair" at the Midland, is sturdy. "Life With Father" holds at the Orpheum for a third and last stanza. Liberty, former grind house, changes name to Roxy this week and makes bow as a first-run with "Repeat Performance."

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Spirit West Point" (FC) and "Pretender" (Rep). Lusty $7,000. Last week, "Singapore" (U) (m.o.) and "Yankee Fakir" (Rep), $4,500.

Kimo (Dickinson) (550; 65)—"Barber Seville" (Indie) (2d wk). Okay $1,100 after tuneful $1.600 first round.

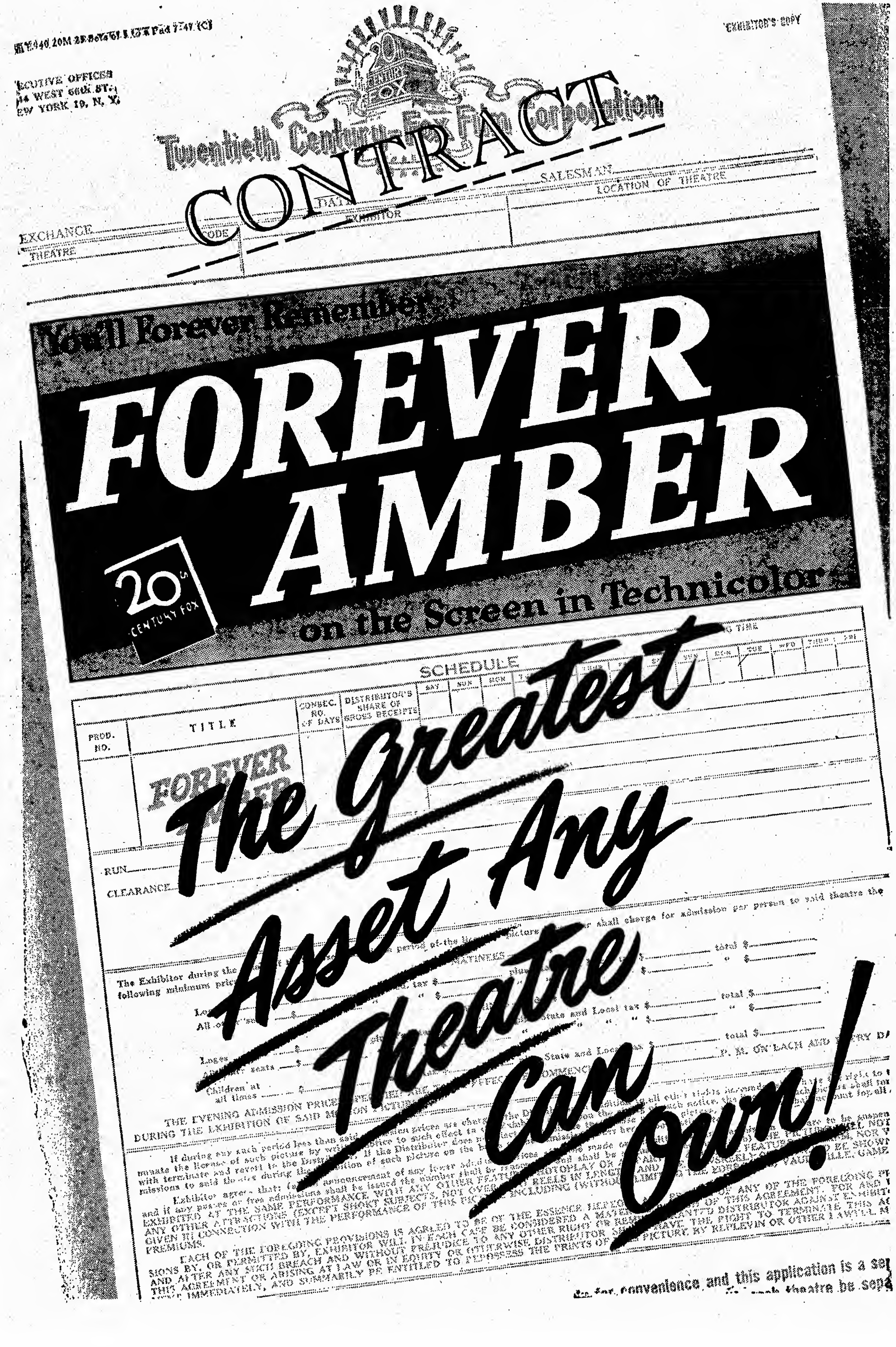
Midland (Loew's) (3,500; 45-65)—"Unfinished Dance" (M-G) and "Arnelo Affair" (M-G). Staunch $16,500. Last week, "Desire Me" (M-G), $15,500.

Orpheum (RKO) (1,900; 90-$1.25) —"Life With Father" (WB) (3d wk). Nifty $10,000 after lively $12,500 second frame.

Paramount (Par) (1,900; 45-65)—"Desert Fury" (Par). Fiery $14,000. Last week, "Deep Valley" (WB), $8,500.

Roxy (Durwood) (1,000; 45-65)—"Repeat Performance" (EL). Fair $4,500. Roxy is the former Liberty, downtown grind house, now a first-run. Last week, subsequent-run.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043. 700; 45-65)—"Foxes of Harrow" (20th). Fat $18,500. Last week, "Kiss of Death" (20th), $14,000.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New Pix Up L.A.; 'Foxes' Fat $77,500 In 5 Spots, 'Passage' Okay 50½G, 3; 'Crossfire' Big 57G, 2; 'Variety' 41G, 2

Los Angeles, Oct. 14.

Firstruns are continuing to register more strongly, with five newcomers all making boxoffices work overtime currently. "Foxes of Harrow" is leading the town with a sturdy $77,500 in five theatres. "Crossfire" looks wham $57,000 in two.

"Dark Passage" shapes for okay $50,500 in three houses, while "Black Gold" is rated great $43,200 in five situations. "Variety Girl" is shaping for pleasing $41,000 in two Paramount theatres. Among the holdovers, "Merton of Movies" looks best although sluffing off to moderate $27,000 for second week in three spots. "Wistful Widow" looks dour $22,000 in second frame for five houses. "Heaven Only Knows" skidded to $15,000 in repeat session at four locations.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Black Gold" (Mono) and "High Conquest" (Mono). Solid $6,000. Last week, "Long Night" (RKO) and "Banjo" (RKO) (2d wk), only $2,600.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Heaven Only Knows" (UA) (2d wk). Mild $2,500. Last week, fair $4,200.

Carthay Circle (FWC) (1,518; 50-$1—"Foxes of Harrow" (20th). Great $10,500. Last week, "Magic Town" (RKO) (2d wk), $5,100.

Chinese (Grauman-WC) (2,048; 50-$1)—"Foxes Harrow" (20th). Big $17,500. Last week, "Magic Town" (RKO) (2d wk), $8,400.

Culver (FWC) (1,145; 60-$1)—"Black Gold" (Mono) and "High Conquest" (Mono). Rich $6,000. Last week, "Wistful Widow" (U) and "Knockout" (Mono) (6 days), $5,000.

Downtown (WB) (1,800; 50-$1)—"Dark Passage" (WB). Oke $18,500. Last week, "Life With Father" (WB) (4th wk), closed at $16,900 on advanced prices.

Downtown Music Hall (Blumenfeld) (872; 50-$1)—"Heaven Only Knows" (UA) (2d wk). Down to $6,500. Last week, weak $9,600.

Egyptian (FWC) (1,538; 50-$1)—"Merton of Movies" (M-G) and "Keeper of Bees" (Col) (2d wk). Mild $7,500. Last week, good $12,000.

El Rey (FWC) (861; 50-$1)—"Black Gold" (Mono) and "High Conquest" (Mono). Lush $5,500. Last week, "Long Night" (RKO) and "Banjo" (RKO) (2d wk), $3,800.

Esquire (Rosener) (685; 85)—"Cage of Nightingales" (Indie) (3d wk) and "Un Carnet De Bal" (Indie) (2d wk). Fair $1,800. Last week, $2,000.

Four Star (UA-WC) (900; 50-$1)—"Gone With Wind" (M-G) (reissue) (9th wk). Just $3,300. Last week, neat $3,700.

Guild (FWC) (968; 50-$1)—"Wistful Widow" (U) and "Knockout" (Mono) (2d wk). Thin $2,300. Last week, $5,100.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Heaven Only Knows" (UA) (2d wk). Off to $3,500. Last week, mild $4,100.

Hollywood (WB) (2,756; 50-$1)—"Dark Passage" (WB). Nice $16,000. Last week, "Life With Father" (WB) (4th wk), finished with $13,500 at advanced admissions.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Heaven Only Knows" (UA) (2d wk). Only $2,500. Last week, slow $3,900.

Iris (FWC) (828; 50-85)—"Wistful Widow" (U) and "Knockout" (Mono) (2d wk). Thin $2,500. Last week, $5,000.

Laurel (Rosener) (890; 85)—"Things to Come" (FC) and "Man Work Miracles" (FC) (reissues) (3d wk). Big $4,500. Last week, $6,000.

Loew State (Loew-WC) (2,404; 50-$1)—"Foxes Harrow" (20th) and "Invisible Wall" (20th). Great $27,000. Last week, "Magic Town" (RKO) and "Under Tonto Rim" (RKO) (2d wk), $14,600.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Merton of Movies" (M-G) and "Keeper of Bees" (Col) (2d wk). Moderate $12,000. Last week, okay $22,200.

Loyola (FWC) (1,248; 50-$1)—"Foxes Harrow" (20th). Swell $10,500. Last week, "Magic Town" (RKO) (2d wk), $6,300.

Marcal (G&S) (50-$1)—"Seventh Veil" (U). Good $5,000. Last week, "Best Years" (RKO) (8th wk), good $3,600 at advanced scale.

Orpheum (D'town-WC) (2,210; 50-$1)—"Black Gold" (Mono) and "High Conquest" (Mono). Big $20,000. Last week, "Long Night" (RKO) and "Banjo" (RKO) (2d wk), slight $10,800.

Million Dollar (D'town) (2,122; 55-98)—"King of Bandits" (Mono) with Leo Carrillo and Carlos Molinas orch on stage. Only $17,500. Last week, "Gas House Kids" (PRC), with Lionel Hampton orch on stage, hot $25,400.

Pantages (Pan) (2,812; 50-$1)—"Crossfire" (RKO). Sock $28,000. Last week, "Down to Earth" (Col) (3d wk), disappointing $10,100.

Paramount (F&M) (3,398; 50-$1)—"Variety Girl" (Par) and "Cover Big Town" (Par). Fine $23,000. Last week, "Trouble With Women" (Par) and "Adventure Island" (Par) (2d wk-6 days), $10,300.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Variety Girl" (Par). Strong $18,000. Last week, "Trouble With Women" (Par) and "Adventure Island" (Par) (2d wk), slow $7,900.

RKO Hillstreet (RKO) (2,890; 50-80)—"Crossfire" (RKO). Great $29,000. Last week, "Down to Earth" (Col) (3d wk), light $11,000.

Ritz (FWC) (1,370; 50-$1)—"Wistful Widow" (U) and "Knockout" (Mono) (2d wk). Faint $3,300. Last week, $6,500.

Studio City (FWC) (880; 50-$1)—"Wistful Widow" (U) and "Knockout" (Mono) (2d wk). Slow $3,500. Last week, okay $5,300.

United Artists (UA) (2,100; 50-$1)—"Wistful Widow" (U) and "Knockout" (Mono) (2d wk). Down to $10,500. Last week, good $17,400.

Uptown (FWC) (1,719; 50-$1)—"Foxes of Harrow" (20th) and "Invisible Wall" (20th). Hot $12,000. Last week, "Magic Town" (RKO) and "Under Tonto Rim" (RKO) (2d wk), fair $6,500.

Vogue (FWC) (885; 50-$1)—"Black Gold" (Mono) and "High Conquest" (Mono). Very good $6,000. Last week, "Long Night" (RKO) and "Banjo" (RKO) (2d wk), $3,800.

Wilshire (FWC) (2,296; 50-$1)—"Merton Movies" (M-G) and "Keeper Bees" (Col) (2d wk). Off to $7,500. Last week, just okay at $10,600.

Wiltern (WB) (2,300; 50-$1)—"Dark Passage" (WB). Okay $15,500. Last week, "Life With Father" (WB) (4th wk), $14,600 at advanced prices.

Broadway Grosses

Estimated Total Gross
This Week $858,000
(Based on 21 theatres)
Last Year $688,000
(Based on 18 theatres)

'Mitty' Enlivens Pitt, Sock $16,000

Pittsburgh, Oct. 14.

Only one new film in town this week, "Secret Life of Walter Mitty" at Fulton. It's going strong enough to stick around for a month or so. Elsewhere, it's strictly holdover. "Unconquered" is slipping off after a fast start induced by the world preem ballyhood at the Penn.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Walter Mitty" (RKO), Danny Kaye picture has field all to itself, and cashing in heavily. Should top great $16,000 and at this house sounds like possibly three additional weeks. Last week, "Something in Wind" (U), thin $8,000 in 10 days.

Harris (Harris) (2,200; 40-70)—"Foxes of Harrow" (20th) (2d wk). Slowed down after brisk getaway

(Continued on page 22)

Buff. Off; 'Passage' Tall 17G, 'Crossfire' Ditto

Buffalo, Oct. 14.

Biz is on moderate side this week. Top entries are "Dark Passage" and "Crossfire," latter being especially solid. Both are strong.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70) — "The Unsuspected" (WB) and "Kilroy Was Here" (Mono). Modest $12,000. Last week, "Desire Me" (M-G) and "The Pretender" (Rep), $17,500.

Great Lakes (Shea) (3,400; 40-70) —"Dark Passage" (WB). Strong $17,000 or better. Last week, "Welcome Stranger" (Par) (2d wk), big $18,000.

Hipp (Shea) (2,100; 40-70)—"Welcome Stranger" (Par) (m.o.). Sock $10,000 or over. Last week, "Wild Harvest" (Par) and "Yankee Fakir" (Rep) (m.o.), $6,500.

Lafayette (Basil) (3,000; 40-70) — "Singapore" (U) and "Gas House Kids Hollywood" (EL). Fairish $12,000. Last week, "Her Husband's Affairs" (Col) and "Last Round-Up" (Col), $13,000.

Teck (Shea) (1,400; 40-70)—"Desire Me" (M-G) and "The Pretender" (Rep) (m.o.). Near $3,500. Last week, "Destry Rides Again" (U) and "When Dalton Rode" (U) (reissues), good $4,000.

20th Century (20th Cent.) (3,000; 40-70) — "Crossfire" (RKO) and "Magnificent Rogue" (Mono). Climbing to fancy $17,000 or better. Last week, "Black Gold" (Mono) and "News Hounds" (Mono), $12,500.

'Foxes' Leads Pack In Omaha, Sturdy $12,000

Omaha, Oct. 14.

"Foxes of Harrow" is way out ahead with a strong session at Paramount this week playing solo. Next best is "The Web" and "Vigilantes Return" at the Orpheum, rather thin. The Brandeis with anniversary week and "Fun and Fancy Free" plus "Corpse Came C.O.D." shapes up great.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Fun, Fancy Free" (RKO) and "Corpse Came C.O.D." (Col). Great $9,000. Last week, "Each Dawn I Die" (WB) and "Bad Men of Missouri" (WB), $8,600, big for reissues.

Omaha (Tristates) (2,100; 16-65)—"Ivy" (U) and "Boston Blackie Law" (Col). Not bad $9,000. Last week, "Slave Girl" (U) and "Affairs of Geraldine" (Rep), stout $10,000.

Orpheum (Tristates) (3,000; 16-65) —"The Web" (U) and "Vigilantes Return" (U). Rugged $11,000. Last week, "Living Big Way" (M-G) and "Adventures Don Coyote" (UA), $11,500.

Paramount (Tristates) (2,800; 16-65)—"Foxes of Harrow" (20th). Nice $12,000, to pace city. Last week, "Cry Wolf" (WB), pale $9,800, slipping final three days.

State (Goldberg) (865; 16-65)—"Fiesta" (M-G). Big $5,000. Last week, "Western Union" (20th) and "Les Miserables" (Indie) (reissues). Nice $2,200 in 4 days, split with "Hucksters" (M-G), $2,500 in 4 days.

Indpls. Sags But 'Slave' Okay 12G

Indianapolis, Oct. 14.

Ideal fall outdoor weather is cutting into firstrun biz here this stanza, resulting in generally disappointing grosses. "Slave Girl" at Circle and "Merton of Movies" at Loew's are fair, but "Something in Wind" at Indiana is way off.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"Slave Girl" (U) and "Pacific Adventure" (Col). Oke $12,000. Last week, "Kiss of Death" (20th) and "Trespasser" (Rep), slow $9,000.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Something in Wind" (U) and "Philo Vance Returns" (EL). Sluggish $9,000. Last week, "Welcome Stranger" (Par) (2d wk), strong $12,500.

Keith's (Gamble-Dolle) (1,300; 40-60) — "Welcome Stranger" (Par) (m.o.). Oke $5,000 third week downtown. Last week, "Marked Woman" (WB) and "Dust My Destiny" (WB) (reissues), nice $7,000.

Loew's (Loew) (2,450; 40-60)—"Merton of Movies" (M-G) and "Boom Town" (M-G) (reissue). Fair $11,000. Last week, "Desire Me" (M-G), $10,500.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Great Expectations" (U) and "Thunder Mountain" (RKO). Average $6,000. Last week, "New Orleans" (UA) and "Fun On Week End" (UA), $5,500.

'STRANGER' BIGGEST PROV. ENTRY, $19,000

Providence, Oct. 14.

"Welcome Stranger" at Strand is the biggest thing around and still is great as second week starts. Doing a little better than average are Majestic's "Foxes of Harrow," RKO Albee's second week of "Crossfire" and Loew's State's "Merton of the Movies."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Crossfire" (RKO) and "Winter Wonderland" (RKO) (2d wk). Fairly good $14,500. First sesh was nice $18,500.

Carlton (Fay-Loew) (1,400; 44-65) —"Mark of Zorro" (20th) and "Drums Along Mohawk" (20th) (reissues). Steady $5,500. Last week, "Dark Passage" (WB) and "Trespasser" (WB) (2d run), good $5,000.

Fay's (Fay) (1,400; 44-65)—"Bells St. Mary's" (RKO) (reissue) and vaude on stage. Nice $7,500. Last week, "Saddle Pals" (Rep) and vaude on stage, $7,000.

Majestic (Fay) (2,200; 44-65)—"Foxes of Harrow" (20th). Single bill helping turnover to snappy $18,000. Last week, "Deep Valley" (WB) and "Killer Dill" (SG), fairish $15,000.

Metropolitan (Snider) (3,100; 65) —"Red Stallion" (EL) and Kitty Kallen on stage for full week. Healthy $14,000. Last week, "South of Monterey" (Mono) and Ray Eberle orch on stage for one-day Sunday stand, good $2,000.

State (Loew) (3,200; 44-65)—"Merton of Movies" (M-G) and "Boom Town" (M-G) (reissue). Steady $17,000. Last week, "Desire Me" (M-G), nice $22,000.

Strand (Silverman) (2,200; 44-65) —"Welcome Stranger" (Par) (2d wk). Started Monday (13). First sesh was strong $19,000. Last week, "Desert Fury" (Par) (2d wk), thin $8,500.

H.O.'s Bop Hub But 'Passage' Robust $32,000; 'Crossfire' Rapid $26,000, 2d

Boston, Oct. 14.

Town's mainly on holdover this stanza with "Crossfire" in second week at Memorial still a big favorite. "Dark Passage" at the Met shapes as great while "Wild Harvest" in second frame at Paramount and Fenway looks solid. RKO Boston is off with "Slave Girl" plus stage show, and others are generally mild.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Slave Girl" (UI) plus Phil Regan, Slate Brothers, Think-a-Drink Hoffman, others on stage. Modest $24,000. Last week, "Wyoming" (RKO) plus Jack Haley, Constance Moore, others, on stage, $25,000.

Esquire (M-P) (700; 75-$1.25)—"Life With Father" (WB) (7th wk). Holding well at $3,500, same as last.

Exeter (Indie) (1,000; 45-65)—"That Hamilton Woman" (UA) (reissue). Okay $4,000. Last week, "Captive Heart" (U) and "Cynthia" (M-G) (2d wk), $3,500.

Fenway (M-P) (1,373; 40-80)—"Wild Harvest" (Par) and "Killer Dill" (SG) (2d wk). Nice $6,000 after $6,800, first.

Kenmore (Indie) (700; 45-65)—"Brief Encounter" (U) and "Know Where I'm Going" (U). Doing okay in this class nabe house at $3,500. Last week, subsequent run.

Memorial (RKO) (2,985; 40-80)—"Crossfire" (RKO) and "Knockout" (Indie) (2d wk). Big at $26,000 after huge $33,000 for first stanza.

Metropolitan (M-P) (4,367; 40-80) —"Dark Passage" (WB) and "When Girl's Beautiful" (Col). Big $32,000. Last week, "Welcome Stranger" (Par) (2d wk), $26,000.

Old South (Siritzky) (700; 45-65) —"King's Jester" (Indie). Nice $3,000. Last week, "Pique Dame" (Indie) and "Pageant Russia" (Indie), $2,500.

Orpheum (Loew) (3,030; 40-80)—"Merton of Movies" (M-G) and "Women" (M-G) (reissue). Opened on Sat. (11). Last week, "Desire Me" (M-G), floppo $20,000. In ahead, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G), $25,000 in 9 days.

Paramount (M-P) (1,700; 40-80)—"Wild Harvest" (Par) and "Killer Dill" (SG) (2d wk). Great $16,000 after big $17,000, first.

State (Loew) (3,500; 40-80)—"Merton of Movies" (M-G) and "Women" (M-G) (reissue). Opened on Sat. (11). Last week, "Desire Me" (M-G). No go at $9,000. In ahead, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G), $12,000 in 9 days.

Translux (Translux) (900; 30-74) —"Son of Fury" (WB) and "Prisoner Shark Island" (WB) (reissues). Okay $4,000. Last week, "Scarface" (WB) and "Hell's Angels" (UA) (reissues), $5,200.

Key City Grosses

Estimated Total Gross
This Week $3,220,000
(Based on 22 cities 226 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,160,000
(Based on 23 cities 203 theatres)

'Foxes' Fancy 33G Frisco Standout

San Francisco, Oct. 14.

"Monsieur Verdoux," on West Coast preem at small-seater United Artists, is shaping for a snappy session. But the real standout this week is "Foxes of Harrow," day-dating in two houses. It's stout at the large-seater Fox and big at the bandbox United Nations. "Fun and Fancy Free" is strong at the Gate with an assist from vaude headed by Shirley Ross and Helmut Dantine. "Unsuspected" looks pleasing at the Paramount while "Life With Father" shapes sock in second week at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1) —"Fun, Fancy Free" (RKO) plus vaude headed by Shirley Ross and Helmut Dantine. Strong $30,000. Last week, "Crossfire" (RKO) (3d wk) plus vaude headed by Chaz Chase, oke $16,000.

Fox (FWC) (4,651; 60-95)—"Foxes of Harrow" (20th). Stout $27,000. Last week, "Song Thin Man" (M-G), $17,500.

Warfield (FWC) (2,656; 60-85)—"Tobacco Road" (20th) and "Grapes of Wrath" (20th) (reissues). Mild $15,000. Last week, "Dark Passage" (WB) (m.o.) (3d wk), strong $13,500.

Paramount (Par) (2,646; 60-85)—"Unsuspected" (WB). Pleasing $20,000 or close. Last week, "Wild Har-

(Continued on page 22)

Det. Slower But 'Earth' Wham $38,000, 'Merton' Sweet 12G; 'Heaven' 11½G

Detroit, Oct. 14.

"Down to Earth" is the lone film doing real business this week, this one keeping the lines forming at the Michigan. "Merton of Movies" looks trim at Downtown. Business continues to drop at downtown houses although holding up well in the nabes. City is suffering from too many holdovers and longruns with trend to nabes hinting resistance to higher downtown scales.

Estimates for This Week

Downtown (Balaban) (2,683; 70-95)—"Merton of Movies" (M-G) and "Arnelo Affair" (M-G). Sweet $12,000. Last week, "Black Gold" (Allied Artists) and "Kilroy Was Here" (Mono), $10,000.

Broadway - Capitol (United Detroit) (3,309; 70-95)—"Lured" (UA) and "The Pretender" (Rep). Mild $10,000. Last week, "Wild Harvest" (Par) and "Jungle Flight" (Par) (2d wk), tall $15,000.

Adams (Balaban) (1,740; 70-95)—"Bachelor and Bobby-Soxer" (RKO) (5th wk). Down to $8,000. Last week, okay $9,000.

Cinema (Marten) (250; 60-90)—"Captive Heart" (Indie). Good $2,200. Last week, "Well-Digger's Daughter" (Indie), sweet $1,800.

Madison (United Detroit) (1,866; 50-60)—"Variety Girl" (Par) and "Brasher Doubloon" (20th). Strong $2,500 in 3 days. Last week, "Repeat Performance" (EL) and "Dishonored Lady" (UA), $2,100 in 3 days.

Michigan (United Detroit) (4,039; 70-95)—"Down to Earth" (Col). Smash $38,000. Last week, "Dark Passage" (WB) and "Keeper Bees" (Col) (2d wk), $18,000.

Fox (Fox-Michigan) (5,100; 70-95) —"Kiss of Death" (20th) (2d wk). Good $21,000. Last week, trim $28,000.

Palms - State (United Detroit) (2,976; 70-95) — "Heaven Only Knows" (UA) and "Philo Vance's Secret Mission" (EL). Okay $11,500. Last week, "Other Love" (UA) and "Adventures of Don Coyote" (UA), $17,000.

United Artists (United Detroit) (1,951; 70-95) — "Carnegie Hall" (UA). Disappointing $15,000. Last week, "Life With Father" (WB) (4th wk), strong $14,000.

Rain Slows Up Denver; 'Unsuspected' $13,800

Denver, Oct. 14.

Biz is only fair this stanza, Indian summer temperatures holding down grosses. Heavy rain last Saturday (11) cut into trade that important night.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Slave Girl" (U) and "Philo Vance Returns" (EL), after week at Denver, Webber. Fair $3,500. Last week, "Dark Passage" (WB) and "Adventures Don Coyote" (UA) (m.o.), $4,000.

Denham (Cockrill) (1,750; 35-70) —"Variety Girl" (Par) (3d wk). Oke $10,500. Last week, good $12,000.

Denver (Fox) (2,525; 35-74) — "Carnegie Hall" (UA), day-date with Esquire. Fair $13,000. Last week, "Slave Girl" (U) and "Philo Vance Returns" (EL), fine $17,000.

Esquire (Fox) (742; 35-74)—"Carnegie Hall" (UA), also Denver. Good $2,500. Last week, "Deep Valley" (WB) and "Joe Palooka Knockout" (Mono), same.

Orpheum (RKO) (2,600; 35-74) — "Long Night" (RKO) and "Singin' in Corn" (Col). Modest $14,000. Last week, "Unfinished Dance" (M-G) and "Pacific Adventure" (Col). $12,500.

Paramount (Fox) (2,200; 35-74)— "The Unsuspected" (WB) and "Blondie in Dough" (Col), day-date with Webber. Good $11,000. Last week, "Deep Valley" (WB) and "Joe Palooka Knockout" (Mono), good $11,000.

Rialto (Fox) (878; 35-74)—"Dark Passage" (WB) and "Adventures Don Coyote" (UA), after week at Denver, Esquire, Aladdin. Fine $4,000. Last week, "Mother Wore Tights" (20th). and "Blackmail" (Rep) (m.o.), good $3,000.

Tabor (Fox) (1,967; 35-74)—"Jolson Story" (Col) and "Case of Baby Sitter" (SG). Trim $9,000. Last week, "New Orleans" (UA) and "Hat Box Mystery" (SG), $8,000.

Webber (Fox) (750; 35-74)—"Unsuspected" (WB) and "Blondie in Dough" (Col), also Paramount. Okay $2,800. Last week, "Slave Girl" (U) and "Philo Vance Returns" (EL), $3,000.

WARNER BROS.' TRADE SHOWINGS OF

ERROL **FLYNN** · ELEANOR **PARKER** · IDA **LUPINO**

in

"ESCAPE ME NEVER"

with **GIG YOUNG**

Directed by
PETER GODFREY

Screen Play by THAMES WILLIAMSON
Based on the Novel and Play by Margaret Kennedy
Music by ERICH WOLFGANG KORNGOLD

Produced by
HENRY BLANKE

MONDAY, OCT. 27th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	Uptown Thea.	Huntington Ave.	10:30A.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30A.M.

Rank Seen Likely to Dominate Dane Film Market in Light of Big 8 Exit

Copenhagen, Oct. 4.

Withdrawal by the Big Eight—the Danish branches of the leading Hollywood companies—of all their pix from the Danish market has caused consternation here. The blow was so unexpected that several cinemas in the provinces could not get any films to replace the U. S. pix and had to close till prints of film of other nationalities could be forwarded.

There are still U. S. pix being shown here, namely, those having been bought for a fixed price as against percentage. Old farces with Laurel and Hardy and Joe E. Brown predominate, but there are also about a dozen newer pix like "Strange Woman," "Young Widow," "Turnabout," "Crystal Ball," Knickerbocker Holiday," mostly made by producers who preferred selling them for a fixed price here. Whether the deal with Constantin Films for the two Chaplin pix, "Dictator" and "Monsieur Verdoux," holds up under the new valuta circumstances, is not yet clear.

An extra blow came the day after the Big Eight's withdrawal, when Swedish producers withdrew all their pix, sold on a percentage basis. Exhibs doubt whether Danish, British and French pix, and the few remaining Hollywood films, will be able to cover the Danish market.

Hollywood, the last two years, has dominated the Danish market completely. Only the independent film renters, whose oldest pix are going the rounds now, are happy over this unexpected turn in the film situation.

Sums allotted by the valuta authorities for the five months' period beginning Oct. 1, were so low that the local branches of the Big Eight got orders from their head offices to nix the signing of the new film pact. Metro got the largest sum, about $30,000 gross, income for the five months, and United Artists got the smallest, about $6,000. The biggest sum for independent film renters, who buy for a fixed price, was Constantin Film, which received about $16.000. The smallest companies got $1.500. All the independent buyers signed the new pact.

J. Arthur Rank, whose Eagle Lion Co. got about $14,000, told his Danish branch to go ahead and play all his British pix in Denmark, he being willing to accept the sum. This firm has the biggest new hits, among them "A Matter of Life and Death" (Grand) "The Wicked Lady" (Carlton) and "The Man in Grey" (Scala-Bio), and will probably, together with the Danish companies, dominate the local film market in the coming months. At the World, "La Symphonie Pastorale" (International Pictures) is a big success.

The two big cinemas, Palladium and Palads, are both playing Danish pix, whose run probably will be tripled after the Big Eight's withdrawal.

After March, 1948, no one will be allowed to buy foreign pix on a percentage basis, say the authorities.

CHURCH TO BE FINAL CENSOR ON SPANISH PIX

Madrid, Oct. 12.

Generalissimo Franco's government has turned over all film censorship here to the Catholic Church, giving church authorities complete veto power and setting up secret meetings of the censorship board.

Ruling established a Higher Committee of Cinematographic Orientation, comprising a director-general, secretary-general, nine other members picked by the Education Ministry and one church authority. Any four may constitute a quorum but no decision is to be valid unless the church member concurs. Board is empowered to check a picture at any time to make certain it's been cut as ordered.

Church representative, according to the decree, "may of his own accord impose his veto on matters of morals or dogma as he may judge necessary." Films not approved by the board cannot be shown in Spain, either publicly or in private. Native product cannot be shipped abroad without a special export approval of the board, even though the film might have been okayed for showing within Spain.

Two UA-Argentine Mades Now in B.A. Production

Mexico City, Oct. 9.

Two of the five films which Argentina is producing for United Artists worldwide release are currently in work in Buenos Aires under the aegis of Pena Rodriguez, according to Osmar Bromberg, UA supervisor for Latin-America, who concluded the deal. They are "Mirad Los Liros Del Camp" and "Concierto Para Mano Izquierda," both of which are being titled in French and English.

Co-producer with Rodriquez is Joaquim Lauterat, who heads the largest theatre chain in South America, controlling 164 houses.

French Halt Dub Of Foreign Pix

Paris, Oct. 7.

Dubbing of foreign pix in France has been halted for two months on orders issued by Michel Fourre Cormeray, head of the French Cinema Administration. Reason given is shortage of raw stock.

Most American exchanges here get their own raw stock sent direct to them from America, where the parent company pays for it in dollars, thus avoiding need of France to export dollars for payment and thus make her own exchange balance worse.

Unless order is promptly rescinded, it will result in American exchanges slipping behind in their dubbing schedule, and possibly finding it hard to fill some of their distributing contracts besides having to lay off personnel.

Frank MacCarthy, MPA rep here, first took matter up with the French authorities, and failing to get Cormeray to rescind the order, has gone to the U. S. Embassy, on grounds that ukase is a direct breach of the Blum-Byrnes agreement. It's understood issuance of dubbing permits will be resumed very shortly, but whether raw stock will be available for dubbing work is something else again.

CENSOR BOLOGNESI GETS HEAVE-HO IN B.A.

Montevideo, Oct. 5.

Argentina's entertainment industry was startled last week by news of resignation of hitherto all-powerful entertainment czar, Alfredo Bolognesi, formerly script writer for Eva Peron.

Bolognesi strongly opposed exhibition of anti-Nazi pix during the recent war. In fact, it was only during a period when he was out of office that "The Dictator" and "For Whom the Bell Tolls" finally got the green light.

Resignation is belived due to a falling out with Senora Peron. Playwright Claudio Martinez Paiva, currently director of the National Comedy Theatre, has taken the post, following a prolonged confab with Senora Peron.

De Basil Corners Paris Ballet in Lifar Snarl

Paris, Oct. 9.

Col. Wassily de Basil's Original Ballet Russe opened an engagement at the Palais de Chaillot last night (8) to an excellent house. With Olga Morosova as star, company presented "Paganini," "Bal des Cadets" and "Oiseau de Feu."

De Basil has the ballet field all to himself right now, since trouble at the Opera between stagehands and management over Serge Lifar's presence has nixed all ballet nights since the season began. Stagehands, alleging Lifar was a collaborationist, walked out twice, refusing to work with him. Money was refunded customers both times.

Lifar, Opera prewar ballet master, was given his old job back by manager Georges Hirsch when a court cleared him of taint. The stagehands, led by Charles Rieussac, chief upholsterer, don't agree.

New Import Firm Set

Foremost Film Corp., new importing firm, has been organized with David Kay as prexy, B. L. Garner, French theatre operator, veepee, and Irwin I. Lubowe, treasurer. Publicist Noel Meadow is secretary.

Vog Film Co., operated by Garner, Meadow and A. D. Aubry, will handle distribution in the western hemisphere for Foremost. New outfit's initial release is a French pic, "Quai des Orfevres" ("Prisoner's Wharf"), a mystery drama starring Louis Jouvet.

Union Balks Arg. Studios Merger

Buenos Aires, Oct. 7.

Because of AGICA (Union of Argentine Film Workers) opposition to merger by Emelco with Lumiton and EFA studios, it now looks as though Lumiton will continue operating as an independent unit, but will acquire much needed capital by a share issue, with EMELCO stockholders buying in largely into the concern. While relieving Lumiton's straightened financial situation, this will satisfy the AGICA demands that these mergers must not be allowed to create a monopoly which is detrimental to workers' interests.

Emelco's merger deal with EFA studios is also hanging fire, but in this case there is less opposition in union circles, and EFA staff is urging that deal should be allowed to go through so that it can collect long arrears of back pay coming to them.

AGICA has also been adopting a ticklish attitude against film commentators who dared to criticise the union's recent policies in urging studio workers into "go slow" movements at major studios as a protest against working conditions. Commentator Charles de Cruz of Radio Belgrano and Valentina of King of Mundo were warned that if they continued to slam AGICA methods, work would stop at any studio they dared to visit. The AGICA policies have not been getting much sympathy in labor circles and as a consequence the "go slow" movement has been falling off, with work proceeding normally in most studios.

MANILA PRICE CEILING EDICT IS HELD UP

Manila, Oct. 14.

Enforcement of ceiling prices on theatre admissions, which was scheduled to go into effect Oct. 16, was suspended over the weekend (12) by the government board to give theatre owners a chance to show why the new rates should not go into effect. Board has given the owners until the end of October to submit financial statements to support claims that they will be unable to meet their operating expenses if the new schedule is put into operation.

After the government board announced its decision last week, the Manila Theatre Assn. protested vigorously the inclusion of theatres as a business dealing in "luxuries." Association subsequently submitted a memorandum to the board outlining its position. Proposed slash would cut prices a maximum of 30c.

Current London Shows

(Figure shows weeks of run)

London, Oct. 14.

"Annie Get Gun," Col'sm (19).
"Bless the Bride," Adelphia (25).
"Born Yesterday," Garrick (38).
"Chiltern Hundreds," Vaude (7).
"Crime of Foley," Comedy (14).
"Deep Are Roots," Criter'n (14).
"Dr. Angelus," Phoenix (11).
"Du Barry," Princes (1).
"Edward My Son," Lyric (20).
"Ever Since Paradise," New (19).
"Fly Away Peter," Fort (10).
"Girl Quite," St. Martin's (8).
"Here There," Palladium (28).
"Life With Father," Savoy (19).
"Linden Tree," Duchess (9).
"Man in Street," St. Jas (1).
"Noose," Saville (17).
"Off Record," Piccadilly (20).
"Oklahoma," Drury Lane (24).
"One, Two, Three," Yorks (5).
"Peace In Our Time," Aldw'h (10).
"Piccadilly Hayride," Wales (31).
"Present Laughter," Haym'kt (26).
"Separate Rooms," Strand (8).
"Sweetest Lowest," Ambass. (76).
"Together Again," Vic Palace (26).
"Trespass," Apollo (13).
"Worms View," Whitehall (24).

French Pix Pushing U. S. in Swede Market; Film Biz Looking Rosy

Stockholm, Oct. 8.

While some 229 pictures were imported into Sweden in 1946, an even higher figure is anticipated for this year. Coupled with increasing Swedish production, total number of film preems are expected to reach an all-time peak. U. S. films provide the bulk of picture imports but France is again coming into the fore as an American competitor followed by Britain which has displaced Germany in point of films exhibited.

In prewar days some 50 to 60 French films were shown here annually and the number of German imports averaged about 20 to 25. Making a good comeback the French industry's exports to Sweden this year will run around 30 or more pix. Britain is expected to send in about same amount of films. On the other hand, despite a recent Swedish-Russian trade agreement, Russian film imports have dropped from a crest of 12 in 1944 down to an estimated six or seven this year.

Other countries finding Sweden a lucrative market are Denmark, Italy and Finland. Eagle Lion is handling distribution here of Australian product and both "The Overlanders" and "40,000 Riders" will do very well. German product did not hit Swedish screens for two years but recently there was one import from Germany as well as a lone Austrian picture. Product of Norway, Hungary and Mexico is negligible in this mart.

Domestic films are doing well overseas. An especial top-grosser is Svensk Filmindustri's "Torment" which won critical acclaim both in Britain and the U. S. Swedish pix have had playing time in Holland, France, Spain, Hungary, Czechoslovakia, Belgium, Argentina and Egypt while the Scandinavian countries of Denmark, Norway and Finland have long been a stronghold for Swede producers. Recent Russian trade agreement is also figured to build up distribution in the Soviet. On the whole the situation is fairly rosy.

Paris 'News of Day' May Lose Film Board Seat

Paris, Oct. 7.

"News of the Day," long represented here by M. M. Baudet, is likely to find itself without a seat on the Film Press board, made up of reps of all newsreels. Some time back, Mike Cloffie wrote Baudet that no retrenchment was anticipated in the Paris office, consisting of himself and Leonec.

Latter took a trip to U.S. and came back to tell his boss that, on orders from the N.Y. office, he was to take his place, Baudet being let out cold. Leonec then advised the board that he was to take Baudet's place at the meetings, but the members, resenting the way Baudet has been treated by the homeoffice, are against accepting Leonec as a substitute.

Talk Merger Of 2 Top Mex Studios

Mexico City, Oct. 9.

Reports have been circulating here for some time that Mexico's two largest studios, the Churubusco and Tepeyac, are about to consolidate interests. Recently the owners of both studios, which are valued at $5,000,000 (U. S.) each, merged operations of their theatre circuits.

Key man in deal is Emilie Azcarraga who, with RKO, owns the Churubusco setup. Following recent confabs with RKO execs in the U. S., he's expected to make the merger announcement shortly. Theodore Gildred owns the Tepeyac studios, which were ready to go into operation at the beginning of this year but had its operations delayed when three stage roofs caved in. Reconstruction is near completion and the studios will be in production within three months.

Howard Randall, builder of Tepeyac, who was formerly an associate of Gildred, has indicated that he'll be out of the new setup completely. Randall originally entered the Mexican film business as a sound expert and RCA representative.

MEX TALENT TAKE 30% CUT TO AVERT CLOSINGS

Mexico City, Oct. 9.

A threatened closing of all theatres in this capital was averted Wednesday (8) when producers and the actors union agreed on a 30% blanket decrease in wages of all theatre personnel.

Amarico Manchini, producers' organization chief, demanded a 50% decrease in all stars' wages. However, in a special conciliatory meeting held here one day before the scheduled forced closing, an agreement was reached.

Under the new agreement, all performers and other employees will take the wage reduction. Hardest hit will be the chorus girls who receive only $3 nightly. Such stars as Augustin Lara, Rosita Fornes and other top performers presently appearing are affected by the new cut.

Producers claimed continual losses though their houses were packed. They blamed this on high salaries ranging, for the stars, up to $100 nightly. Immediate reaction from the stars was a non-committal attitude as all theatres opened regularly tonight (9).

Raising of admission prices is impossible due to government ceiling prices.

MINEVITCH, GIL LAMB VAUDE HITS IN LONDON

London, Oct. 14.

Borrah Minevitch's Harmonica Rascals scored heavily at the Casino in yesterday's (13) new bill.

Gil Lamb also did nicely on opening but did much better at the second house after changing material.

RANK'S CINEGUILD ADDS 2 NEW BOARD MEMBERS

London, Oct. 14.

Moving to up its production slate from a current two pix annually to four or five, J. Arthur Rank's Cineguild production unit has added Stanley Haynes and Eric Ambler to its board of directors. Haynes will produce the next picture which David Lean will direct. For the past six months he's been working with Lean on "Oliver Twist."

Ambler is nearing completion of his first film, "October Man." He's also engaged on the screen adaptation of H. G. Wells' "The Passionate Friends," which he'll co-produce with Ronald Neame. Latter is directing.

Teenagers Barred From Legit in Buenos Aires

Buenos Aires, Oct. 5.

Recent court ruling here forbids anyone under 18 working in Argentine legit. Rule is directed in particular against the Luisa Vehil Argentine Comedy Co., which has been playing to crowded houses for more than five months at the tiny Empire theatre in the heart of Buenos Aires.

"The Blue Rose," by A. Cunill Cabanellas, has an important part for a teen ager, played successfully by Susana Canales. After playing in "Rose" for more than 250 performances, she's been replaced by Mari Carmen Momplet.

Luisa Vehil was formerly leading actress of the National Comedy Theatre and resigned when its management was handed over to political appointees selected by Eva Peron. Which may explain the new ruling.

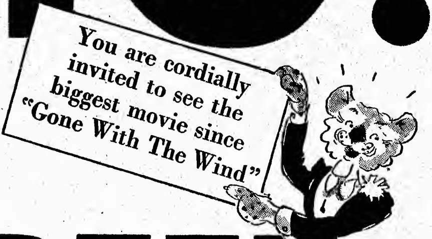
Paris To Get 'Voice'

Paris, Oct. 7.

"The Voice Of The Turtle" will be produced in Paris next season. Also a dramatization of Mary Webb's novel, "Down to Earth" ("La Renarde"), possibly with Lise Topart; and a Barrie play with Pierre Blanchar.

Carne's French discovery, Anouk Aimee, has gone to England for a six-month-stay to learn English. She is managed by Betty Stern in Paris, who sold actor Jacques Francois to U-I.

BIG!



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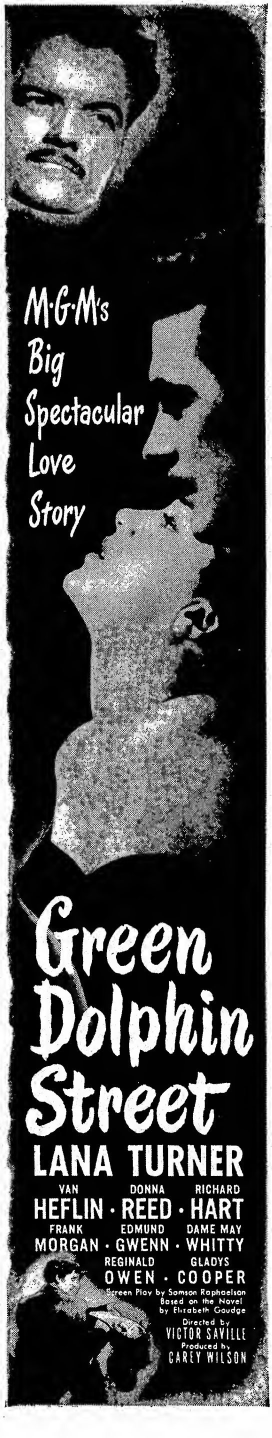

M-G-M's
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Love
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Green Dolphin Street

LANA TURNER
VAN HEFLIN · DONNA REED · RICHARD HART
FRANK MORGAN · EDMUND GWENN · DAME MAY WHITTY
REGINALD OWEN · GLADYS COOPER
Screen Play by Samson Raphaelson
Based on the Novel
by Elizabeth Goudge
Directed by
VICTOR SAVILLE
Produced by
CAREY WILSON

Music Hall, N. Y.

Music Hall Symph Orch conducted by Alexander Smallens (Jules Silver and Anton Coppola, associate conductors), Bettina Dearborn, Joan Lyons, Rabana Hasburgh, Leila Crabtree, Almerinda Drago, Corps de Ballet, Paul Franke, Glee Club, Dorothy Keller, Elizabeth Talbot-Martin, Lucile Cummings, Rockettes; "Song of Love" (M-G).

This is one of those standard Music Hall stageshows—opulent and beautifully staged, yet with nothing that one could recall especially on the way out of the theatre.

Current production, as usual, is a riot of color and heavily peopled. But not a thing of sock proportions.

Top-billed is Elizabeth Talbot-Martin, and to have a talking act at the tremendous Music Hall is strictly from centerfield. For one thing, there is hardly a talking act around that can go over in a sprawling theatre such as the Hall, and certainly Miss Talbot-Martin with her mimicries, is not strong enough to hold up her end of the layout at a spot such as this, even though there is an attempt to impart intimacy with the audience by having her work on the runway fronting the stage apron. You've got to see the gal's facial contortions for the act to have any effect, and the mezz is centerfield.

Otherwise, there is the cute Dorothy Keller, with her taps, neatly pacing a football production number utilizing the glee clubbers in grid attire. A few of the boys look husky enough, in fact, to help the Fordham team (as if anything could).

A "Rio Rita" production number preceding the finale effectively utilizes the voice of Lucile Cummings. The Rockettes, with their usual precision terping, are the inevitable clinchers. *Kahn.*

RKO, Boston

Boston, Oct. 10.

Phil Regan, Slate Bros., Eileen Barton, Think-a-Drink Hoffman, St. Leon troupe, Larry Flint House Orch; "Slave Girl" (U-I).

Another vaude setup and okay but not quite sock enough to draw biz into this band house.

Leads off with the St. Leon troupe, five men and a youngster, who do plenty skilled tricks with the teeterboard and get a warm reception for their variations on an old one. Slate brothers, "Winged Victory" trio, back again with their usual sharp collection of running gags and antics and assisted this time by Fay Carroll, whose singing act the brothers try to break up. It goes very big.

Think-a-Drink Hoffman, not seen here in some time, wows as usual with his baffling drink pouring routine, which remains one of the neatest sleight-of-hand gags in the business. Served 'em out to plenty of customers down front, all out of the same pitcher. Eileen Barton, a looker, gets the call from the outset with such tunes as "Night and Day," "I Ain't Got Nothin' But the Blues," "Honeysuckle Rose" and "The Tree That Grows in Brooklyn."

In the ace spot Phil Regan, with a nice following hereabouts, Irish tenors such items as "Song Comin' On," "Sentimental Reasons," "Irish Lullaby," "Peg o' My Heart" and "Donegal," ringing in the customers on a medley of old-timers to boot. He works hard and personably, and wins a beg off. *Elie.*

Apollo, N. Y.

Lucky Millinder Orch (13), Annasteen Allen, Dynamite Jefferson, Steeplechasers (3), Juanita Pitts, Harris & Lillette, Paul Breckenbridge & Choir (10); "The Unknown" (Col).

Lucky Millinder and orch sparks fastly-paced sepia revue at the Apollo currently and if opening day (10) attendance can be taken as a criterion, Harlem vauder should be in for another boff week. Always a fave at this stand. Millinder and crew, comprising three rhythm, five sax, three trumpets and three trombones, lean toward bouncy, loud arrangements that are always potent with this audience.

Band tees off with sizzler, "Berserk Boogie" for lively opener and prelude to Bullmoose Johnson's vocal and sax workout on "Bowlegged Woman" to set 'em jumpin'. Sax section also gets inning on "Oriental Fantasy" that's equally socko. Millinder fronts energetically, clowns through specialties and maintains zingy pace throughout.

Dynamite Jefferson, male tapster, scores with slick hoofery while balancing chair and table by teeth grip, which hits both on novelty and ability. Juanita Pitts follows with more hoofing, prefaced by vocal of "Good Night Kiss" for good reception.

Harris & Lillette, mixed team, get over solidly with clownantics and pianoing. Annasteen Allen contribs sultry versions of "Let It Roll" and "It's a Lie" for satisfactory returns. The Steeplechasers, male trio, incorporate knockabout comedics in their hoofing stanza to practically knock themselves out, but reap heavy applause returns.

Paul Breckenbridge, baritone, flanked by mixed choir, practically sews things up in closing spot with "Summertime" and a brace of spirituals. Breckenbridge has previously played house solo. Choir has been culled from neighboring churches. *Edba.*

Chicago, Chi

Chicago, Oct. 10.

Frankie Carle Orch, with Gregg Lawrence, Marjorie Hughes, Nip Nelson, Clark Bros.; "Variety Girl" (Par).

If the pace and mood of this week's stage proceedings could be reduced to a graph, the curve would show anything but jagged ups and downs. Everything is pleasant and relatively quiet and on such an even keel that a sock bit could be considered as an intrusion. What happens during the 45 minutes doesn't raise a whirlwind of enthusiasm, but the customers warm up more than just politely to each of the acts and send 'em off with plenty of applause.

Frankie Carle's style, naturally, sets the mood for the runoff. It's his stage throughout. Carle opens with a sweet medley and it stays in that groove as far as he and his band are concerned down until the very fadeout when he cuts loose with his "Carle Boogie," an item that has become as standard with his act as that acrobatic payoff moment—strumming the keyboard with his hands behind him.

Carle has accumulated lots of poise and suave touches of showmanship with the passing years, and that added to his command of undoubtedly the most commercial piano in the business has set him off as an attraction which can play a spot to worthy returns as periodically as the four seasons. Theatre men, as well as dance operators, don't have to speculate on what he will or can do for them. It's a consistency that gibes with the sale of his records, which is now around the 7,000,000-mark.

That narrow margin of expectancy even extends to the repertoiring of his act. He gives 'em with but an exception or two the things they are familiar with from his records, and the light of recognition not only makes selling so much easier but accounts for the frequent bursts of applause as he moves from number to number in a medley. These medleys have become Carle's stock in trade in a substantial way and he uses 'em as sandwiching for the band's versions of "Glow Worm" and the vocal takes of Gregg Lawrence and Marjorie Hughes.

Lawrence rates among the finest band balladeers currently on tap from the viewpoint of tonal quality and lyric diction, but the boy seems somewhat short on warmth and sales personality. With the girl it's just the opposite. She's a natural trouper and she proves it with the way they react to her handling of the act's standby novelty, "I Lost Me Heart to the Boy at the Keys." Time and experience have given her an individual piquancy and poise. The plus sign can also be applied to her attractiveness.

Nip Nelson, a young fellow with much above average talent in his field, gives 'em plenty to chuckle about as he skips over his gallery of impressions. On the whole it's deftly contrived mimicry. He's at his weakest with the crooners and at his best with the screen personalities, but withal it's sound entertaining material and a good item for any type of vaude or nitery bill.

In the terpsichal department the designees are the Clark Bros. and from them comes eight minutes of fast and rhythmic buck and winging. Most of the tapping is on the stock side, but they sell well, especially that quick eccentric bit they shuffle off as an encore. *Odec.*

Hippodrome, Balto.

Baltimore, Oct. 11.

Jack Leonard, Dunhills (3), The Tunesmen (3), Francis Craig with Bob Lamb, Jo Lombardi House Orch (12); "Out of the Blue" (E-L).

Good stage layout is smartly paced by Jack Leonard, comedy emcee with plenty of know-how and good material. Keeps things going at a swift pace and contributes socky interlude on his own for maximum returns. Gets matters under way sharply with The Dunhills, trio of male hoofers who shake legit taps and throw in some acro for a sock getaway. Set good spot for Francis Craig, "Near You" recorder (New Acts) who holds momentum easily and segues to extended spot of Leonard's.

Rotund comic is quick with a gag and times for maximum returns. Parodies, comic impression and a closing spot of soft-shoe hoofery is good for a begoff. Brings on The Tunesmen next, local instrumental trio which has gone far since preem here a year ago. Combo of piano, drums and clarinet backs up own vocalizing of special arrangements and it's a punchy layout from the teeoff. Herbie Zampini's virtuoso clarinet soloing of "Come Back to Sorento" is a highlight as is Danny Bridges' hectic session on the skins in the closing version of the Russian Cavalry Song.

Biz good. *Burm.*

State, N. Y.

Bill Robinson, Wynn Murray, Consolo & Melba, Joey Rardin, Jim Wong Troupe (5), Dave & Dorothy Workman; "Living in a Big Way" (M-G), review in VARIETY, *June 4, '47.*

While the current State program isn't one of its prime exhibits, it's nevertheless good entertainment that has a large degree of variety, name value and punch in the right place with the Bill Robinson stint. There are some variations in the usual type of routining on this bill. The Jim Wong acro troupe, ordinarily a sock opener, are spotted in at the finale. Otherwise, any other act on this layout that would have to follow Robinson would constitute a waste of time.

The ageless Robinson still taps out an applause-winning turn. The Negro dancer, these days, is relying slightly more on his ability as a story-teller, but there's no stinting in his dance-sessions which still radiate his warm and winning personality for the strongest returns on the bill.

After the first day's showings Wynn Murray dropped out of the bill because of illness. This musicomedy singer, who came up from "Babes in Arms," is a very much slimmer edition of her former self and who knows her delivery. However, her tunes are over-arranged, which takes away the accent from her good vocal qualities and puts unnecessarily increased values on the pit-orch. At show caught she did two numbers, and an encore and could have done more. Kay Vernon substituted the following day.

Comedy slot is allotted to Joey Rardin, a hard-working chap who does best in his impressions, although some of his stories click as well. He does well enough in this layout, but has made a deeper impress in this house on previous visits.

Opener is by Dave and Dorothy Workman, who get nice musical effects from wine-glasses, cowbells and a contraption with rubber tubing and a horn. Novelty of the act gets over nicely.

Consolo and Melba offer some picturesque routines interspersed with neat lifts and spins. Pair work smoothly, make full use of the stage and vary numbers to get maximum variety. However, there are some sections of the turn where executions appear dated. Curiously enough, the oldtime numbers done to "Turkey in the Straw" and their polka seem fresher than the rest of their routine.

The Wongs provide a punchy curtain with the supple contortion work, pyramids and tumbling. *Jose.*

Radio City, Mpls.

Minneapolis, Oct. 11.

Tex Beneke Orch (31) with "Moonlight Serenaders" (4) and Garry Stevens, Hank Sieman, Artie Dann; "Out of the Blues" (E-L).

Tex Beneke and crew, still billed as the Glenn Miller orchestra, can claim distinction of being the biggest and most pretentious as well as one of the best of current stage bands. It has no less than 12 strings, a French horn, five saxes, including Beneke, and four rhythm or a total of 31, and its talented personnel comprises, among others, such outstanding musicians as Pete Candolini, Esquire trumpet award winner, and Jack Sperling, ace drummer.

On this occasion, with the show, including two extra acts, cut down to 50 minutes to permit five daily performances, the band really doesn't have a chance to show off its string section in near-symphonic or flashier stuff, which seems a shame. It limits itself to only three straight band and two vocal numbers and of these but one, "Meadowlands," provides real musical fireworks. But the other old standby pop numbers are sure-fire applause grabbers that bear repetition and stand out because of the original, dressy arrangements. In short, while the band contributions may be short in quantity they're very long on quality and Beneke himself, with his vocalizing and saxophoning, gives them added lustre.

"Hallelujah" is a lively opener. The various band sections and some of the individuals solo during the swiftly paced "Stormy Weather" which is embellished by novel twists. The "Moonlight Serenaders" of the band, three men and a girl, join Beneke for an effective, but restrained, vocalizing of "Feudin' and Fightin'." The same group also scores with "Chatanooga Choo Choo."

While Hank Sieman's patter is often dull and not too funny, he demonstrates exceptional skill in his ventro act and with the aid of two audience members carries on a four-way conversation for novelty and later uses the pair as live dummies. Garry Stevens, the band's male singer, reveals a fine voice and lands solidly with "Naughty Angeline" and "Long as I'm Dreaming."

Artie Dann, who capitalizes on his long nose, impresses as a real newcomer comedy find with an original style. At least, this is his first appearance here and he's socko with his funny income tax and other sallies, clowning and comedy business. He has good material and makes most of it.

The band is at its best handling the knockout number "Meadowlands" that gives the string section its first real chance to scintillate and finds drummerman Sperling in a frenzied, show-stopping outburst. It's the kind of finale that sends out the enthusiastic customers raving. House more than half-filled for the noon opening day show, one of five scheduled. *Rees.*

Olympia, Miami

Miami, Oct. 10.

Jean Parker, Cy Reeves, Whitson Bros., Adele Parrish, Catherine Harris, Les Rhode House Orch; "Deep Valley" (WB).

Pleasant fare on tap here this week, with Jean Parker, former Hollywood filmer turned legit click on Broadway, adding necessary marquee lure for good houses.

Miss Parker, playing this engagement under an old contract which Broadway engagement in "Burlesque" last year prevented fulfilling, shows an assured, warm personality which reflects smooth influence of her legit work. There's none of the Hollywood personal appearance inadequacies in her turn. Though act is essentially the same she utilized here two years ago, this time she gets full values from the comedy lyrics about screenland and its types. Generally tongue-in-check approach to the material, which is carried into her can-can terp that climaxes, earns her solid salvos.

Emcee Cy Reeves adds an easy, effective pace to the proceedings with his off-hand, albeit neatly underscored introes. In his own spot he offers a mixture of familiar and fresh gags that rate a full measure of laughs. Scores with comedy takeoff of a Russian baritone for topper.

Whitson brothers round out the heavy mitt earners in the hour-long session with their gasp bringing balancing feats. Interlining of comedy is effective, to add to generally sock of turn.

Pace setter is tapstress Catherine Harris. Novelty of tappings on toes begins to wear off after too repetitious a series of routines utilizing miniature staircase. Could rack up more solid results with some new tricks.

Adele Parrish does well with her comedy songs and violining.

Les Rhode and house orch background in top style. *Lary.*

Oriental, Chi

Chicago, Oct. 9.

Tex Williams, Joan Edwards, Ross Wyse, Jr., with Peggy Womack; the Sensationalists, Carl Sands Orch; "Fun on a Week End" (UA).

The four items on this bill not only jell nicely but represent wider culling than customary from the various facets of the entertainment field. One of the acts just recently springboarded from obscurity by a phonograph record, another hails from radio and the remaining two turns rate as standard vaude material.

Tex Williams and his troupe of western instrumentalists (New Acts) live up to their top billing by garnering top applause as well as giving slick performance. Theirs is solid earthy music and their collection of hillbilly, novelty and jive numbers makes a good show. It's all smartly produced. There's no let up in pace, the group stuff and specialty bits rolling to a sock payoff and that's "Smoke! Smoke! Smoke!", the composition which made Williams a darling of the jukebox addicts.

Williams has several qualities which seemed to settle well with the Oriental's customers. He comports himself at the mike as anything but the vocal star and the boss, but rather as an integrated member of the gang. In addition there's good looks and a smooth baritone which packs a smile. All of them assets that ease the path on p.a.'s. Included in the act's routine is a comedy interlude which breaks things up here. Smokey Rogers and Duce Springers are the perpetrators and they do it with their zany assault on "Temptation" and "Chattanooga Choo Choo."

Joan Edwards, making her first appearance in Chicago, uncorks a repertoire that's in the modern groove and shows off her talent at its best. She looks good from garb to hair-do and her savvy as a performer shines through at all times. She's at her suavest with "The Lady From 29 Park Avenue," but the number that lifts her to an upper niche and sells 'em solidly is the Gus Edwards medley. The polish is there in strong proportion. All she needs is a little more warmth.

Ross Wyse, Jr. and Peggy Womack find it easy collecting laughs with their knockabout antics. It's right up the alley of this particular clientele.

The roller-skating acrobatics of the Sensationalists make exciting teeoff fare. *Odec.*

Ray Dorey's Vauder

Ray Dorey, former vocalist with the Benny Goodman orch, who since has been waxing for Majestic label, will go into the RKO theatre, Boston, week of Oct. 23.

It's his first theatre date since working with Goodman. Dorey has been working Boston radio stations for the past few years.

Film Biz Treating

Continued from page 2

home by their video sets. Although it's hardly likely that the Rose Bowl game next New Year's Day can be transmitted from coast to coast, nationwide airing of the gridiron classic is almost a certainty for the following year. Novelty of watching the initial sessions of the Republican National Convention in Philadelphia next June will probably keep many people glued to a tele set. And, of course, there are always such things as major boxing events being staged periodically.

(Sports promoters continue to be wary of tele. Jamaica Arena, Queens, this week decided to test video's effects on its gate via a five-week tele hiatus, See Pg. 29).

Indecision Light Now

Survey of film officials reveals the chief reason for their continued noncommittal attitude is indecision over the use they can make of video. Situation currently shapes up as a toss-up between a fight to the finish of full cooperation with tele for the mutual benefit of both. Majors pay lip service to tele by working on development of theatre video on the one hand, while at the same time they refuse steadfastly to book their old product for tele transmission. Even Paramount, only one of the majors to operate its own station, refuses to allow its product to be aired via video.

How far this cooperation with tele will go, consequently, is a matter of conjecture. Of the majors, Metro is the only one that remains a complete holdout. M-G, according to veepee-treasurer Charles C. Moskowitz, plans to "do nothing" as far as tele is concerned. Besides Paramount, 20th-Fox and Warners are working with RCA on theatre tele and RKO has its RKO television for the production of shorts for video. Universal-International is still on the outside looking in but, according to veepee Matty Fox, is "carefully studying the situation."

Most of the majors believe their best bet lies in theatre tele but refuse to discuss what they will do with it until all the technical kinks are ironed out. Spokesman for 20th likened the conflict between tele and films to the competition existing between early radio and newspapers. Press was deathly afraid of radio, refusing to cooperate with broadcasters and fighting them at every turn. Yet, as radio progressed and grew, it was discovered that there was sufficient audience to keep both media happy, and in fact radio stimulated some of the top names for pix, theatres, niteries, etc. (viz Hope, Benny, Crosby, Cantor, Allen, et al.). "Tele and the film industry will realize ultimately that they won't infringe on one another," he predicted.

Everett Crosby

Continued from page 2

sequently returned marked "Not Sufficient Funds." Goldstone & Wolff, attorneys for both Vail and Velden, took the matter to court. Because the Vail check was under $3,000, that matter was settled in N.Y. city court, when full judgment against Crosby was granted in July by Judge Louis Kahn. Larger Velden check matter is adjourned in N.Y. supreme court until October.

Defense made by Crosby in city court on the Vail $2,067 check, among other allegations, was that the check represented a loan to Duffy, made at the rate of 10% for 60 days. Because of the rate of interest, defense said, this was a usurious loan, and consequently a void instrument.

Sidney A. Wolff, Vail's lawyer, claiming this defense was a sham, pointed out in return that the defense of usury can't be set up by the defendent, the lender, but can only be set up by a borrower. Judge Kahn, upholding Wolff, agreed that the defense of usury wasn't available to one who alleged he was the usurer in the case, commenting that it was a novel position to maintain.

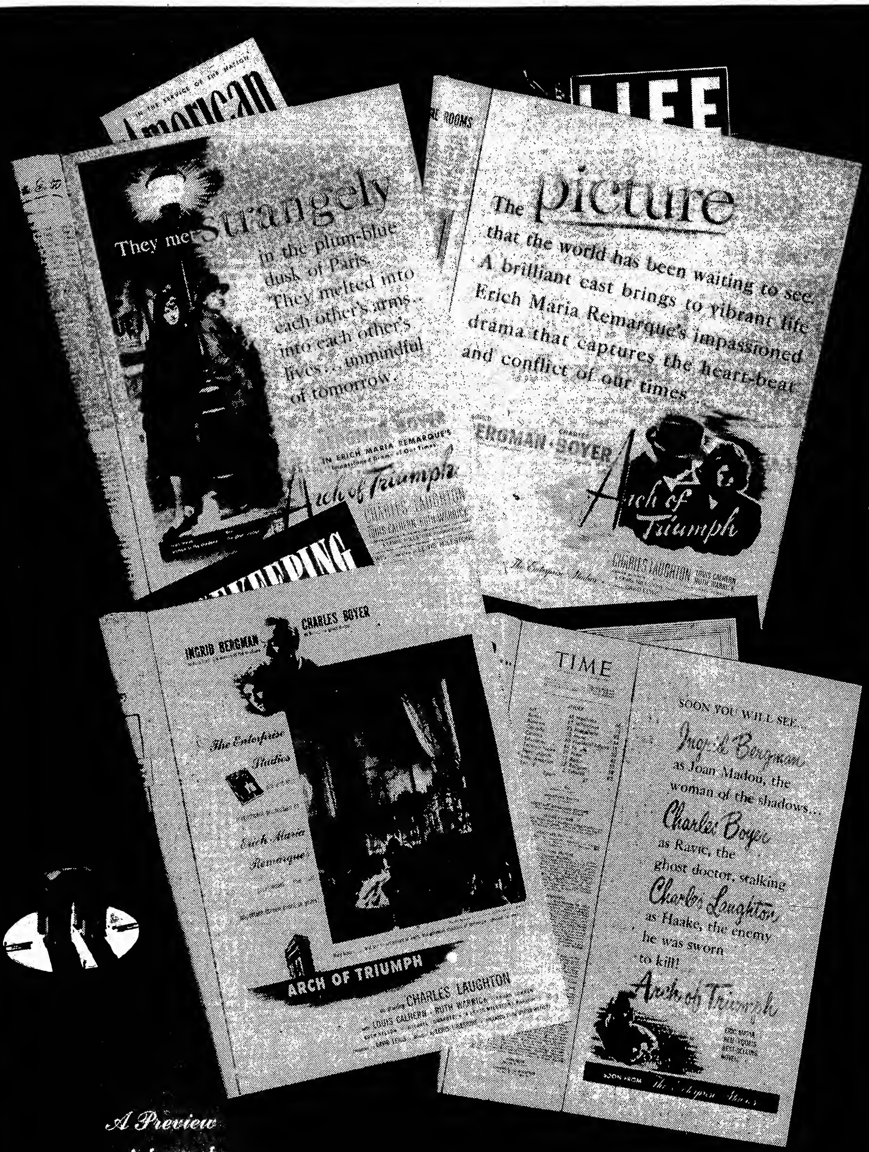
Duffy, meantime, has paid the two amounts himself, but the judgment against Crosby still stands, since he still owes about $50 in fees, until these costs are met.

HEPBURN'S 'STATE'

Hollywood, Oct. 14.

Katharine Hepburn has checked into Metro for work in "The State of the Union."

This marks the first time the entire cast has worked together.



They met Strangely in the plum-blue dusk of Paris. They melted into each other's arms... into each other's lives... unmindful of tomorrow.

IN ERICH MARIA REMARQUE'S Impassioned Drama of Our Times

Arch of Triumph

The picture that the world has been waiting to see. A brilliant cast brings to vibrant life Erich Maria Remarque's impassioned drama that captures the heart-beat and conflict of our times

BERGMAN · CHARLES BOYER

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CHARLES LAUGHTON LOUIS CALHERN RUTH WARRICK

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Erich Maria Remarque

ARCH OF TRIUMPH

CHARLES LAUGHTON

LOUIS CALHERN · RUTH WARRICK

SOON YOU WILL SEE...

Ingrid Bergman as Joan Madou, the woman of the shadows...

Charles Boyer as Ravic, the ghost doctor, stalking

Charles Laughton as Haake, the enemy he was sworn to kill!

Arch of Triumph

ERICH MARIA REMARQUE'S BEST-SELLING NOVEL

SOON FROM The Enterprise Studios

A Preview

of four of
a series of
advertisements
to appear in 65
national magazines
which will reach
a total of more than
500,000,000 readers!

Anti-Binford Fight Marks Industry D-Day Against All Political Censors

Memphis, Oct. 14.

There's a lot more than meets the eye in the motion picture industry's all-out court assault the past week on censorship in Memphis.

Finally aroused to the dangers of censoring without recourse, the films are striking back, and hard, not just at the Hon. Lloyd T. Binford of Memphis, but at the whole legal foundation of all that for which he stands. This is it—the payoff battle for freedom of the screen which is why United Artists is carrying the ball.

If the UA-Hal Roach battery of attorneys carries the fight all the way to the United States Supreme Court, as was promised here last Tuesday (7), the day their suit was filed in chancery court, the complete structure of political censorship can, and perhaps will, topple.

The UA-Roach lawyers aren't seeking mere relief from Binford's banning of the little Negro boy in the feature, "Curley." That sort of suit has been filed time and again, sometimes won, sometimes lost. Last time one was aimed at Binford (by David Loew for "The Southerner"), Binford backed down the morning it was supposed to come to trial. But this time he can't quit. Even if he reneges on "Curley," that's only a small part of the complaint. He'll still have to serve as a guinea pig for the industry's attempt at legal operation on the constitutionality of governmental interference with freedom of expression in the cinema.

The plea, filed by two of the South's outstanding firms—Taylor & Quick, Canale, Glankler, Loch & Little—and Edward C. Raftery, general counsel for UA, bristles with adjectives like "whimsical," "capricious," "arbitrary," "unconstitutional," "illegal", and "discriminatory." It seeks action on eight points:

(1). A writ of certiorari bringing Binford and the other Memphis censors, Hodges H. Honnoll and Mrs. Sid Law, into court. (This Chancellor Lois D. Bejach has granted.)

(2). Requirement that the censors file a transcript of proceedings connected with the "Curley" censoring. (Film Row chuckled over this one, the "proceedings" usually being such as Binford carries around in his hat.)

(3). Review of the censor actions on "Curley," exhibition to the court of the picture, and submission of proof of its admissibility for exhibition.

(4). Quashing of the censor decree against "Curley," permission for it to show, and a permanent injunction against censor interference against it.

(5). Decree that the methods of the Memphis board are illegal and unauthorized by law or otherwise. (This is a blow at the whole star-chamber procedure pursued by the board without right of appeal.)

(6). Declaration that all the various statutes, both state, county and municipal, involving establishment of the Memphis board are in violation of the "due process" clause of the 14th Amendment of the Constitution of the United States, the Civil Rights Statutes enacted to enforce the "due process" clause, and the "law of the land" clause in Section 8, Article One, of the Tennessee state constitution.

(7). Ruling that the right to produce, exhibit and distribute motion pictures enjoys the same right to freedom as all other mediums of free speech and dissemination of information and that any abridgment thereof is unconstitutional and void.

(8). Such further relief as may be necessary.

Geo. Skouras

Continued from page 3

is thought as much tied up with sentiment as with business, as it was here the Skourases got their start in theatres. When in coming on bad days they lost their holdings here, their pride was a considerable factor and it is believed that that is at least one of the important angles in George Skouras' drive to get back.

By owning the stock interest, Skouras will be able to call in the outsanding bonds when they mature in 1949. He'll thus take control away from the bondholders and prevent the renewal of Arthur's agreement.

Skouras is president of Skouras Theatres, N. Y., and v. p. of United Artists Theatre Circuit.

1st Industry Filmplug Devoted to Actors

Hollywood, Oct. 14.

First of a series of nine films, sponsored by the Academy of Motion Picture Arts and Sciences to plug the industry, will be devoted to actors, with Mary C. McCall, Jr., assigned as scripter. Short subject will show thesps as "substantial, hard working people in a vital industry."

Eight other documentaries will show the evolution of a picture from the time it enters the writing mill until it is screened in a neighborhood theatre.

Rank's $4,000,000 Likely This Year

Should the American film companies negotiate a formula with the British government which would include a guarantee of $12,000,000 or more in remittances to British producers from the American market, they would have to take steps to approximately triple current returns. That's on the basis of performances so far scored this year by British films with mass distribution through Universal.

Quartet of Britishers, released in 1947, have played off sufficient bookings to fairly indicate their final grosses. They're "Wicked Lady," "Stairway to Heaven," "Odd Man Out" and "Great Expectations." Another two, "Black Narcissus" and "Frieda," have so far hit comparatively few screens so that coin-gathering potential is problematical.

Take of the four Anglo pix now looks like $5,250,000. "Lady," first release of the year, will do $1,000,000. "Stairway" and "Expectations" are good for $1,500,000 apiece, while "Odd Man Out" should ring up $1,250,000.

Bracketed as medium-grossers, distribution and advertising expenditures come to 50%, leaving $2,500,000 in dollars to the credit of J. Arthur Rank, producer of these films. In addition, there'll be some $300,000 going to Rank from Prestige unit of U which is slotting some nine pix through art houses.

Releasing pace of Rank's films, however, is being pushed up for balance of year so that an overall figure of $4,000,000 in remittances is likely. U plans to release one-per-month for the next four months with "The Upturned Glass," James Mason starrer, and "Jassy" as the next two. Total will be helped somewhat by returns from Eagle Lion, which handles some Rank films.

Flats Grow

Continued from page 9

tures in the same category for a flat $500 rental. Figure would be upped, of course, on holiday or weekend dates. In addition, each house will still be checked periodically to ascertain whether biz in general is on the upgrade or downbeat. Majors emphasize, too, that they won't eliminate checking if its elimination means any sacrifice in the amount of rentals.

To date, the majors figure it costs them an average of $50 to check each engagement and they check about 1,000 situations for each film. Checking cost for each picture thus runs close to $50,000. At an average of 10-15 pix a year that must be checked, the majors figure they spend that $500,000-$700,000 yearly for checking purposes.

Exhibitors, who've complained bitterly until now about demands for higher rentals and for a greater outlay of cash for cooperative advertising, are expected to welcome elimination of checking as the end to one of their chief headaches—use of local checkers by Confidential Reports, Inc. Latter outfit, representing 11 different companies, including all the majors except Metro, has concentrated on local checkers as one way to save costs through cutting down on a checker's living expenses. Metro remains as the only company to maintain its own checking service. In addition to a number of field men and six district auditors, it also employs the Willmark Agency to check in many situations.

King Plan

Continued from page 3

on an offer by the American companies (and heretofore rejected by the British government) to play 30-40 Anglo pix annually with guaranteed revenues of $12,000,000 or possibly $16,000,000. 2. Investment of one-third total Yank pix revenues from Britain (approximately $16,000,000) in film production there or in any other manner agreed. 3. Remittances of the balance with no strings tied.

Describing the luncheon, King said the response of Barney Balaban, Paramount's prez, had been favorable but that he (Balaban) nevertheless had gone along with Skouras in fairness to a united stand. Latter reconsidered later and decided to hold the proposition open for further discussions.

If the tax tangle isn't straightened he would be forced to shutter his theatres within 12 months, King flatly declared. "I could keep open with American pictures now in Brittain and whatever British pictures I could get, plus reissues for one year," he said. "Then I would have to close down."

"That's not only my condition, but that of exhibitors generally," King continued. "It's the general opinion in the Conference of Exhibitor Associations that theatres would be forced to close their doors."

Need 208 Films

"The maximum that British studios can turn out are 50 top features," he added. "They would have to step up their production considerably to help. J. Arthur Rank has a plan to make B pictures. But all this is insufficient. My circuit, like many others, needs 208 films yearly to keep operating."

"Skouras is mistaken in attacking British exhibitors for their failure to fight newspaper critics' barrage against Yank imports," King asserted. "Only a few writers and not the policy-makers of the papers—and a handful of newspapers at that—were hitting American films," he said. "Lord Rothermere's Daily Mail was one of them, and Rothermere is a director of Fox Movietone News. Why didn't he (Skouras) take it up with him?"

In his talk, King exhorted company heads: "Don't sit over here merely talking about the position. Do something." He suggested that Eric Johnston "go right over to England immediately and negotiate" in the company of Skouras, Balaban, Nicholas Schenck, Metro's prexy, Ned Depinet, RKO's exec veepee, "and, if desired, one or two others I could mention."

He and Ostrer headed for the Coast yesterday (Tues.) for a 10-day stopover. Duo sail for England Nov. 26.

Wanger Pact

Continued from page 7

Krim said. It's understood from other sources that Stromberg has a non-exclusive contract with United Artists which would permit him to make pix for other outlets.

"The Moneyman," costume yarn of Thomas B. Costain purchased this week by Producing Artists (Arthur Lyons), will also be released by EL under a two-picture pact made with that outfit. There, too, EL has committed itself to partial financing and takes back an interest in the films.

Purchase price paid for "Moneyman" was $300,000 for the high-selling novel which was tapped by both the Book of the Month Club and the Literary Guild. Feature, co-starring Ida Lupino and Louis Hayward, goes on the floor immediately following "Prelude to Night," first of the two films slated for EL distribution.

$8,500,000 Bankroll

With an $8,500,000 bank loan available, EL doesn't intend taking on any outside producers unless it can take back a piece of the profits over and above distribution fees, Krim declared. Hence, future deals will all provide for some form of bankrolling either by way of money advances or that of equipment.

Krim disclosed that another "very important deal" is currently being pushed with an indie producer. Aside from these, EL now has 30 or more completed films on the selves, "enough to carry us through next June without cranking out another film in that time," he said. Five more homemade productions will be started before the year is up.

EL prexy, here in New York for the past week, returns to the Coast early next week.

Inside Stuff—Pictures

Dore Schary, RKO's exec vice-prexy in charge of production, has hit back at the small minority of critics who have contended that the handling of the anti-Semitic theme in "Crossfire" was wide of the mark. Writing in the current issue of the mag, Commentary, sponsored by the American Jewish Committee, Schary, replying to the editor, Eliot Cohen, states that the basic aim of the picture was to move slightly anti-Semitic people into the liberal camp and was not intended at readjusting the hardened bigot.

Cohen, expressing his personal opinion and not that of the AJC, had speculated in a previous issue of the mag that the final effect of picture might be potentially harmful to the strongly anti-Semitic filmgoer. He pointed to the film's underlying note of violence, its allegedly stereotyped conception of the Jewish victim, the alleged unreality of the film's story, and the audience's irritation at being fed propaganda material instead of entertainment.

Schary's rebuttal points to the practically unanimous praise which the film has received from critics and "the remarkably good business it's doing to very appreciative audiences all through America." Discussing general mail and preview reaction, Schary disclosed that out of 2,200 individual opinions, 93% were enthusiastic and approving, 5% were cautious, and only the remaining 2% were anti-Semitic in character. Judging from the results, Schary said he thinks "Crossfire" will do the job of insulating people against "violent and virulent anti-Semitism."

Discussing the function of the cinema, Schary reiterated his credo that "good art is stimulated by provocative ideas and by a challenge, and audiences are demanding this kind of motion picture. If the cinema reverts to only the sedative function," he rejoined to Cohen, "that you wish it to perform, it will stagnate."

Retorting to Cohen's charge that "motion pictures have never accepted any responsibility to anything except the boxoffice," Schary named "The Best Years of Our Lives," "Mr. Smith Goes to Washington," "Confessions of a Nazi Spy," "Grapes of Wrath," "I Am a Fugitive From a Chain Gang," "Hallelujah," "The Crowd" and "Joe Smith, America" as samples of films made with social responsibility by film producers.

In conclusion, Schary states: "You sum up your indictment of Hollywood progress by insulting terms of 'half-baked,' 'pious' and 'catchpenny'. We've been called a great variety of bad names, and go about our business of trying to make better pictures hoping that in time our harsh critics will stop writing open letters that often are ill-considered and injudicious." Then a final crack: "Hollywood is no longer in the nickelodeon stage—only some of its critics."

Paramount's preem of "The Unconquered" in Pittsburgh two weeks ago is believed to be one of the costliest of such shindigs ever undertaken in the industry. Tab is said to have amounted to $82,000 for transporting, housing and entertaining a flock of newsmen and Par execs, decorating streets, staging a parade and a myriad of other details.

Warner Bros.' "Life With Father" opening in Skowhegan, Me., during the summer, to which many writers were transported by special train for three days, cost $33,000. Preem of Enterprise's "Ramrod" (UA) in Salt Lake City last spring ran to $40,000.

Preem left a lot of ruffled feelings. Seems that the most ruffled of the lot were members of City Council, whom somebody neglected to invite to the big civic banquet the night before the picture's opening. It was the council that cooperated all the way on okaying street decorations and banners, the mammoth parade and lot of other stuff. Par representatives say it was purely an oversight. Many other people who contributed either directly or indirectly to the big shindig, including even a couple of newspapermen, were overlooked, too, in the invitation list, and they haven't stopped yelping about it yet.

For the second time within a year, Metro will have three films in a row playing Radio City Music Hall, N. Y. M-G producer Arthur Freed, at the same time, will have one of his features playing during the Christmas-New Year's holiday season for the second successive year at the nation's top showcase.

"Song of Love" opened at the MH last Thursday (9). It's to be followed sometime in November with "Cass Timberlane," screen adaptation of Sinclair Lewis' bestseller starring Spencer Tracy and Lana Turner. Freed's production of "Good News," a Technicolor musical starring June Allyson and Peter Lawford, goes in next as the holiday attraction.

Freed's "Till the Clouds Roll By," biofilm of the late Jerome Kern, played the MH last year during Christmas and New Year's. It was followed by "Yearling," which in turn was followed by "Sea of Grass." RKO's "I Remember Mama," originally to have been selected by MH manager Gus Eyssell for this year's holiday feature, is now booked to follow "Good News."

Republic, week before last, had the biggest seven-day period in its history, with profits at a peak high as the result of a heavy upswing in rentals balanced against decreased costs brought on by economies. Rental receipts are understood to have exceeded $450,000. On the other hand, with prexy Herbert J. Yates definitely committed to forego making the extravaganzas on which he was trying to build Rep's class, production costs showed a neat dip.

Stockholders, as a result, may look for a favorable report for the second quarter, which winds up Oct. 26. This will be in contrast to the initial quarter, ending July 26, which found Rep's net at $233,000 against $445,000 for the same 13 weeks last year.

Labor Peace Outlook Dim

Continued from page 7

original December, 1945 jurisdictional directive handed down by the "three wise men" appointed by the exec council to solve the studio trouble. If he continues in that stand, he can be expected to pull out of the AFL if the convention vote goes against him.

Hutcheson, whose carpenters were favored by the clarification, although the original directive had taken away set erection jurisdiction from his group, is equally adamant in his stand that his union will not accept any directive that doesn't include the clarification. In face of the strong stands taken by both factions, there is little likelihood of labor peace for Hollywood coming out of the 66th AFL convention.

At an exec council meeting last Thursday (9), it was decided to ask the convention to approve the council's efforts so far to bring about peace and to authorize continued efforts to get the principals to comply. Council voted approval of both the directive and the subsequent clarification. At this session last week, it is reported that the Walsh faction won a step in its fight when a proposal made by John L. Lewis, and supported by Hutcheson, to ask convention to give council power to suspend either party if the directive and clarification was not complied with, was defeated. It's understood vote was two for punitive power and 12 against.

Council's report now is that the resolutions committee lacks the teeth necessary to force a settlement without bringing matter before the convention again. Unless resolutions committee adds the necessary power, it means the exec council must seek a settlement, and failing in that, again go before the convention for authority to discipline any non-complier.

This week offers a deadline in bringing matter to a solution within ranks of organized labor. Next Monday (20), Rep. Carroll Kearns has a meeting of international presidents and studio chiefs scheduled for Los Angeles. If a solution is arrived at in L. A., credit for peace will largely go to Congress, a possibility that the majority of labor leaders are fighting against.

The PRIZE Surprise Picture of the Year!

◆

"★★★½★ The Picture Is INSPIRATIONAL--- HIGHLY ENTERTAINING---" *Says KATE CAMERON, N. Y. Daily News*

◆

"THRILLS PACK 'SPIRIT of WEST POINT' WITH ACTION AND WONDERFULLY COLORFUL SCENES"

Says LEE MORTIMER, N. Y. Daily Mirror

◆

FILM DAILY says: "SOCK STUFF! ALERT SHOWMEN Will Cash In With It"

◆

VARIETY (DAILY) Says: "Film is not only a natural for football season release, but packs enough general human interest to give the femmes a thrill. Picture has strong exploit possibilities and should be good for any man's box office!"

◆

SPORT MAGAZINE says: "PICTURE OF THE MONTH"

◆

SCREEN ROMANCES says: "PRIZE PICTURE OF THE YEAR"

You'll Stand Up and Cheer

VARIETY PICTURE GROSSES Wednesday, October 8, 1947

Series Nips B'way But 'West Point' Big 24½G

Outstanding showing is being made by "Spirit of West Point," new football opus starring Davis and Blanchard, Army's touchdown twins. Helped by strong weekend while grid enthusiasts were in town, this new picture is giving the Victoria a great $24,500 or better, big for this small-seater and especially fine in view of series' competition. Elaborate, colorful house front is letting the street know that the two former West Point football stars are in this opus.

Harry Joe BROWN and John W. ROGERS
present

SPIRIT of WEST POINT

FELIX 'DOC'
BLANCHARD
GLENN **DAVIS**

Robert Shayne • Anne Nagel
Alan Hale, Jr • Tanis Chandler
Margaret Wells • Franklin Parker

PLUS America's Greatest Sportcasters
BILL STERN • HARRY WISMER

[illegible]

Released thru FILM CLASSICS, INC.

Picture Grosses

PITTSBURGH

(Continued from page 14)

but still near $11,000 okay. Last week, solid $16,000, but below hopes.

Penn (Loew's-UA) (3,300; 75-$1.20)—"Unconquered" (Par) (2d wk). Lot of complaints about advanced scale on this with resulting dip after hoopla of world preem. Looks strong $25,000, and may hold again. Opening week was a smash $43,000, not quite up to hopes.

Ritz (Loew's) (800; 40-70)—"Borneo" (Indie) and "Congarilla" (Indie) (reissues). Sturdy $3,500. Last week, "Wild Harvest" (Par) (m.o.), $2,500.

Senator (Harris) (1,750; 40-70)—"Western Union" (20th) and "Swamp Water" (20th) (reissues). Husky $5,000. Last week, "Fun on Weekend" (UA) and "Stork Bites Man" (UA) pulled after 4 days at sad $1,500.

Stanley (WB) (3,800; 40-70)—"Dark Passage" (WB) (2d wk). Getting by at $11,000 or near. Last week, sturdy $18,000.

Warner (WB) (2,000; 40-70)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Winding up at okay $8,500, with "The Long Night" (RKO) coming in Wednesday (15). "Bachelor" has been house's best since it latched onto a string of RKO first-run pix. Last week, robust $11,500.

'Out of Blue'-Vaude Fat $19,000, Balto; 'Wolf' 16G

Baltimore, Oct. 14.

Unexciting pace along the entire downtown sector here this week with no particular standouts. Best action is reported for "Out of the Blue," at the combo Hippodrome with the stageshow headed by Francis Craig, current recording favorite. Fairish response also is indicated for "Cry Wolf" at Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) — "Unfinished Dance" (M-G). Nicely received by crix but not quite up to hopes at $14,000. Last week, "Desire Me" (M-G), fair $13,800.

Hippodrome (Rappaport) (2,240; 20-70)—"Out of Blue" (EL) plus vaude, headed by Francis Craig. Sturdy $19,000. Last week, "Long Night" (RKO) plus vaude, mild $14,500.

Keith's (Schanberger) (2,460; 20-60)—"Unconquered" (Par). Opens today (Tues.) after strong advance bally featuring p.a. of Cecil B. DeMille at press reception. Last week, unorthodox Balto booking of double bill, "Each His Own" (Par) and "Lost Weekend" (Par) (reissues), fell down at $6,500. In ahead, "Slave Girl" (U), mild $11,500.

Mayfair (Hicks) (980; 35-55) — "Meet John Doe" (Col) (reissue). Mild $5,500. Last week, "Driftwood" (Rep), $5,700.

New (Mechanic) (1,800; 20-60) — "Foxes Harrow" (20th) (3d wk). Marking time for entry of "Forever Amber" (20th) and holding on well enough at $9,000 after a nice second sesh at $11,000.

Stanley (WB) (3,280; 25-75)—"Cry Wolf" (WB). Good $16,000. Last week, second of "Life With Father" (WB) at upped scale of $1.25 top didn't hold up as expected at $14,200.

Town (Rappaport) (1,600; 35-65)—"Her Husband's Affairs" (Col) (2d wk). Holding modestly at $9,500 after okay preem at $13,300.

PORTLAND, ORE.

(Continued from page 12)

"That's My Man" (Rep) (2d wk) (m.o.). After two weeks at Orpheum and one at Oriental. So-so $3,600 in 6 days. Last week, good $5,700.

Oriental (H-E) (2,000; 40-80)—"Welcome Stranger" (Par), day-date with Paramount. Hefty $10,500. Last week, "Long Night" (RKO) and "Under Tonto Rim" (RKO) (5 days), also Orpheum, fair $3,700.

Orpheum (H-E) (1,750; 40-80)—"Dark Passage" (WB) and "Kilroy Was Here" (Mono). Stout $10,500. Last week, "Long Night" (RKO) and "Under Tonto Rim" (RKO) (5 days), mild $5,800.

Paramount (H-E) (3,400; 40-80)—"Welcome Stranger" (Par), also Oriental. Lush $17,000 or near. Last week, "Woman on Beach" (RKO) and "Dragnet" (SG), light $8,200.

Playhouse (H-E) (1,200; 40-80)—"Wild Geese Calling" (20th) and "Crash Dive" (20th) (reissues). So-so $2,300. Last week, "Desert Fury" (Par) and "Little Miss Broadway" (Col), satisfactory $2,000.

United Artists (Parker) (895; 40-80)—"Gone With Wind" (M-G) (reissue) (3d wk). Okay $6,000 in 5 days. Last week, solid $9,250.

Rhonda Fleming Loanout

Hollywood, Oct. 14.

David O. Selznick is lending Rhonda Fleming to Paramount for the femme lead opposite Bing Crosby in "Connecticut Yankee."

The deal with Selznick gives Par the right to the actress' services for other pix.

Beneke Boosts 'Blue' To Huge 36G, Mpls.; 'Kiss' Hep 12G, 'Fun' Fancy 9G

Minneapolis, Oct. 14.

Tex Beneke and his Glenn Miller band is boosting "Out of Blue" to huge session this week at Radio City. Combo is pointing to a near-record gross. "Kiss of Death" leads the new straight film offerings at the State with "Fun and Fancy Free," also solid at the smaller RKO-Pan. It's the fourth downtown week for "Dear Ruth" and third for "Life With Father" at upped scale.

Weekend was helped by folks here for Minnesota-Northwestern grid game, which drew a crowd of 61,000.

Estimates for This Week

Century (Par) (1,600; 90-$1.25)—"Life With Father" (WB) (3d wk). Giving a good account of itself, but this looks like final canto. Profitable $10,000 looms after good $13,000 second week.

Lyceum (Murray) (50-70)—"Carmen" (Indie). Modest $5,500 in 10 days. Will bow out to make room for roadshow attraction; 3 days past initial week.

Radio City (Par) (4,400; 50-70)—"Out of Blue" (EL) and Tex Beneke band, heading stageshow. Beneke and his crew a sock magnet here and credited for huge $36,000. Last week, "Other Love" (UA), thin $12,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Gunfighters" (Col). Tall $12,500 or near. Last week, "Riff-Raff" (RKO) and Tommy Dorsey orch on stage (50-85), tremendous $32,500.

RKO-Pan (RKO) (1,800; 50-70)—"Fun, Fancy Free" (RKO). Disney film well-liked and will cop solid $9,000 or over. Last week, "Singapore" (U) (2d wk), good $7,000.

State (Par) (2,300; 50-70)—"Kiss of Death" (20th). Hitting fast $12,000. Last week, "Ghost Mrs. Muir" (20th), $9,000.

Uptown (Par) (1,000; 50-55) — "Bachelor and Bobby-Soxer" (RKO). First nabe showing. Big $5,500. Last week, "Variety Girl" (Par), $4,000.

'Earth' Rousing $15,000 In Sluggish Seattle

Seattle, Oct. 14.

Rainy weather and deleted outdoor competition are helping show biz but takings are not too exciting this session. Standout is "Down to Earth," at Paramount. "Crossfire" looks good at the Music Hall.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Crash Dive" (20th) and "Call of Wild" (WB) (reissues). Fair $3,000 in 8 days. Last week, "Slave Girl" (U) and "Time on Mind" (U), good $5,000 in 8 days.

Fifth Avenue (H-E) (2,349; 45-80)—"Unfinished Dance" (M-G). Okay $8,500. Last week, "Great Expectations" (U), slow $7,200.

Liberty (J&vH) (1,650; 45-80)—"Welcome Stranger" (Par) (3d wk). Fancy $14,000. Last week, giant $16,000.

Music Box (H-E) (850; 45-80)—"Deep Valley" (WB) and "Second Chance" (20th) (m.o.). Oke at $4,000. Last week, "Shanghai Gesture" (Indie) (reissue) and "Dakota" (Rep), thin $2,500 in 8 days.

Music Hall (H-E) (2,200; 45-80)—"Crossfire" (RKO) and "That's My Girl" (Rep). Good $10,000 or over. Last week, "Deep Valley" (WB) and "Second Chance" (20th), $7,000.

Orpheum (H-E) (2,600; 45-80)—"Dark Passage" (WB) (2d wk). Nice $8,000. Last week, big $14,500.

Palomar (Sterling) (1,350; 45-80)—"Wyoming" (Rep) and "Bringing Up Father" (Mono). Trim $8,000 or over. Last week, "Lured" (UA), $7,800.

Paramount (H-E) (3,039; 45-80)—"Down to Earth" (Col). Strong $15,000. Last week, "Something in Wind" (U) and "Bulldog Drummond" (Col), slow $5,800 in 6 days.

Roosevelt (Sterling) (850; 45-80)—"Lured" (UA) (2d wk). Fair $3,500. Last week, "Magnificent Obsession" (U) and "100 Men, Girl" (reissues), very good $4,300.

SAN FRANCISCO

(Continued from page 14)

vest" (Par) (2d wk), sturdy $15,500.

St. Francis (Par) (1,400; 90-$1.25)—"Life With Father" (WB) (2d wk). Sock $24,500. Last week, $34,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Her Husband's Affairs" (Col) (2d wk). Mild $10,000. Last week, smooth $16,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Monsieur Verdoux" (UA). Snappy $16,500. Last week, "Lured" (UA) (2d wk), fair $7,500.

State (Loew) (2,133; 60-85)—"Wild Harvest" (Par) (m.o.). Okay $8,500. Last week, "Congorilla" and "Borneo" (FC) (reissues), fat $14,500.

Esquire (Blumenfeld) (952; 55-85)—"Spirit of West Point" (FC) (2d wk). Nice $6,500 in 4 days. Last week, husky $12,000.

United Nations (FWC) (1,149; 60-85)—"Foxes of Harrow" (20th). Big $6,000. Last week, "Endearing Charms" (RKO) and "Forever a Day" (RKO) (reissues), $850 in 5 days.

Indies Want U. S. Aid

Hollywood, Oct. 14.

Robert J. Rubin, tax expert and counsel for the Society of Independent Motion Picture Producers, proposed last night (Monday) at a meeting of the Independent Motion Picture Producers Assn., that the Government, either through the State or Commerce Departments, negotiate with Britain on the 75% tax, instead of the industry doing its own dickering.

Rubin said he would submit such a proposal to the Government on behalf of SIMPP members. This is in line with the attitude consistently taken by the indies and is one of their major points of difference with the majors on the tax matter. Majors prefer to have Eric Johnston, Motion Picture Assn. prexy, and other of their own reps do the negotiating. Government departments have tried in every way to avoid participating in the situation on behalf of the industry.

D. C. Probe

Continued from page 3

rough riding on the part of industry figures. For instance, the Washington chapter of the National Lawyers' Guild has announced a rally to protest the Un-American Activities Committee for the night of Oct. 20, first day of the hearings. Among those listed as speakers will be Larry Parks, Ring Lardner, Jr., Lewis Milestone and Edward Dmytryk. All four have been subpoenaed. The result may be to anger such members of the committee who would otherwise not be too unfriendly.

Thomas 'Surprise' Witnesses

3. Rep. J. Parnell Thomas (R., N. J.) has disclosed that not all of those subpoenaed will be called to testify and that there will be some "surprise" witnesses. Thomas has also declared that he will not permit the hearings to turn into "another Howard Hughes fiasco." Every effort will be made to kep the sessions under control.

4. Although it is known that the committee has in its files the names of 30 or more films which it considers "un-American" tainted, the committee has been closely guarding the names of these pictures and there is no indication which ones—and how many—will be mentioned during the course of the hearings.

5. The attitude of the committee generally has been that the big companies generally are not to blame. It is felt that the writers, some actors and directors are in a pinko way and that if pro-Communist angles or lines have been placed in pictures, they have been slid in by this minority of industry workers.

6. Thomas will try to run through the hearings in two weeks. He will try to complete from four to five witnesses per day.

7. It now looks as though only four or five of the nine-man committee will be in the show. Probably missing will be Reps. Karl E. Mundt (R., S. D.), Richard M. Nixon (R., Calif.), J. Hardin Peterson (D., Fla.) and John E. Rankin (D., Miss.). There's no indication whether Rep. Herbert C. Bonner (D., N. C.) will show up. Rankin is busy on his Senatorial quest.

Come what may, there hearings are expected to draw the biggest audience this town has seen at a committee session in some time, probably exceeding the crowds who turned out for Hughes' hectic hours. The largest hearing room on Capitol Hill will be used, but it will be crowded to overflowing.

RKO Has 8 Lensing

Hollywood, Oct. 14.

Start of "The Arizona Ranger" at RKO makes a total of eight pictures in production, the highest number for that company in several months.

Eight in work include "Mystery in Mexico," on the Churubusco lot, "Mr. Blandings Builds His Dream House," "The Velvet Touch," "I Remember Mama," "Stations West," "Good Sam," "Rachel" and "Berlin Express."

FC Plans to Distrib Cuban-Made Indie Pic

In line with its new policy of handling distribution of indie product, Film Classics is expected to close a deal today (Wed.) with Century Productions for release of its musical, "Sarumba." Made in Havana last spring, film was directed by Marion Gering and features Doris Dowling and Michael Whalen.

Century, according to company topper George Quigley, plans a second picture with a Cuban locale. Film will deal with the sugar industry there and is anticipated to roll after the first of the year when the cane mills hit their peak production. Prior to its "Sarumba" pic, Century was chiefly identified with production of industrial pix.

Realistic Stance

Continued from page 7

ing a crisis solely to annoy Hollywood, have given way to a more reasonable spirit which is expected to hatch results. There is even hope that the difficult impasse between this country's majors and independents may be succeeded by a temporary working partnership that appears necessary to get over the hurdle. These are the developments:

1. At the meeting of the Motion Picture Assn. executive committee last Thursday (9), it was decided to meet the British more than halfway and to consider accepting a very informal invitation to go to London. Heretofore the attitude has been that any invitations to talking the thing over with the British as a distributing outlet for indie producers and reissues, switch has been made to give Cinecolor control of the company's board. A. Pam Blumenthal, a director of Cinecolor, becomes board chairman of FC. Likewise, Karl Herzog, treasurer of Cine and former v.p. and treasurer of Robert R. Young's Pathe Industries, steps onto the board. Also Kenneth Baxter, executor of the Donner estate of Philadelphia, largest individual stockholder in Cine, and Joseph Rathert, St. Louis security dealer, who handled a large share of Cine stock offerings.

On the FC side of the board are Bernhard and Sinclair Hatch, of FC's counsel, Hatch, Root & Barrett. Herzog becomes v.p. and treasurer of FC, while Eugene Arnstein remains with FC as assistant treasurer. Other FC execs retaining their status are Sam Wheeler, salesmanager; Jules K. Chapman, assistant salesmanager; Al Zimbalist, publicity-advertising director, and Joseph Ende, controller.

Cine Coin to FCC

Blumenthal said that Cine is planning to put a substantial amount of new working capital into FC, although it is now a very profitable operating concern. Part of the coin will be used, he said, for acquiring the seven or eight exchanges still in the hands of franchise-holders and give FC a wholly-owned 31-city branch setup.

Advantages to Bernhard seen in the merger by Blumenthal are: (1) He gets assistance in management of the exec setup Cine has developed; (2) he gets financing; (3) he gets Cine commitments he can offer to producers in his effort to switch FC from wholly a reissue outfit to a new-picture distrib, and (4) he can offer producers financing of laboratory and print costs under arrangement for a Cinecolor Finance Corp. announced Monday.

On Cinecolor's side, Blumenthal said he thought the move advantageous for the company to have a distributing outlet. In addition, he declared, with color the coming dimension on the screen, FC will be very valuable because it will be the company with almost all its new pictures in color. Also, Blumenthal stated, Cine feels that the reissue rights that FC holds to product of such producers as Goldwyn, Selznick, Korda, Hal Roach and Universal, will be worth a fortune in years to come, since present economies are causing a cut in the production values that these films represent.

Cinecolor Finance Corp., announced a day previous to the merger, is a wholly-owned subsid of Cine. It will finance lab charges during production and release prints for distribs. It will attract producers and distribs to using Cine, as well as relieve them of putting up coin that might otherwise be used in additional production.

Mich. Allied In Rap at Higher Admish Prices

Detroit, Oct. 14.

Advance in admission scales asked by producers appears due for a militant lacing during the two-day convention here of the Michigan Allied Theatres which opened at Hotel Statler this afternoon (Tuesday). Same is expected at Allied's national convention.

Impression gained from talks with members both of the state and national boards is that the admission price issue transcends even ASCAP's proposed tilt in seat taxes, and that exhibitors must take a strong stand if for no other reason than to prevent Federal and local legislators from taking this as a cue to increase amusement taxes.

Particularly vehement in his denunciation was Ray Branch, chairman of the Michigan board and member of the national board, who said that producers could not have picked a worse time for their move. He challenged producers' arguments about decreased revenue from the European market, pointing out they didn't have this market during the war and they still garnered huge earnings.

Branch said he and other exhibitors could not justifiably maintain their legislative resistence to higher amusement taxes when in the midst of the current inflationary alarm the producers take it on themselves to "soak the public $1.25 for eight or 10 pictures a year." Branch said that while he was against the industry washing its linen in public, he would be willing to urge exhibitors to take the issue of increased prices to screen and newspaper ads.

Cinecolor-FC

Continued from page 9

treasury people would have to be engraved and be personally carried to the MPA by the king himself. Some of this sweet reasonableness may have been due to the talk given the company biggies by Douglas, who assured the picture people that things were really rocky with the British.

2. On Friday (10), Eric Johnston cabled an invitation to B. T. Davis, president of the Cinematograph Exhibitors' Assn. of England, and its general secretary, W. R. Fuller, to come over any time during the period of Oct. 25-30. The two had previously wired MPA saying they would like to come to work out a plan together. MPA had been ducking the exhibitors on the ground that it was dealing with nothing less than His Majesty's government.

3. Johnston lunched Saturday with Sir Alexander King and Sir Sidney Clift, prominent British exhibs; Mark Ostrer of Gaumont-British, and Murray Silverstone, 20th-Fox International prexy.

Nelson-Johnston Meet

4. Donald M. Nelson prez of the Society of Independent Motion Picture Producers, staged another meeting with Johnston yesterday (Tues.) and also met Government officials. This is in line with the purpose of the two-weeks' adjournment of last Thursday's MPA conclave. It was decided there that a united front must be offered by the majors and indies and Johnston was instructed to try to arrive at an agreement with Nelson.

Sharp divergence between the two groups is primarily over the majors' willingness to accept a substantial freeze in compromise, while the indies seek something entirely different. They complain that with their limited financing, a freeze would be just as disastrous as a tax. They are aiming at achieving a spreading of the English market loss over the entire U. S. economy, rather than have it hit one industry.

Present at the meeting were Johnston, Gerald M. Mayer and George Borthwick of MPA; Barney Balaban, Paramount; Nate J. Blumberg, Universal-International; Jack Cohn, Columbia; J. Cheever Cowdin, U-I; Ned Depinet, RKO; James E. Perkin, Par's managing director in Great Britain; Nicholas M. Schenck, Loew's; Sam Schneider, Warners, and Spyros Skouras, 20th-Fox.

SHOWMEN AGREE!

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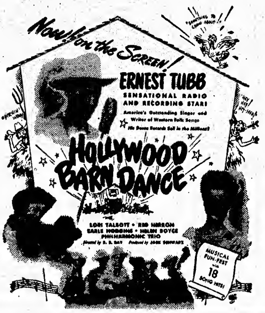
Fall, Winter, Spring and Summer, they can depend on SCREEN GUILD Productions for variety product to solve their booking problems.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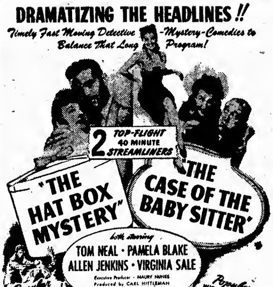
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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

District Theatres Spreading Negro Houses Into Midwest; Exchange Briefs

Washington.

District Theatres Corp., which operates 26 houses in Virginia, Maryland and Washington, D. C., catering exclusively to Negro trade, is spreading its operations into the midwest. The chain has purchased a site in Akron for a new 1,000-seat theatre for Negroes.

New House at Fisk, Mo.

St. Louis.

Mrs. G. Shelby has lighted her new State, 200-seater at Fisk, Mo.

Jesse Jessel and Rex Corgas have purchased the City, 200-seater in Mound City, Ill., from D. B. Stout, of the Stout circuit, with headquarters in Cairo, Ill.

Frisina Amus. Co., Springfield, Ill., has purchased the 40th Street theatre and sites for two other houses in E. St. Louis. It now operates the Esquire and Roxy there.

Justin Garard has opened the Warsaw, a quonset type house in Warsaw, Ill. He also owns and operates the Royal, 300-seater there.

Harry Pace, owner of the Sumner, 400-seater, Sumner, Ia., will erect a new 500-seater there.

Ben Dyer and Walter Kahler have opened the New Butler, 600-seater, Butler, Mo.

Eagle, new 400-seater, Eagleville, Mo., has been lighted by Glenn Wyant.

Dwight Crust has sold the Dixie, 200-seater, Lenneus, Mo., to Florence Hudson and Genevieve Drake of the same town. Crust has retired.

Family, 285-seater, Kirksville, Mo., has been purchased by W. E. Korsmeyer from Everett Elsea.

Eddie Kugel is planning a new 500-seater to replace the State, his 300-seater in Holstein, Ia.

Leonard Miller has sold his 250-seat Gem, Melville, Ia., to Gerald Pyle, Pipestone, Minn.

Earl Kerr, a theatre circuit operator, Des Moines, Ia., has purchased the 200-seat Lake, Lake View, Ia., from George Thacker.

Col.'s 1st of 3 Meets

First of a series of three sectional sales meets, Columbia Pictures' home office execs and top sales personnel opened a five-day convention at the Hotel Warwick, N. Y., yesterday (Tuesday) for discussion of forthcoming product and distribution plans. Following the N. Y. convention, additional meets will be held in New Orleans, Oct. 28-31, and in San Francisco, Nov. 4-8.

Jack Cohn, A. Montague and A. Schneider are heading the New York sessions at which about 90 delegates are present. At the other conventions, division managers in charge of the respective territories will preside.

J. B. Rosen Shift to Cincy

Joseph B. Rosen, heretofore 20th-Fox branch manager in Albany, named manager of Cincinnati branch by sales chief Andy W. Smith, Jr. He succeeds Leavitt J. Bugie, resigned. Daniel R. Houlihan, salesman in Albany exchange, promoted to branch manager.

Morrow Gets Cambridge, N.Y. Spot

Cambridge, N. Y.

Robert Morrow, projectionist for the last two years, has been named manager of the Cambridge theatre, succeeding Leon Gibbons, resigned.

Sammy Speranza WB Booker, Pitt

Pittsburgh.

Sammy Speranza succeeded Jules Green as local booker for Warners. Green resigned to join James Saphier agency in Hollywood. David Wald, from shorts, succeeds Speranza, and is replaced by Bernie Elinoff from publicity department.

Leo Wayne, booker and office manager at Monogram, promoted to salesman, succeeding Hymie Wheeler, who shifted to Film Classics.

Guy Peterson, Paramount salesman here for more than 20 years, resigned.

Allan Treuhaft has resigned as local salesman for Eagle Lion after a few weeks on the job.

Henry Russell named office manager at National Theatre Supply Co., succeeding Don Van Kirk.

Daniel Houlihan Heads 20th, Albany

Albany.

Daniel R. Houlihan has been named Albany branch manager of 20th-Fox, succeeding Joseph B. Rosen, who becomes manager of the Cincinnati office. Michael Mazzola, recently a salesman in New Haven, succeeds Houlihan on the local sales force.

Report Kayeee Liberty as Roxy

Kansas City.

After facelifting, 1,000-seat Liberty, for years a downtown grind house, reopened as Roxy, firstrun. Built and operated for years by Harding brothers, Liberty now is operated by Durwood Theatres, Inc.

Film Classics in Memphis

Memphis.

Film Classics has acquired an exchange site on film row and Buster Hammond has resigned as United Artists salesman to manage the new office.

Frank Heard, salesman, has left Metro, with Jim Ronsieck, of Kansas City, replacing.

Lloyd Katz Heads EL Frisco

Lloyd Katz promoted to manage Eagle Lion's San Francisco branch. He replaces Earl A. Stein, recently

(Continued on page 48)

TOA's 1st Board Meet

First board meeting of the Theatre Owners of America will be held Nov. 7-8 at the Stevens hotel, Chicago. Up for decision is whether TOA will proceed with settlement negotiations on the proposed hike in theatre rates by the American Society of Composers, Authors & Publishers.

Also on the agenda are mulling of advanced admissions; distrib-exhib relations and other industry problems.

UA Board

Continued from page 3

films with no strings attached. Price is said to represent RKO's negative cost, plus overhead. UA refused to disclose the bank which financed the deal for it, but it has been negotiating with the Irving Trust Co., N. Y., which is believed to have put up at least part of the coin.

Release deals were okayed with:

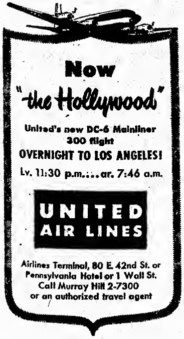
Robert Hakim for a Technicolor production of "Mayerling," starring Joan Fontaine and directed by William Dieterle, Henry Koster or John Cromwell. Budget is to be $2,500,000 with shooting to start Dec. 15. UA participates in both financing and profits.

Jack Goldberg for three films including "Melody Man," "I Live on Gallows Hill" and a pic to be made in Mexico with a Brazilian background. The first pic shoots in April.

James Nasser for "My Dear Secretary," starring William Powell. It is to be made at General Service Studios starting Feb. 1.

Aside from the new product, films Sears listed as completed or editing include "Arch of Triumph" and "Body and Soul" from Enterprise, "Christmas Eve" and "Miracle Can Happen" from Bogeaus; "Red River" (Howard Hawks), "Intrigue" (Bischoff), "Sleep My Love" (Mary Pickford - Buddy Rogers - Ralph Cohn), "The Time of Your Life" (William Cagney), "Atlantis" (Nebenzal), "Vendetta" (Howard Hughes), a combo pair of short features from Hal Roach, "Lured" (Hunt Stromberg), "Heaven Only Knows" (Nebenzal) and "Roosevelt Story" (Tola).

In addition, there are Charles Chaplin's "Monsieur Verdoux" and Hughes' "Mad Wednesday," both of which are going out again after being pulled from release after a few dates last spring. Also, now shooting, is Stanley Kramer's "So This Is New York," going out under the Enterprise label.



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"the Hollywood"
United's new DC-6 Mainliner
300 flight
OVERNIGHT TO LOS ANGELES!
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Call Murray Hill 2-7300
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UA Theatres

Continued from page 3

20th Century-Fox. Spyros is prez of 20th and Charles is in charge of its National Theatres operations.

George Skouras was here most of last week in connection with the investigation being made by the Justice Dept. of Lippert's charges. He maintained to the anti-trust probers that he was operating solely in his capacity as an officer of UATC. Arguing similarly on behalf of Schenck was Charles Carr, former U. S. attorney in Southern California and now president of the Del Monte track near Los Angeles.

Trust Busting Counsel

Lippert's and Reynolds' attorney, incidentally, is Reynolds' son-in-law, Julian Levi, himself a former counsel in the Justice Dept.'s anti-trust division and a protege of ex-trustbuster Thurman Arnold.

In addition to his other charges, Levi has maintained that even if Schenck and George Skouras were acting purely for UATC, acquisition of additional theatres by that outfit would be contrary to the decree, inasmuch as the Skourases are so tied up in the UA circuit. Charles Skouras in the past month has purchased about 10,000 shares of UATC stock. George and various members of the family together already owned 18,000 shares. The combination makes the family fourth largest stockholders in the corporation, exceeded only by Schenck, Lee Shubert and William Phillips, former general manager.

UATC's Setup

UATC is not an operating company, but a holding company and the Skouras brothers have interests all the way through it, Justice Dept. investigators are said to have learned via perusal of its records. Metropolitan Playhouses, a UATC operating subsid, is owned 30% by the three Skouras brothers, 20% by RKO and 50% by UATC. This was the division set up by the court in bankruptcy proceedings some years ago.

Skouras Theatres, Inc., which in turn is an operating subsid of Metropolitan Playhouses, is 50% owned by the Skouras brothers and 50% by UATC. George Skouras is president of Skouras Theatres, but despite this interest did not serve as an officer or director of the parent company, UATC, until about three months ago.

There has long been feeling between Lippert and the Skourases, since he is in competition with the Fox-West Coast circuit, which is controlled by 20th Century-Fox, of which Spyros is prez and Charles the theatre operating head. Lippert has taken some leases away from them and otherwise expanded against them. His acquisition of Golden State, which is second only to FWC in importance on the Coast, would threaten their supremacy.

When Lippert and Reynolds made their offer about two months ago, it is understood, two of Golden State's three owners, Eugene H. Emmick and Robert A. McNeil, agreed to accept it and it was thought the deal was so in the bag that the champagne party was held to celebrate the sale. The third owner, Naify, refused to go along, however. Emmick and McNeil, exercising contractual rights, thereupon gave Naify the choice of buying them out or being bought out by them. A personal friend of the Skourases, Naify is said to have called them in to preempt the sale to Lippert and have them put up the $2,000,000 to obtain the 55-day option.

Lippert has charged to the Justice Dept. that the option money was originally put up by 20th-Fox's National Theatres, but when the anti-trust division nixed that, Schenck and George Skouras stepped in to do the same thing as heads of UATC.

Academy Mulls

Continued from page 7

reels with much of the footage snapped by Thomas A. Edison himself, includes the 1904 film of the Jack Johnson—Ed Flynn fight at Las Vegas.

Walls claims to have developed a process for reprinting the photos back on film. He proposes the Academy take over the job, make copies of the most important film for preservation. He claims the job would take three years. Job of converting merely important footage would run about $50,000.

U. S. Films Draw Double in Berlin And Outgross All Others in Czecho

Berlin, Oct. 14.

American films released in the U. S. sector of Berlin average nearly double the attendance attracted by British, French and Russian pictures in their respective zones, according to records compiled by Dr. R. F. Goldschmidt, manager of the Motion Picture Export Assn. here. His report covered boxoffice biz on pictures shown in all sectors of the German capital since the start of postwar occupation, showing that an average of 450,000 Berlin residents attended showings on each U. S. film as compared with 280,000 average for each British and French picture. Russ pictures drew under 200,000 on average.

Goldschmidt's survey shows that there are 64 theatres in the American zone, which has a population of 983,000, as compared with 43 houses in the British zone with a population of 615,00, and 32 in the French district with about 434,000 people to draw from. In the Russian sector there are 1,183,000 from which to attract patrons and 88 film houses in which to spot product.

Hollywood product in Czechoslovakia, meanwhile, drew bigger grosses during the last year than films of all other foreign countries combined; and in many instances outdrew Czechoslovakia's native product, according to a report issued this week by the MPEA. Occasion is the first anni of the MPEA's operation in Czechoslovakia.

MPEA teed off Czech distribution with 20th-Fox's "Wilson." Since then, some 65 additional features and the same number of shorts have played in that country. Distrib agreement with the Czech Film Monopoly was the first made by MPEA with a state-controlled agency under a system where all phases of the film industry are nationalized. MPEA product during the last year played to more than 30,000,000 Czechs, and has frequently played in as many as nine Prague firstrun houses simultaneously.

Operation is supervised by Louis Kanturek, with ad-publicity work conducted by brother Joe Kanturek.

Seattle's 353 Houses, 185,696 Seats; Omaha's 432 Hold 166,106 Seats

In its third weekly installment of directories covering theatre conditions in the nation's 31 exchange areas, Motion Picture Assn. has covered the Omaha and Seattle territories. Omaha survey reveals 432 theatres in operation with a seating capacity of 166,106 and 12 closed theatres with 2,862 seats. Of the total number of houses, 87 are circuit-operated, with 357 owned by indies.

In the Seattle area there are 353 theatres in operation, with seating capacity of 185,696 and 9 shuttered theatres with 3,806 seats. Circuit-operated houses account for 160, with remaining 202 theatres non-circuit controlled.

Minn. Admish Taxes Show Sept. Increase

Minneapolis, Oct. 14.

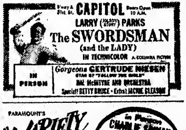
For the first time in months, admissions taxes in Minnesota, in September, showed an increase over the corresponding month a year ago, according to the collector of internal revenues' report. This is taken to indicate by the film trade here that theatre grosses in Minnesota have turned upward again and are hitting new all-time highs. The admission tax collections rose from $582,000 last year to $617,000 for this September.

At the same time, nightclub business apparently continues its downward trend, as compared to a year ago.

New York Theatres

ON THE SCREEN IN COLOR BY TECHNICOLOR
WARNER BROS. present
LIFE WITH FATHER
WILLIAM POWELL · IRENE DUNNE
ELIZABETH TAYLOR
EDMUND GWENN · ZASU PITTS
WARNER THEATRE · BWAY 51st
OPEN 10:30 AM
LATE MIDNIGHT FILM · CONTINUOUS

"THE UNSUSPECTED"
In Warner Bros. Picture Starring
Joan Caulfield ● Claude Rains
Audrey Totter ● Constance Bennett
Hurd Hatfield
Introducing: Michael North
Directed by Michael Curtiz
A Michael Curtiz Production
In Person BLUE BARRON
and HIS ORCHESTRA
and JOEY ADAMS
Mark PLANT ● Tony CANZONERI
BROADWAY AT 47TH STREET
WARNER BROS. STRAND



B'way & 51st St. CAPITOL Doors Open 10 A.M.
LARRY (JOLSON STORY) PARKS
The SWORDSMAN
(and the LADY)
IN TECHNICOLOR A COLUMBIA PICTURE
IN PERSON
Gorgeous GERTRUDE NIESEN
HAL McINTYRE AND ORCHESTRA
Special! BETTY BRUCE · Extra! JACKIE GLEASON

RKO PALACE B'WAY AND 47 ST.
JAMES STEWART · JANE WYMAN
in ROBERT RISKIN'S
"MAGIC TOWN"
A WILLIAM A. WELLMAN Production ● Released by RKO RADIO PICTURES, INC.

PARAMOUNT'S
"VARIETY GIRL"
starring 40 TOP STARS!
In Person
CHARLIE SPIVAK
And His Orchestra
AL BERNIE
TIP, TAP & TOE
MEL TORME
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

"Disney at his best!"—Mirror
Walt Disney's NEW MUSICAL CARTOON FEATURE
"Fun and Fancy Free"
COLOR BY TECHNICOLOR
BRANDT'S GLOBE B'way & 46th St.
Distributed by RKO Radio Pictures

SAMUEL GOLDWYN presents
DANNY KAYE · VIRGINIA MAYO
and the Goldwyn Girls in
The Secret Life of Walter Mitty
in TECHNICOLOR
ASTOR BROADWAY & 45th Street

RADIO CITY MUSIC HALL
Rockefeller Center
Katharine HEPBURN ● Paul HENREID ● Robert WALKER
In M-G-M's
"SONG OF LOVE"
SPECTACULAR STAGE PRESENTATION

LOEW'S STATE
ON SCREEN
Thurs., Oct. 16
CHARLIE CHAPLIN
'MONSIEUR VERDOUX'
(The Modern Bluebeard)
IN PERSON
JOAN ROBERTS
PAUL HAAKON
Extra!
BUCK & BUBBLES
Plus OTHERS

The Foxes of Harrow
Starring REX HARRISON · MAUREEN O'HARA
20 CENTURY FOX
ON STAGE In Person!
MILTON BERLE
and Others!
ROXY 7th Ave. & 50th St.

COOPER GODDARD
UNCONQUERED
RIVOLI B'way & 49th St.
A PARAMOUNT PICTURE

Luckenbill's T-Zone Gets Fogged In Battle of Credits Vs. Studios; Stars 'Sec Me In' for Screen Guilder

By JACK HELLMAN

Hollywood, Oct. 14.

It was a good old college try by Esty's Tom Luckenbill and even though it failed of its mission, it did keep the picture studios in a state of dither for a few days. It was an old gripe that Luckenbill sank his molars into, that of loading a Hollywood show with star and picture credits. What made it all the more unpleasant to Luckenbill was that Screen Guild Players, which is the industry's own show for sweet charity, should scatter plugs for any and all with wide abandon.

That it has been the practice with other sponsors for the many years to condone the credits in view of the fact that neither player nor studio get one red copper didn't seem to soften Luckenbill's gripe. He was in there fighting for the firm's client, Camel cigarets, and his only tenable prop seemed to be that a half hour show shouldn't be saddled with too much cinema comeon. To his credit let it be recorded that he nearly got away with it and the Screen Guild opener made no commercial mention of either Bing Crosby's or Ingrid Bergman's latest or imminent release. Only the producing studio drew a credit because, according to Luckenbill, "it's harder to get material than stars."

Enter the Heavies

That's the way Luckenbill wanted it and that's the way it would be if he had his way but he reckoned without the studio radio contracts, whose main job is to get picture plugs in return for guest shots. A storm was brewing and Luckenbill knew it but he's not one to stand idly while the big guns are rolled into position. First he won over Jean Hersholt, prexy of Motion Picture Relief Fund, to his way of thinking but it didn't seem enough. Came the dire threat, "the studios

(Continued on page 36)

P&G's 'Beulah' Will Be Sepian

Hollywood, Oct. 14.

Procter & Gamble's long shopping safari for a replacement of "Mystery of the Week" has ended and "Beulah" won the nod for the five-a-week quarter hour strip on CBS. But the colored housekeeper won't be portrayed by Bob Corley, who was brought out of the south by Ken Dolan. Soapmaker has decreed that Beulah be a woman and a colored one at that. Heading the candidates so far tested are Ruby Dandridge and Lillian Randolph, the field being narrowed to radio people as those with picture commitments were obviously bypassed.

Adrian Samish of Dancer, Sample & Fitzgerald barged into town to make the final selection. Widow of Marlin Hurt receives a royalty check every week from Dolan because it was Hurt who popularized the character. Coast repeat of the strip goes to Don Lee as CBS couldn't clear time.

SEALTEST TAKES COAST RIDE FOR FIRST TIME

Hollywood, Oct. 14.

Sealtest Village Store will peddle its wares along the Coast on 18 NBC stations after being confined to the local KFI since its inception. Reason for the "slight" was that Sealtest is not marketed along these sunbathed slopes but Kraft, also a National Dairies subsid, is and gets the product plug.

Sealtest has been given the stepchild treatment on KFI, being recorded for rebroadcast late Saturday night after its Thursday airing for the east. Starting Nov. 6 KFI will be in the Thursday night Coast lineup of stations.

SANDRA MICHAEL DUE BACK

Sandra Michael, co-author of "Lone Journey," "Against the Storm" and other shows, is due back Oct. 27 from a two-month visit to her native Denmark.

With her mother, Mrs. Catherine Mickelson, she's arriving on the Gripsholm.

MBS Wouldn't Mind a Bit If Johns-Manville Moved

Mutual can be expected, if it hasn't already, to make a pitch to Johns-Manville to switch its Bill Henry news strip to MBS next July. It's regarded around Mutual as a happy coincidence that the net opened up a 8:55-9 p.m. cross-the-board spot for Billy Rose just about the time CBS decided to axe the same time period, which newsgabber Henry occupies, comes the expiration of the J-M contract next June. Why not, the reasoning naturally goes at MBS, offer Rose a different spot starting next summer, and toss the 8:55 strip to J-H?

Strong selling point would be, of course, that the deal would permit Henry to continue his stint, possibly without even a week's break, in a time slot in which listeners have become accustomed to dialing him in. Acquisition of Henry would give Mutual a big news hypo and considerably enhance its stock in the gabber field, where the net has been long on opinionated commentators and short on topnotch straight news reporters.

Generoso Pope's Yankee Net Bid

Reports that Generoso Pope, owner of WHOM, the Italian language station in New York, and publisher of Il Progresso, has started dickering for purchase of the Yankee Network in New England, circulated the trade last week, with the parties concerned being tight-lipped about the matter.

Since his acquisition of WHOM a couple years back, Pope has been bent on projecting himself more prominently into the broadcasting picture.

Reports have it that Pope has been huddling with William O'Neil, president of the Yankee Network and General Tire factotum. Tire company bought out the New England web about two years ago, with John Shepard, 3d, staying on as gen. mgr. and board chairman. In recent months there has been talk that Shepard would like to retire from radio.

ED EAST (EX-DUMKE) SETTLING IN H'WOOD

Ed East has established himself in Hollywood after some 15 years in New York and is doing a chore for the Columbia Pacific Network, emceeing the participation stanza, "Meet the Missus." He did the same sort of work in recent years on NBC and WJZ, New York, locally. Formerly was teamed with Ralph Dumke, in vaudeville and radio as "Sisters of the Skillet,"

Separately East has opened a package specialty office in Hollywood under the title "Creative Recorded Spots" and is writing, performing and producing dramatized musical blurbs for regional sponsorship.

FULL TIME TO PUBLIC SERVICE

MACK SWITZER

Top honors among regional network affiliates went to KLZ recently for its Public Service programming in The Billboard's annual survey. One reason: The full time and attention of staffer Mack Switzer is devoted to this phase of KLZ programming.

KLZ, DENVER.

Nets, Scribes Near Peace Pact Terms

The Radio Writers Guild and the networks are reported nearing the conclusion of nine months of fairly constant negotiations for a collective bargaining agreement setting up basic conditions for freelancers. There have been two and three meetings a week lately.

Both sides are maintaining a news blackout until the contract is in shape but information filtering through the rank and file of the Guild indicates that a series of compromise formulae is being worked out. Writers will end up with a lot more guaranteed privileges than heretofore, but the networks will get various protections they've demanded for their business hazards.

Negotiations began last winter in an atmosphere of tension with a strike vote strategy by the Guild. Since then much of the steam has gone down on both sides of the table.

BLUE BOOK STATION TRIMS ITS SAILS

Washington, Oct. 14.

The so-called blue book station, WQQW, which made headlines with news of its "distress sale" this summer, has had an injection of new capital and has decided to continue on the air under same ownership but with new management.

Station will continue to feature music but will shave down heavy symphonic load, try for more local, live stints and adopt commercial standards in line with the NAB code.

New manager is M. Robert Rogers, former editor of Click mag and onetime Life editorial assistant. Perry Walders, former sales manager of WPIK, Alexandria, will handle sales. WQQW President Morris Rodman said enthusiastic response of listeners and offers of financial aid to continue station resulted in stockholders decision not to sell.

OTTO'S NEW CINCY POST

Cincinnati, Oct. 14.

Bob Otto becomes news director of WCPO Oct. 20, moving from WKRC after a four-year hitch of forenoon newscasting. At WKRC he worked with Tom McCarthy, who jumped to that station from WCPO.

The Rating Is the Payoff

The Hooper Sweepstakes are on. And here's how many of the top-budgeted shows fared. The highly-touted "Ford Theatre," aired in the 5-6 Sunday afternoon slot on NBC formerly occupied by the NBC Symphony Orchestra, came off with a 1.9 rating for its initial airer. (Factor, of course, in the poor initial tally was the fact that it was competing with the World Series game on Mutual.)

Al Jolson and his "Kraft Music Hall" crashed through with an 18.8, one of the highest initial ratings ever racked up by a new show and believed only topped by Frank Sinatra's 20.1 when he preemed his Vims show about four years ago.

Jack Benny's in the leadoff spot, on the basis of new ratings thus far compiled, with a 20.6.

Fred Allen grabbed himself a 16.9; Bing Crosby topped the Wednesday night ABC parade with a 15.5, with Henry Morgan getting 8.7 and Jack Paar a 7.5. "Duffy's Tavern" hit a 13.6, Eddie Cantor an even 12.0, and the new Spike Jones-Coca-Cola show a 9.2.

Kaiser-Frazer's $1,200,000 MBS Deal; Hale, Stowe Bow Off in Reshuffle

Mutual's news accent, long heavily weighted on the crisis-crying commentator side, is in for a splurge of "humanizing." Major step in this direction developed late last week with the inking of a $1,200,000 time deal with Kaiser-Frazer autos for a four-times-weekly evening news show from Hollywood. In the resulting network programming reshuffle newsgabber Arthur Hale, whose twice-weekly Richfield Oil sponsorship ran out at the end of September, is being dropped and it's understood his web contract is not being renewed.

Also doing a web bowout tonight (Wed.) in a revision of program slant is liberal commentator Leland Stowe, sponsored 15 minutes weekly for the past 26 weeks by the United Electrical Workers (CIO). In his place, Mutual newsman Arthur Gaeth will take over next week with a stint in which he'll tour the country with wire-recorded interviewing news personalities and John Public, latter to get his reactions to headline events. Gaeth is being taken off the Mutual staff for the duration of this chore.

UE spokesmen claim no dissatisfaction with Stowe or urging from the net to shift shows, saying it was the union's plan all along to try a different type stanza during the second half of the year.

Kaiser-Frazer, making its network debut, will bankroll a "Newscope" sequence featuring Wendell Noble as narrator and William M. Greene as editor, in a "human and understanding" handling of the news. Noble and Greene are both Coast newsmen. Show will be aired Tuesday, Thursday and Saturdays 7:30-7:45 p.m. and Sundays 8:45-9 p.m., starting Nov. 4, over 425 or more MBS outlets. Swaney, Drake & Bement ad agency, Chicago, placed the order for K-F.

New K-F show gets the Sunday spot of Danton Walker's and Hy Gardner's "Twin Views of the News," which will be shifted Nov. 8 to Saturdays 7:45-8 p.m. "What's the Name of That Song?" will be pushed back Nov. 15 from Saturdays 7:30-8 to same night 9:30-10. Tiny Ruffner's "Better Half," now in the latter slot, will be axed.

"Newscope" is a Jack Rourke Productions package.

CBS: Simply Divine

There was quite a to-do in Studio 3 at CBS hdqs. in N. Y. last Thursday (9) as the network played around with a new programming idea—specifically, the auditioning of a Madame Florence, of Bergen County, N. J., who calls herself a psychometrist. (Winston dictionary defines it as "the alleged art of divination").

Ad agency and talent agency reps were on hand as guests of the network, while Madame Florence went through her hands-on-her-temples routine, with the aid of assorted stooges.

Network now frankly asks, "where do we go from here?" in terms of translating psychometry for radio. As yet nobody's got the answer.

Eversharp Cuts Out Canadian Outlet

Eversharp is fed up with the Canadian market and is cancelling out its "Take It or Leave It" show on the CBC network. Last Canadian broadcast will be Nov. 2.

Pen outfit, via Milton Biow agency, bought the Canadian web about a year ago for a pickup of its Sunday night program, but, due to Canadian regulations forbidding mentioning of prices, it was necessary to write separate commercials for the across-the-border audiences.

Eversharp now believes, with the current stress on 50-60% drop in its pen prices, the whole impact of the commercial rests in the bargain-counter rate. And if you can't mention that, company figures, what's the use?

Eversharp-Schick's Henry Morgan show, carried on a delayed basis by CKEY in Toronto is also being dropped, effective Nov. 7.

Wynn Father-Son Show Set at NBC; Web Has It On High Priority List

That widely-heralded and high-budgeted Ed and Keenan Wynn package was finally auditioned for NBC last week, with web prexy Niles Trammell reported considerably excited over its potentialities.

Network wants the package as one of its choice "reserve" items to dangle before its bankrollers as a replacement for a current weak airer. (Web is presently sold out.)

Pilot Radio to Sponsor 'Forum' in Key Markets

Deal was being set yesterday (Tues.) for Pilot Radio Corp. to take on sponsorship of Mutual's "American Forum of the Air" in 15 to 20 key cities of the country starting immediately. It'll be Pilot's first venture in network radio. Sponsor will plug its Pilotuner gadget which converts AM receivers for FM reception.

Negotiations are being handled for "Forum" by Nick Keesely, who resigned from Mutual's sales staff six weeks ago to join producer Ted Granick in promoting sponsorship of the stanza. Nineteen-year-old "Forum" is the oldest public discussion show on the air and never before has been sponsored.

Plan is to offer the airer for co-op sponsorship in cities not covered by the Pilot deal. Latter is being placed via the Grey Advertising agency.

CARLSON'S NBC CHECKOUT

Chicago, Oct. 14.

Emmons C. Carlson, who leaves Oct. 16 to vacation in Guatemala, will retire as NBC's central division manager of advertising and promotion on Nov. 10. Carlson has worked for RCA and NBC since 1923.

His successor is still to be named.

Four-Network Breakdown on Billings for August

(*Estimated*)

	Weekdays, Sunday Mornings	Sunday Afternoons	Evening	Total
NBC	$845,632	$302,186	$2,971,938	$4,119,756
ABC	2,082,794	198,148	1,104,431	3,385,373
CBS	1,643,760	159,270	2,680,030	4,483,060
MBS	420,923	194,740	886,093	1,481,756
				$13,469,945

For First Eight Months

(*Estimated*)

NBC	$14,397,690	$2,122,387	$26,185,579	$42,705,656
ABC	15,184,140	1,412,303	11,105,441	27,701,884
CBS	11,823,752	1,760,962	25,169,113	38,753,827
MBS	4,760,517	1,840,682	7,863,221	14,464,420
				$123,625,787

FCC'S DIM, DENNY-LESS FUTURE

ACCENT ON YOUTH

Moveover of FCC chairman Charles R. Denny to an executive post at NBC as general counsel for the network effective Nov. 15 highlights the entire industry-wide "accent on youth" trend. It's been particularly pronounced in recent months at NBC, with its sweeping realignment of executive posts designed to bring more youthful elements into policy discussion and formulation, a move which generally has been greeted with wide acceptance.

However, it's something that transcends NBC thinking alone. A canvass of all the webs, stations, agencies and the various industry segments would reveal that the postwar formats of operation are being spearheaded by men still in their 30's and frequently in their 20's. To say that the men over 40 are being cast aside is to stretch a point. But the fact remains that, as techniques and patterns change, as the more competitive era closes in, as the awareness grows within the industry that to cope with the swift-changing events there is need for a display of courage that will be more readily found among the younger men, radio has been fast to embrace the new thinking.

When, a couple of years back, CBS named its then 37-year-old Frank Stanton to the presidency, it may have been considered startling at the time. But actually its was the forerunner of a new pattern which found radio in general shaking the cobwebs out of its top-story. Mutual's Bob Swezey, who emerged with considerable added stature from his contributions on setting up the new industry code; the key operational role being played by such men as ABC's Bob Kintner, again offer evidence of how a comparatively younger-bracketed element is projecting itself into masterminding industry policy.

Stodginess today has little place in the scheme of things. And thus within the past two weeks NBC, in championing a more realistic approach to public relations to offset waves of criticism, turned to its 38-year-old director of publicity, Syd Eiges, naming him a veepee to dignify properly what they now consider an important job. Similarly through the whole NBC operation—the emergence of Jim Gaines into m & o station operations; the added stature given Harry Kopf, George Fry, Charles Hammond, etc., reflect the new "accent on youth" trend. At 35, Denny, heading for an important role in network operation, once again emphasizes the new direction.

Ex-Sen. James Mead in Leadoff Spot As Denny Successor—If He Wants It

Washington, Oct. 14.

The industry is already humming with speculation on President Truman's choice for a new FCC chairman, following Charles R. Denny's formal resignation here last Thursday (9) to take over as veepee and general counsel of NBC, beginning Nov. 15.

Denny resigned in an exchange of letters with President Truman, who said he "regretted exceedingly" to see the youthful FCC Chairman leave his government post. Denny wrote that it was no longer financially possible for him to remain with the government. He is expected to quadruple his $10,000 government salary at NBC. His resignation has been rumored for the past four months, when it was speculated he would not return to FCC after his No. 1 job of chairmaning three international radio conferences at Atlantic City this summer.

Former N. Y. Senator James Mead heads the list of names being mentioned as Denny's successor. It is

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MILENA MILLER OUT OF KRAFT-JOLSON SPOT

Hollywood, Oct. 14.

Milena Miller drops out of Al Jolson's Kraft show as a regular, but is retained at full salary to stand by for occasional duty. She's been a featured femme singer but due to stronger elements on show, as decreed by John U. Reber, radio head of J. Walter Thompson, that full play should be given the talents of Jolson, Oscar Levant, Lou Bring's orchestra and such guests as Thursday's caller, Bing Crosby.

Reber said he's willing to accept trade criticism of having an all-male show in the interests of strongest representation possible for the sponsor.

Reber returns east later this week.

Admiral Radio's ½-Hr. Show

Chicago, Oct. 14.

Admiral Radio is considering a list of time availabilities submitted by the various networks. It will be a nighttime half hour. Cruttenden & Egar is the agency.

Admiral, which also manufactures refrigerators, was formerly on CBS.

Joan Davis Show Switch

Doris Singleton has replaced Florence Halop as a character stooge on the Joan Davis co-op series Saturday nights on CBS, effective this week (18).

Show, originating in Hollywood, preemed last Saturday (11).

Report Wismer Resigning ABC; Uridge Exits WJR

Harry Wismer and ABC are reported parting company at the end of the year. Decision followed a reported tiff between Wismer, sports director of the network, and prexy Mark Woods, over the switching of Frank Leahy from co-op to transcriptions.

Detroit, Oct. 14.

Nineteen-year association of Owen Uridge with WJR, G. A. Richards' 50kw CBS outlet here, of which he was veepee and general manager, was terminated with unexpected suddenness last Wednesday (8) when Uridge walked out in "disagreement with ownership" over the station's operating policies.

The breach, which evidently had been brewing quietly for some time, left Harry Wismer, assistant to Richards, in immediate control of the CBS affiliate. Implication in Uridge's announced reason for departure is that he could not see eye-to-eye with Wismer, who has been directing WJR's policies for several months now.

Wismer said a number of candidates for the v.p.-g.m. post were under consideration, but up to today (Tues.) no successor to Uridge had been named.

Monday (13) Tom Harker, who resigned as WJR's sales manager a fortnight ago, was named national sales manager for George Storrer's Fort Industry stations. Arch Shawd, former exec veepee of WTOL, Toledo, has succeeded Harker at WJR.

MORALE SEEN AT LOWEST EBB

Washington, Oct. 14.

Resignation of Charles R. Denny, Jr., from the No. 1 post on FCC, comes at a time when the FCC staff is at an all-time low in morale and organization. The commissioners themselves share the staffers' belief that there's no telling now which way the agency will move or what personalities and policies will prevail.

Some observers here believe President Truman will have trouble getting a top level man to head FCC at the low $10,000 annual figure, fixed by law. Same salary limitations have seen the exodus of over 25 lawyers and engineers from FCC in the past year. Result is that apart from the assistant general counsels and assistant chief engineers, there are few seasoned staffers to do the spadework for a rapidly changing FCC bench.

General instability of the FCC picture is highlighted in speculation that President Truman will try to nominate a strong Democrat to the No. 1 post. He is expected to look for a "liberal" with a radio background. Some observers argue that few topdrawer men would be willing to accept the chairmanship now with a highly debatable election coming up in 1948. If the G.O.P. takes over, Mr. Truman's man would be demoted to a mere commissionership and would probably quit the government. All of which adds to the gloomy picture at FCC.

Jett, Webster Leaves Hurt

Absence of two commissioners—both tops in the field—from Washington in the next few months will not help the situation. Commissioner E. K. Jett may take off for a six-month stay in Geneva some time in January. He had planned to take leave from the Commission to head the U. S. delegation on the Provisional Frequency Board, which will open shop in Switzerland on Jan. 15. However, Commissioner Jett is now

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Phil Cohen as Luckman Aide on Food Campaign

Phil Cohen, radio director of the Sullivan, Stauffer, Colwell & Bayles agency, has been borrowed by Charles Luckman to handle the radio phase of the publicity campaign for food conservation. He's currently in Washington.

As a former member of the Ruthrauff & Ryan radio department, Cohen handled Lever Bros. programs and became acquainted with the soap company president. He was also radio head of the Office of War Information for a time and is thus experienced in Government publicity.

Biow Finds 'Ignorant' Is Bliss In Blowup of Dinah Shore-James Combo

A lot of unpleasantness has developed over the scheduled replacement of "It Pays to Be Ignorant" with the Dinah Shore-Harry James-Art Lund "Call for Music" combo. And at the moment it looks like it will even take precedence over AFRA's "Show of the Year" as the most elusive so-near-and-yet-so-far airer of the embryonic season.

Actually no contracts have yet been signed, despite the fact that CBS, which originated the "Call for Music" idea to fit in with the Philip Morris bid for the youthful ciggie market, took a few premature bows.

For one thing Harry James is reported out of the picture completely. It's said that he didn't like the idea of that second-billing rating to Miss Shore. And if the show goes on at all, it won't be until the first of the year, although "Ignorant" got notice that it was through Oct. 24. What band will go in is still undecided, though it'll probably be Miss Shore's show with a non-headline musical aggregation.

As for "Ignorant," which has achieved the distinction of being the most kicked around on-again-off-again show in radio, don't be surprised, goes the talk, if it stays on for good. That it'll get an extension beyond Oct. 24 is now a certainty, and the fact that it's been given a 13-week extension clinches the argument that, if the "Call for Music" show hits the air at all, it won't be before Jan. 1. (Miss Shore expects her child in mid-December.)

Milton Biow, whose agency handles the Philip Morris account, is reportedly plenty burned over the whole engineering of the musical show as replacement for "Ignorant." It's not the first time he's rescued it from oblivion. The fact that Al Lyons, head of Philip Morris, is anxious to tie up the Dinah Shore show apparently isn't the be-all-and-end-all on PM programming decisions.

Fact, too, that CBS, as incubator of the "Music" idea, has been set to name its own producer, in this in-

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Changing Tunes

When, about a year ago, CBS came up with its Arthur Godfrey "Talent Scout" show and presented it to the Milton Biow abency for potential sponsorship, with a $7,000 a week price tag attached, agency did a lot of headshaking, finally turning it down as too much coin for a dubious idea.

Today the agency has a similarly-formated show, "The Big Break," with its Adam Hats client bankrolling. And it has a $10,000 weekly nut.

Talent Safaris Taking On Size Of Expeditions

Only trend that has projected itself in radio in a full season—the spotlighting of "unknown" professionals—is assuming such full-blown proportions that the various producers of such shows are now bemoaning the lack of sufficient acts. Rivalry for talent is reported to have reached its peak, with the net result that talent that under ordinary circumstances would be bypassed is getting showcasing on the coast-to-coast kilocycles.

It started about a year ago when Irving Mansfield, of CBS, presented to the web programming dept. the idea which eventually emerged as Arthur Godfrey's "Talent Scouts." Subsequently there emerged the Adam Hat "Big Break" NBC Sunday night show. Now Horace Heidt is going to do one for Philip Morris.

Leonard Sillman has one on tap, a radio version of his "New Faces" musical legiter. John J. Anthony has also auditioned his "Opportunity Hour" show based on the same idea.

Paul Whiteman recently preemed "On Stage, America," another talent finding show on ABC, under National Guard sponsorship auspices, and WMCA, the New York indie, has a cross-the-board local show, with engagements at Loew's State vaude house on Broadway as the payoff.

Gordon Cates to L&M

Gordon Cates, until recently a vice-president and contact supervisor at Young & Rubicam, has joined the Lennen & Mitchell agency. He has a vice-presidency, with a stock ownership in the firm.

F-C-B's $10,000,000 American Tobacco Billings Eyed by Other Agencies

Several of the major ad agencies are shooting at the American Tobacco Co. account, now held almost entirely by Foote, Cone & Belding. While the various agencies are understandably demure about their efforts to cop the business, it's understood that Sullivan, Stauffer, Colwell & Bayles; Young & Rubicam; Compton; and Ruthrauff & Ryan are making, or readying, pitches.

Indication that the account, long the major source of F. C. & B. billing (dating back to when the firm was Lord, Thomas & Logan), might be subject to shift to some other agency recently when S. S. C. & B. almost landed the Pall Mall account on the strength of its proposed "Show of the Year" program. That sparked the other agencies to angle for the business.

All of the firms named have connections with American Tobacco. S. S. C. & B. has an obvious in through Don Stauffer, who is credited with selling the company the Jack Benny series for Lucky Strike sponsorship. He had previously dealt with the account as radio director of Ruthrauff & Ryan, at the time it had the Pall Mall business.

Young & Rubicam, which for one short interval had the Pall Mall account, has an in with the tobacco outfit through Pat Weaver. The latter recently resigned as advertising director of American Tobacco to become vice-president and radio director of Y & R. Compton's in is also through Pall Mall, which it formerly had. N. W. Ayer has the American Tobacco television business.

The American Tobacco advertising budget is understood to be about $10,000,000 a year for all media. The loss of the account would drop F., C. & B. from about $45,000,000 to $35,000,000 nationally and from $18,000,000 to $10,000,000 in the New York office. The sponsor's current radio shows, in addition to Benny, include the Hit Parade and Jack Paar, both for Luckies, and "Big Story" for Pall Mall.

ABC's WLS Buy In $4,000,000 Snag

Chicago, Oct. 14.

Negotiations for the purchase of WLS, Chicago, by ABC has run into a snag. There had been a meeting of the minds on the price, $4,000,000, but Burridge D. Butler, owner of the Prairie Farmer outlet, doesn't like the conditions that have been attached to the offer. He has so told Mark Woods, ABC prez.

Indications are that the deal is anything but off and that consummation is just a matter of compromising on the set of conditions. Butler has told ABC that he doesn't want to have anything to do with the provisos. ABC had figured that it could line up final terms so that papers would be signatured by Jan. 1. Butler's recoil from the conditions may extend this somewhat.

WLS and WENR (which ABC owns locally) have a time sharing arrangement that has existed since the formation of what was then known as the Blue Network.

S-S-C-B WITHDRAWS FROM 'SHOW OF YEAR'

Hollywood, Oct. 14.

Participation in sale of the AFRA-backed "Show of the Week" has been withdrawn by Sullivan, Stauffer, Colwell & Bayles agency, which had been conducting negotiations with American Tobacco Co. for Pall Mall.

Don Stauffer, who engineered the American deal, released show to AFRA so that other clients could be contacted.

Show, in which top air stars will reprise their best programs of season, is now sole property of radio actors union, with MCA acting as selling agents.

Supreme Court Nixes Mester Bros.' On WOV; Henschel in Surprise Pullout

Washington, Oct. 14.

The Supreme Court yesterday (13) affirmed a lower court decision, which denied Murray and Meyer Mester the right to buy WOV, New York City, on the ground they are not qualified to become station licensees. The high court refused to hear arguments or take jurisdiction in the case.

Pointing to its own previous decision on WOKO, Albany, the Supreme Court upheld FCC's refusal to relicense a station where the principals had concealed and misrepresented facts to the commission.

FCC had turned down the Mesters because of allegedly false statements made to other government agencies in the operation of their salad oil business. The U. S. District Court for the eastern district of N. Y. upheld the FCC, but the Mesters had hoped to get a Supreme Court hearing.

Meanwhile, in a surprise move, Harry Henschel, brother-in-law of Arde Bulova, watch king and principal owner of WOV, withdrew his bid to buy the station last Friday. However, it now appears that he'll re-file, in view of Mester ruling.

The Henschel bid to buy WOV for $400,000 plus cash in the till had gone through the AVCO procedure with no competing bids received to match this sales ticket. Attorneys for Bulova and Henschel said only that the bid was withdrawn in view of FCC inaction and pending litigation by the Mester Bros. last reason evaporated into thin air with Supreme Court ruling yesterday, leaving door open for immediate transfer of the station.

In any event, Bulova will have to sell WOV in order to comply with FCC's ban on single ownership of two stations in the same town. The WOV-WNEW, New York City situation, is the last case of dual ownership on FCC's books.

WOV Heads for $1,000,000 Billings in 1947; Program Mill Runs 20 Hours a Day

In the battle for billings among N. Y.'s metropolitan area indie stations, the competition's getting stiffer but there's plenty of bankroller coin around to hike the balance books. It's a case of going after the sponsor moola with all-around promotion. Case in point is Arde Bulova's WOV, which has hypoed its operations in all directions in recent months and is riding high billingswise. Ralph N. Weil, station manager, reports business is up 29% for the first nine months, with every prospect that it will pass the $1,000,000 mark by the year's end. That'll be a new high for WOV.

Indie has sewn up new biz via multiple devices. Since early this year, the station has enlarged its sales promotion and statistical staff to develop "audited audiences" studies based on listener-habits info gleaned from 30,000 "membership" cards sent in by followers of WOV's "1280 Club." Similar surveys were made of four other shows. Jumbo presentations of the "5 Audited Audiences" were drafted and the Al Paul Lefton ad agency was signed to place ad copy accenting these studies. Ad campaign was staggered throughout this year in trade and fan mags and newspapers.

Quietly, the indie also extended its programming to 20 hours daily (including Sundays), adding nearly three hours a day to its previous sked. Now a round-the-clock schedule is under consideration.

Trade talk has had both Barry Gray and Eddie Newman, ex-WOR (N.Y.) all-night disk jockeys, slated for WOV's 1-5 a.m. stint. Actually, neither is set. Station has talked deals with both of them, but decided to let the all-night stanza wait awhile, pending development of a new program idea for the night-owler.

C & O's 'Info' Ride

Chesapeake & Ohio is apparently sold on its acquisition of the Mutual co-oped "Information Please" and has extended its sponsorship from four to seven markets.

C & O, via Kenyon & Eckhardt agency, started with New York, Chicago, Washington and Cleveland areas. It has now bought in on Boston, Detroit and Philadelphia.

Those Shore Gripes

Washington, Oct. 14.

NAB prexy Justin Miller addressed letters to all Association members last week inviting them to file with him all gripes at Atlantic City hotels for failure to honor reservations made for the NAB convention there last month.

Miller said the NAB would undertake to take action against the hotels in question. The new NAB Board of Directors, at a post-convention meeting at the shore, directed the NAB head to "take strong action" against the hotels in question.

AFRA Girding For Hot Elections

Partial slate of candidates for members of the New York local board of the American Federation of Radio Artists has been named by the Independents faction. It includes the proposed representatives of the actors and announcers. Candidates to represent the singers are being selected this week.

Slate to represent the actor contingent includes Les Damon, Carl Eastman, John Gibson, James McCallion, Ted Osborn, Virginia Payne, Anne Seymour, Carl Swenson and Lucille Wall. Candidates to represent the announcers are Nelson Case, Ben Grauer, George A. Putnam, Dan Seymour, Richard Stark and, for the local independent stations, Joe O'Brien.

The Artists Committee, the conservation faction which was recently brought partly into the open, has not yet announced its slate of candidates for the local board, although the election is to take place next month. However, the group is actively preparing for the campaign and may reveal its nominees shortly, although it has never done so in the past.

Meanwhile, the group controlling the Artists Committee has arranged the coverage of the recent local membership meeting, at which the faction was attacked by various unaffiliated members, in the forthcoming issue of Stand By, the chapter's official publication. That is possible because the AC controls the incumbent local board and the Stand By editorial committee. The treatment is to favor the AC.

After a strenuous battle, in which local president Clayton Collyer, the official head of the AC, participated as an ex-officio committee member, a delegation representing the Independents exacted a promise from the editorial committee that the recently adopted declaration of policy of the Independents would be printed in full in the next issue of the magazine. However, the editorial committee, on instructions from the AC's ruling clique, including Collyer, Ned Wever, Alan Bunce and William Adams, has since worked out the coverage of the membership meeting.

We Wuz Robbed, Cries JWT, Demanding Rebate For Murder Trial Cut-in

Hollywood, Oct. 14.

Hottest news in Los Angeles and vicinity last week was the jury's verdict in the Overell murder trial, but it wasn't worth four minutes of Standard Brands' time to the Thompson agency so a demand for rebate has been made on NBC. Net's local outlet, Earle C. Anthony-owned KFI, cut in for a minute on the Charlie McCarthy show to tell of the jury's return to the courtroom with the verdict, and later on the Fred Allen program the verdict was given and controls switched to Santa Ana for a running commentary by Jimmy Vandiveer.

Both inserts added up to four minutes and the Thompson agency wants a kickback for the loss of broadcast time. An ironic touch, perfectly timed, was the appearance of Jay Jostyn (Mr. D. A.) in the guest spot with Allen just as KFI rejoined the network. His opening remark was, "a person is innocent until proven guilty." Both defendants had been cleared of the murder rap.

EVALYN TYNER

If you're not up on the peregrinations of royalty—

Evalyn Tyner, "First Lady of the Piano," has left the nation's Capitol and is holding court in the Maisonette Room of New York's Hotel St. Regis.

During her New York stay the Titian Queen will transcribe for Lang-Worth's 500 affiliates.

LANG-WORTH, INC., NEW YORK

Station Reps Squabbling On Blair's Blast

All is not harmony within the new National Assn. of Radio Station Representatives, it became evident last week. Stations were known to be squawking to the reps over the NARSR's endorsement of the proposed NAB code. It appeared many of the reps were suddenly in the awkward position of having to explain away their code kudo to soothe ruffled clients.

Cat was let out of the association's bag when one of the major participating reps, John Blair, dispatched a letter to all stations his outfit represents disavowing both the association's code endorsement and its petitioning of the FCC and U. S. Attorney General to curb CBS Radio Sales' "inroads" on the rep business. Blair said his N. Y. manager, Richard Buckley, voted against both of the actions. Another major rep—others sources said there were two, George Bolling and Lewis Avery—also refused to sign the petition to the FCC, Blair reported.

"It is our opinion that if a spot-selling organization of a network can do a better job than the established representatives," Blair stated, "and if the station considering their appointment is willing to place the responsibility for all their sales efforts, other than local, in the hands of the network, they should be free to do so. We do not think it is the Commission's business to all you who you can or cannot appoint as a national representatives."

As for the code endorsement, Blair said his firm felt "it is each station's own prerogative to vote on such matters—not that we are not willing to advise with you (the station addressed) and any of our stations concerning the various strengths and weaknesses of the code as we see them."

Red Herring?

Close on the heels of Blair's blast came trade gossip that the reps indeed did not "get together on this basis," but rather for the primary purpose of making war on CBS or any other net toying with the reps' biz. Having overwhelming, if not unanimously, decided in favor of this campaign, they agreed, according to reliable sources, that it "might be a good idea" to toss in some other actions so the war-on-webs move wouldn't appear a solitary reason for the organization. Hence, it's said, the NARSR's request to the FCC for extension of the two-year network-station contract limit, a move calculated to please the reps' clients, and the code endorsement, which the reps apparently failed to see as a likely boomerang.

Blair's letter to his clients, a copy of which was released to the trade press, also brought angry resentments from other members of the association. They accused Blair of making a grandstand play to his stations and of violating an association agreement not to release private statements about the actions of the group.

From the Production Centres

IN NEW YORK CITY . . .

A. N. Halverstadt, advertising media director of Procter & Gamble, in Atlantic City last week to attend the Assn. of National Advertisers convention, contracted pneumonia and is hospitalized there. Reported making satisfactory progress....Adrian Samish, radio production head of Dancer, Fitzgerald & Sample, left Thursday (9) for the Coast to be gone about three weeks....William M. Ramsey, P & G radio director, will take a two-week vacation in the Caribbean, sailing from New York in mid-November....David B. Howard, co-author with Howard Breslin on the "Lawyer Tucker" series, has completed a new play for Broadway....Dick Pack, WNEW flack, going to Cleveland Oct. 23 to talk to Radio Council of Greater Cleveland on "Public Service Use of Spot Announcements."

Richard McDonagh, NBC writing chief, back from month's rest....Rocco Tito, CBS assistant director, on duty after five-week motor tour to California....Following resignation of Lou Frankel as radio editor, The Nation is relying on occasional pieces from Charles Seipmann—his latest, "New Wine In Old Bottles"....Larry Menkin installed at Frederick Ziv., Inc., as script editor.

BMB prexy Hugh Feltis billed as chief speaker for the annual Pulse luncheon Oct. 29..Radio writer-playwright Harry Granick's unusual tome, "Underneath New York," about Gotham's sub-surface fixtures, is just off Rinehart's presses....Ned Midgley, CBS sales service mgr., up to Worcester, Mass., last Wednesday (8) to address the ad club under WTAG's auspices....Robert M. Reuschle, recently chief time buyer for Sullivan, Stauffer, Colwell & Bayles agency, has joined Headley-Reed radio rep outfit in N. Y. as solicitor....George Gallup and Sam Northcross on Radio Execs club bill for tomorrow (16)....Marx Loeb, producer of "Greatest Story Ever Told," married Sat. (4) to Rita Murphy. Quiet ceremony....Bill Todman and Mark Goodson, producer-director of "Winner Take All," readying a nighttime half-hour version of the airer cued for single-sponsor bankrolling....Michael Carr, of Larry Hammond's office, into Doctors hosp for operation....Amzie Strickland, Cathleen Cordell, Barry Doig and Ivor Francis new quartet in "Young Widder Brown"....Abby Lewis into "Rose of My Dreams" cast....Joe Boland added to "Katie's Daughter" players....With next Saturday's (18) edition, Gary Stevens takes over as producer of Mutual's "Twenty Questions." He also directs the "Luncheon at Sardi's" strip....WOR sending a jeep around to N. Y. area schools to demonstrate "Superman's" new giveaway gadget, the gyrocket...."The Tenth Man," new series of 15-minute dramats on health, with Ralph Bellamy as narrator, put out as public service by National Mental Health Foundation, to preem on WNEW in couple of weeks....Lannie Harper, formerly production manager of "County Fair," made assistant to WNEW program director Ted Cott, replacing Kim Carillot, who is going to Coast.

Edward P. Ehrich, ABC "coordinator" of the Paul Whiteman show, to wed Barbara Ellis of Manitowoc, Wis., tomorrow (Thurs.) in N. Y. Supreme Court Justice Dennis O'Leary Cohalan's chambers....Allan Stevenson into the cast of "Young Widder Brown"...."Theatre Guild" originates next Sunday's (19) "Lady In the Dark" from Boston....Radio actor Michael Everett rehearsing in the legiter, "All Gaul Is Divided"....Singer Michael Bartlett, recently out of the Marines after three years, hobbled up on crutches to do his first postwar air stint last Saturday (11) on WINS' "Your Town and Mine." Chopping wood at his country home, Bartlett missed aim and axed his foot....ABC's femme gabber Pauline Frederick down to Spartanburg, S. C., to interview Jimmy Byrnes.

IN HOLLYWOOD . . .

Booking of Bing Crosby for the guest spot with Al Jolson this week, and on a Hooper night, has the Thompson crowd predicting that it will move him into contention with the leaders. In the washup of his Kraft deal, the Groaner was debited to the Music Hall for a pair of calls....Scrappy Lambert moved over from MCA to Nat Goldstone agency was head of the radio department. Bernard Tabakin came in from New York to fill the MCA vacancy....Zane Grey Show is being moved to New York with airing of Oct. 21....Plymouth is holding off on all deals until it has heard the record of Mickey Rooney's "Boys Town."....Ralph Edwards has long been a believer that there's a story in everyman's life so he set about doing something about it. His record of "This Is Your Life" will soon be making the rounds. He called in 19 persons from all parts of the country to make the best selection for the sample disk....Richard Aurandt went on staff at CBS as organist and drew 16 shows the first week....Don Stauffer says if he can line up three hold-out sponsors the deal with American Tobacco for "Show of the Year" is as good as in....Walter Lurie, Mutual's executive producer, has heard so much praise about Fred Haney's aireporting of the local coast league games that he'll recommend him to Gillette for next year's world series....More than 20 top names pitched in to give the GI's overseas a real Hollywood Christmas treat via Armed Forces Radio Service. Platters will be flown around the world for spinning at bases and hospitals on Yule Day....Jack Paar added Bill Jacobson and Alan Woods to his writing staff and dropped Hal Kantor....Andrew Hickox Productions sold its transcribed series, "The Smiths of Hollywood," to Imperial Tobacco Co. for airing over a Canadian chain of 48 stations....Ed Gardner hit on a new tack to warm up the studio sitters by playing the record of last week's show and each character mugging with his turn....Art Gilmore took over the announcing chore on Amos 'n' Andy....Tiffany Thayer, copy writer for Standard Brands shows in the Thompson agency, around for two weeks.

IN CHICAGO . . .

Bill Dooley leaves WBBM sales staff to take over as central division manager for Homer Griffith, station reps....Jack Scher, ex-newspaperman turned journalism prof, is news commentating on WEAW....Ed Borroff off to New York on biz this week....Jerry Ellis battling the flu....Col. Robert R. McCormick heads speakers at WGNB panel discussion Oct. 15 ....New Quiz Kids essay contest will offer eight two-year college scholarships....Geraldine Kay gets title role in "Diana of the Crossways" on four "Great Novel" shows....Morgan Perron, NBC flack, vacationing....Ralph Edwards' "Truth Or Consequences" will originate from Chi on Nov. 1 and 8....Sam Maxwell, formerly with the Risley Soap Co., has joined WBBM as sales service manager....Alex Dreier speechmaking before Chamber of Commerce and Executives club in Kaycee....Hal Miller vacationing in New York....Maurice Copeland into "Terry and the Pirates" in the role of mustache twirling villain....Ralph Hatcher, CBS mgr. of co-op sales, calling at WBBM the past week....Bennett Orfield has joined WLS news staff....Frank Chizzini to New York as newest addition to NBC's sales staff there....Disk jock Dave Garroway and columnist Irv Kupcinet will co-m.c. the Harvest Moon Festival at the Chi Stadium Nov. 22...."Vox Pop" originates from here Oct. 22....John Barclay, Mary Afflick and Lee Bennett off to New York for Chi Trib Fashion Show at Ritz Carlton Oct. 17....Don McNeill named vice-chairman of National Safety Council's motion picture and radio committee....Bob Atcher ballading on WGN with Sterling Insurance Co. picking up the tab.

Bill Carper, formerly employed at WBBM transmitter, joins the scheduling dept....Don McNeill's son, Tommy, received 5,000 letters during recent hospital stay....Warren Jaynes exits from WLS to operate a hunting and fishing lodge on Brule river in Wisconsin....Mort Jacobson auditioning narrators for new series, "This Is the Story"....Ruthie Duskin will be the quizmiss on WJJD's "Quiz Down." Her book, "Chemi, the Magician," hits the stand in Nov

NBC'S GOT A VIDEO NETWORK

FM Enters Fight for Tele's No. 1 Channel; Stresses Need for Relays

Washington, Oct. 14.

Video broadcasters will have to do battle with the FM'ers as well as a dozen non-broadcast radio services (taxi, bus, police, etc.) if tele is to retain its No. 1 channel. The FM broadcasters moved into the picture here last Thursday (9), just as FCC postponed until Nov. 17 an oral argument on the proposal to nip off the No. 1 video channel and relieve tele men of sharing any but the No. 7 and 8 slots with other services. Argument was originally scheduled to open here yesterday (13).

The FM'ers entry into the tele fight was brought to a head in a brief filed by Maj. Edwin Armstrong, FM inventor, and a statement from Leonard Marks, counsel for the FM Assn., both urging assignment of the 44-50 mc band (now tele's No. 1 channel) for FM relays. FMA brief said prexy Everett Dillard will testify at the tele argument on importance of relays to FM networks and the need to bulwark FM web service if FM is to develop rapidly.

Dillard, using his own Continental Network as a prime illustration, will point up (1) impracticability of present A. T. & T. facilities for FM networks, and (2) unavailability of telephone circuits of 15,000 kc, needed for high-fidelity FM network transmissions. The telephone company now has only 8,000 kc lines to lease to FM users on the Continental web. Dillard will boost relays as essential to successful web operation.

Armstrong used his brief to issue a new blast at FCC and the networks for allegedly blocking development of FM before the war. The FM inventor said FCC erred after the war by pushing FM upstairs in the radio spectrum, adding that the Commission, "in making piecemeal decisions affecting FM, has not always appreciated that some of the interests appearing before it were anxious to prevent or slow down the development of FM, and were using the machinery of the Commission for that purpose." He concluded: "There is even today an organized attempt to block FM development."

Despite all these obstacles, Armstrong said the Continental Network "is furnishing music of far better quality than any of the AM networks. . . . it is demonstrating an ability to operate more economically within the region that it serves than an AM network, and it is growing rapidly."

Newspaper-Tele Reps Huddle in Chi on Films For Video Programming

Chicago, Oct. 14.

Plans to supply films for video programming were unwrapped at closed sessions attended by newspaper-tele representatives in Chicago on Oct. 8, 9. Meeting was called by Jack Chertok, prexy on the Apex Film Corp., but United Press also got into the act.

Apex plan would provide stations with three hours of 16m. film weekly in 10, 15 and 30-minute segs for a yearly total of 156 hours. Pix would deal with assorted subjects, ranging from comedy to femme styles. Annual cost, to be prorated among stations that come in, would amount to about $1,500,000.

United Press plan was outlined by Leroy Keller, UP business mgr.; Phil Newson, UP radio news mgr., and Mead Monroe, NEA sales mgr. Service would consist of newsreels and daily telephoto news stills at a flat cost of $250 for each per week. The packages would be put together in Washington.

The meetings disbanded in what was termed "full accord," with the newspaper-tele representatives returning home to present the plans to stations owners. Private sentiment of most was that both the Apex and UP video services were overpriced for an immature industry operating on a short budget.

Television Reviews

SEVEN ARTS QUIZ
With Bill Slater, Robert Sylvester, Russell Maloney, Charles Payne, Gwenn Lux
Producer: Wes McKee
Director: Fred Coe
35 Mins.; Thurs., 8 p.m.
GENERAL FOODS
WNBT, NBC, N. Y.
(Young & Rubicam)

"Seven Arts Quiz" represents probably the closest any television quiz show has come yet to emulating the sparkle and verve of radio's "Information Please." Its success hinges on the same factor that first socked "Info" across—use of a group of so-called "experts" who are erudite enough to handle a difficult question now and then but who possess, in addition, a quick and subtle sense of humor.

About the only point at which "Seven Arts" suffers in comparison with "Info"—and it's impossible not to compare the two—is in the choice of emcees. Bill Slater, while a pleasant enough personality, didn't demonstrate the all-important knack of bantering with his contestants on the preem performance last Thursday (9) night that's usually evidenced by Clifton Fadiman. Show could have been paced much more rapidly with a better assist from him. He's been taken out of his usual sportscaster role to handle this show, though, and might improve with more studio experience.

Program is based on a book recently published by Jo Ranson and Dick Pack, publicity chiefs of WHN and WNEW, both N. Y. indies, re-

(Continued on page 34)

Philly's Tele Bait On Dems' Conclave

Philadelphia, Oct. 14.

Philly is making a strong tele pitch for the Democratic national convention in 1948, using this argument on the basis that it was a strong factor in bringing the Republican national conclave here.

Roger W. Clipp, general manager of WFIL, has been named chairman of the radio-television committee of the All Philadelphia Citizens Committee, which is bidding hard to line up the Dems for Philly's Convention Hall.

Clipp held a similar post on the committee that went to Kansas City, and swung the Republican convention here. In this connection, it was pointed out the GOP's choice of Philly was influenced greatly by this city's television potential.

The Philadelphians argued successfully that only a Philly convention could be televised on a network hookup covering 13 eastern states, with 163 electoral votes. It was further pointed out to the GOP men that while Convention Hall can accommodate 10,000 persons, the adjacent Commercial Museum can accommodate 25,000 more—who could see and hear proceedings through television.

Clipp and his associates will also tell the Democrats most tele receivers are in the large eastern cities.

Parish in Tele Bid To Kids To Keep 'Em Away From Those Swinging Doors

Chicago, Oct. 14.

General Electric and the Catholic Youth Organization in Chicago have worked out a deal to install television sets in parish halls. Idea is to have each parish or its religious groups buy a set and pay for it by charging admission to see Notre Dame grid games and other sport events beamed via WBKB.

Prelates hope the parish sets will keep youths from getting their video in taverns. Plan is voluntary but should pay off well since it carries the approval of Bishop Sheil. There are 244 Catholic parishes in Chi.

MOST PROGRAMS ON 'FEED' BASIS

Pointing up NBC's increased emphasis on television networking, scanning of the programs now aired by WNBT, the web's N.Y. outlet, reveals the entire 18½ hours' weekly output is fed to at least one other station, with several shows piped to three other stations simultaneously. For NBC, consequently, the long-mentioned video network is an actuality.

Stations already linked to the NBC web include WNBW, owned and operated in Washington; WPTZ, Philco station in Philadelphia, and WRGB, General Electric outlet in Schenectady. In addition, both WWJ-TV (Detroit) and KSD-TV (St. Louis) are nominal affiliates. Lack of networking facilities from N.Y. to the west precludes their receiving anything from NBC except two editions weekly of a filmed newsreel, which is shipped to them by air express.

Because the nework is still in a basic, formative stage, NBC toppers decline to divulge the financing operation on shows fed to affiliates. It's believed, however, that unlike radio, sponsors buy time on the affiliates at the latters' standard rates, instead of paying the entire billing to a network for the net to feed out to the affiliates. With the A.T.&T. still permitting free use of its coaxial cable between N.Y. and Washington, the sponsor of course has no line charges to pay.

Of WNBT's 18½ hours of programming, nine-and-a-half hours represent sponsored time. This is available to both WNBW and WPTZ but not to WRGB, which has not yet received a commercial license. With very little programming of its own, WNBW takes the entire NBC output, except for Monday nights when it's off the air. WPTZ takes nine hours from NBC, seven hours of which is sponsored. Both stations are fed the shows over the A.T.&T. cable. WRGB, with nine hours of sustaining time available, accepts an average of six hours weekly, which is fed to it over the new GE microwave relay.

Indicative of the sponsored shows fed to affiliate stations are Monday and Friday night boxing, both bankrolled by Gillette; "In the Kelvinator Kitchen" sponsored by Kelvinator; Lou Little's "Campus Hoopla," sponsored by U.S. Rubber, and the Sunday afternoon pro football games, sponsored by Pabst Brewing Co. In addition, WNBW gets the "Kraft Television Theatre" and "Swift Home Service Club" but, under present arrangements, does not pay for them.

Other two N.Y. stations, WABD (DuMont) and WCBS-TV (CBS), also have networks in the making but on a smaller scale. WABD feeds much of its programming to WTTG, owned and operated station in Washington, and also receives several hours of WTTG-originated shows weekly. WCBS-TV gets a feed for its Thursday night newsreel show from WMAI-TV (Washington Evening Star) and also airings of three college football games during the season.

TBA DROPS RATES IN BIG MEMBERSHIP BID

Television Broadcasters Assn., in a drive to line up every station operator and construction permit holder in the country, has reduced its membership rates as much as $600 in some instances. TBA board at the same time admitted three new members to the organization, including Havens & Martin, c. p. holders for WTVR in Richmond; Maison Blanche Co., holders of a c. p. for a station in New Orleans, and Stromberg-Carlson Co., video receiver manufacturers.

Under the new dues structure, applicants or station operators in market areas of less than 1,000,000 are eligible for membership on a graduated scale ranging from $100 to $400 per year. Scale is based on the status of the station's construction or operation work. Stations serving over 1,000,000 can now become active members on a scale ranging from $200 to $800.

CBS' Black, White, Gray

Final proof that CBS has definitely abandoned its pitch for color television has come to light.

Web's stationery, on which it sends out its press releases, was formerly topped by a camera superimposed over a block of colors depicting the full chromatic scale of the spectrum. New stationery has the words "television news from CBS" on a dull gray background.

Apparently not a web to go down without a last fling, though, CBS has kept the single word "television" in bright red.

GF Preps Bigtime Tele Comeback

General Foods is expected to be the first top-spending advertiser among those that recently retrenched in television sponsorship to come back with a fullblown splurge.

Results of the comprehensive viewer survey being conducted jointly for G-F by Benton & Bowles and Young & Rubicam are now due in Nov. 15. Extent of the firm's splurge into tele will be based on those results but, since they're almost certain to be in video's favor, it's expected that G-F will hypo its tele spending several times above its present schedule. That belief is predicated on the fact that a total of 75,000 sets in the metropolitan New York area, furnishing an estimated audience of more than 500,000, has raised tele to the status of a full-scale advertising medium.

Survey is reportedly the most all-embracing yet attempted for tele and will furnish the two agencies and G-F with practically everything that can be learned about tele in its present stage of development. Questionnaires were sent out to viewers for their day-by-day reaction to all shows on the air. They'll also furnish information on their choice of shows, number and composition of the home audience, etc. These are to be followed by interviews in the field.

G-F started its tele sponsorship several months ago with a full hour on WNBT (NBC, N. Y.). This was broken down into two half-hour shows, one produced by Y. & R. and one by B. & B. Recently the firm cut down to a single half-hour, splitting the account between the two agencies on four-week schedules each. Y. & R. currently has the time with its "Seven Arts Quiz," plugging Jell-O. B. & B. comes back Nov. 6 with a new show to plug Maxwell House Coffee.

CBS PREPS ROBT. Q. FOR SERIES ON TELE

CBS comedian Robert Q. Lewis may soon star in his own television show over WCBS-TV, the web's tele outlet. Under exclusive contract to CBS for all radio and tele work, Lewis is now huddling on possible format of the video show with Tony Miner, the web's national tele director.

Present plans call for a zany "news of the week" in review, tentatively titled "Dizzy Digest." Show will be done mostly on film, with the possibility that Lewis himself will be lensed by film cameras for part of the program.

Knox Bankrolls Col. Games

Knox Hats has signed to sponsor the remaining Columbia Univ. football games over WCBS-TV (CBS, N. Y.). Sponsor teed off its bankrolling activities last Saturday (11) with the Columbia-Yale game. Agency is Geyer, Newell & Ganger.

Commercials are done live from Baker Field, where models display men's and women's fashions. Knox missed the first Columbia home game against Rutgers Sept. 28.

Jamaica Arena Tests Tele's Effect On Gate Via 5-Week Du M. 'Hiatus'

Final proof of whether television actually cuts into gate receipts of various sports events may be furnished by an experiment at Jamaica Arena, in Queens, L. I.

Arena management, at the insistence of fight promoter Bill Johnston that video cameras be thrown out entirely, has called a five-week hiatus in DuMont tele's coverage of Wednesday fights staged there. Grosses for the next five weeks will be compared to the boxoffice take for the five preceding weeks, when tele was in. If it's found that the gate has fallen too much, then the medium will be permanently outlawed on all future Wednesday nights.

Gate receipts, according to Johnston, have been cut as much as 75% since his fights first went on the air. Average gross before the fights were televised was $4,500, he said. Last Wednesday (8), however, he took in only $1,600, despite the fact, Johnston said, that he staged a "good show." Promoter said he gets $300 a night from DuMont and American Shops, which sponsors telecasts of the bouts. He demanded that television in the future buy a ticket for every empty seat in the house for the privilege of airing the fights.

DuMont, on the other hand, insisted that tele will help build boxing audiences, if promoters "show fights that the people want to see." Whole problem, they claim, lies in the popularity of the fighters on the card. DuMont spokesmen pointed out that they televise amateur boxing from Jamaica on Monday nights and pro wrestling on Friday nights but have had no complaints from promoters who stage those events.

Johnston, according to DuMont, has been overloading his fight cards with colorless boxers who have no boxoffice lure. Now that the gate is falling off, he has put the blame on tele. "If good fighters are shown," they claim, "the audience will be hanging from the rafters." Belief is the same as that expressed by Gen. John Reed Kilpatrick, Madison Square Garden prexy, who has long maintained that television will benefit boxing immeasurably by creating new fans, the same as radio.

With sports promoters throughout the country beginning to hedge on television, it's believed that results of the Jamaica experiment will have far-reaching consequences. It may set the pattern for most sports events for the future in the rest of the country.

Chi Now Makes Pitch As Tele Program Centre Via South Bend Relay

Chicago, Oct. 14.

Opening of WBKB's relay link between Chicago and South Bend, Ind., on Oct. 25 has zoomed in significance with the information that the station also plans to televise shows from its South Bend transmitter. The relay link was completed this summer ostensibly to feed Notre Dame grid games in Chi. Latest development raises the question of whether the "link" might not be the first branch of a potential tele network radiating from Chi.

Conceivably, WBKB could extend its link to pick up other remotes—for example, bouts in Madison Square Garden or premieres in Hollywood. The fact that shows were beamed at relay terminals and from relay jumps along the way could be speciously explained as incidental to the primary purpose of picking up remotes. A transmitter in South Bend will give WBKB coverage of Ft. Wayne, which opens a natural doorway to the east.

Capt. Bill Eddy, director of WBKB, considers the Chi station to be bounded on the west by the Pacific and on the east by the Atlantic. He expects other tele stations to sprout relay links like branches from a tree trunk, and that, chill'un, is how networks are born.

Other new development at WBKB is the launching of its FM arm, which will be in operation within a month.

NEW WORLD A-COMING

With Will Hare, Arnold Robertson, Joseph Boland, Scott Tennyson, Wendell Holmes, Joan Tompkins; William Taylor, conductor; Ernie Stone, announcer
Writer: Sol Panitz
Script Editor: Michael Sklar
Director: Joseph Gottlieb
30 Mins.; Tues., 9:30 p.m.
Sustaining
WMCA, New York

Back for its fourth season, "New World A-Coming" is now heard Tuesday nights in the tough 9:30-10 spot, dominated by "Fibber McGee & Molly" on WNBC locally in New York. As heard on its seasonal premiere last week, the hard-hitting WMCA documentary was timely, direct and stirring.

Subtitled "Triple K," the stanza was written by Sol Panitz and, as usual, was based on actual fact, using real names, places and incidents throughout. This, of course, gave it additional conviction, but limited it dramatically. The script, using straight dramatization and stream-of-consciousness, told of a returned vet who joined the Klan in his hometown, Atlanta, in order to expose its activities. Discovered, he was beaten almost to death, but at the sign-off he and his wife swore not to take refuge up north, but to stay and join other decent southerners in fighting the evil there.

Since a series such as this has no commercial prospects, but is frankly propaganda, it may fairly be judged on that basis. Unquestionably, "Triple K" and similar straight melodramas perform a valuable service, since they clarify in the simplest of terms the evil of bigotry and its inevitably murderous logical conclusion. But, in a sense, all such stark propaganda falls short of its primary objective because it appeals chiefly to those already convinced. Worse, it may even leave unconscious bigots personally untouched and thus reinforce their ignorant self-righteousness.

The weakness of programs like "Triple K" is that they're inevitably about someone else, not the listener himself. They don't dramatize the evil in self-identifiable terms for the listener. So the unconscious bigot, who is the prime object of the message, fails to recognize it personally. He is swayed vicariously, sympathizes with the hero, dislikes the villain, condemns the evil — and learns nothing.

There are no conscious villains or bigots. So, to be most successful, propaganda on this subject must trick the listener into self-recognition. It should not always present the bigot as an obnoxious person and the victim as a saint. Bigotry is no less stupid if the bigot is respectable, or even personally pleasant. And it is no less evil if its victim happens not to be a returned war hero, but just an ordinary mortal with human failings. Members of minority groups, too, are entitled to their share of unattractive qualities.

Despite their undeniable value, programs like "Triple K" accomplish only a fraction of their terribly urgent purpose. They're good, but they and their like should be much better. *Hobe.*

SKULL PRACTICE

With Mal Wyman, John Mooney, guests
Producer-director: Craig Rogers
30 Mins.; Fri., 6:30 p.m.
Sustaining
KALL, Salt Lake City

"Skull Practice" is a sports "Information Please," slated to run through the football and basketball seasons, with listeners sending in questions to be answered by the experts. Right now, they're hitting at football, and missed questions bring free tickets for Univ. of Utah games.

Mal Wyman, local sportscaster, is the emcee, and John Mooney, sports editor of the Salt Lake Telegram appears on each session. Guest experts round out the panel of four, set up to answer the questions.

Initial session on Oct. 3 was a brisk half hour, with good listening for football fans. Wyman does a sock job, keeps the show on a strictly informal basis, and doesn't let any dead air kick around while one of the board is groping for an answer. He also has the knack of tossing in personal recollections, without sounding like an encyclopedia, and quips without sounding like a disappointed comic.

Mooney should work into a good standby member of the cast, once he gets over his reticence about talking up. When he gets started he's coherent and interesting. Guests Friday were Phil McLeese, sports editor of the Tribune, who will alternate with Jimmy Hodgson, his associate; Ike Armstrong, coach of the Utah teams; and Tommy Kaulukukui, coach of the visiting teams. None of the guests was particularly outstanding as a mike personality, but they did come up with some pretty hot answers to tough questions.

Aside from a prepared open and close, the show is strictly ad lib, with Wyman doing a slick job from start to finish. Production was a little shaky on the 'preem, but should straighten out after a few sessions are under the belt. *Berl.*

WHITE OWL SPORTS SMOKER

With Mel Allen & Russ Hodges
Producer: Harry Herrmann
Writers: Allen-Hodges
15 Mins.; Fri., 7:30 p.m.
GENERAL CIGAR CORP.
WNBC, N. Y.
(*J. Walter Thompson*)

Vet sports announcer Mel Allen and Russ Hodges are batting out a pleasant, listenable and hep program for sports fans in their White Owl roundup. Program is an informal chat between the two on current sports events, inside stuff, personalities and the like, with anecdotes, biography to brighten it up.

Friday's (10) opener had the pair gabbing about the recent World Series and what each player would get in coin; some football predictions, and some interesting sidelights on Levi Jackson, Yale's great Negro halfback. For tricky and effective comeon, duo added the slant of a prominent sports luminary appearing as guest, to be queried on his exploits, with the listening audience to guess from the confab who the guest was. First one to guess correctly and phone in to the studio, while the show was still on, won several prizes.

Stunt worked very well Friday, with phone ringing quickly, a Dodger fan from Brooklyn identifying the guest as George Stirnweiss of the Yankees, and Stirnweiss engaging him in brief conversation heard over the airwaves.

Duo were own announcers, doing the commercials for White Owl cigars without overdoing it. But they did drag out the explanatory matter about the guest-guessing system too long. *Bron.*

THROUGH THE YEARS

With Eileen Farrell, Rosalind Marquis, William Pickett, Ken Meeker, Bob Flournoy, Barry Bingham, Robert Hutsell's Orch, WHAS Chorus
Producer-director: Peter Disney
60 Mins.; Tues., 8:30 p.m.
Sustaining
WHAS, Louisville

Louisville's 50,000-watter celebrated its silver jubilee (1922-1947) with a full week of events at Memorial Auditorium, this anniversary airing marshalling the full staff complement to give its friends and listening audience a full-hour's show which evidenced a world of earnest preparation, and came off as a real success.

Robert Hutsell's augmented orch (34) teed off with "Say It With Music," and was heard during the stanza in smooth renditions of "Jalousie," "Claire de Lune," "Hora Staccata." Eileen Farrell, dramatic soprano, down from CBS to assist WHAS in celebrating the anniversary, gave the local listeners a real treat with her full-bodied singing of "Pace Pace" from "La Forza del Destino" by Verdi, returning later for "Danny Boy," "Come to the Fair," and a gracious gesture to Clifford Shaw, local composer, with a sensitive treatment of "If Thou Wouldst Sing to Me."

Bob Reid, who jumped from WHAS to his own spot on the CBS net, was on for one tune "Blue Skies." He has developed an ease in his chirping which has brought out his vocal capabilities. Bill Pickett showed to excellent advantage vocally with his warbling of "If I Loved You" backed by the mixed chorus, and teamed with Miss Farrell in the duet "Bess, You Is My Woman" from "Porgy and Bess" to close the show.

WHAS staff vocalist, Rosalind Marquis, made her usual good impression with a neat throaty voiced warbling of "Boy Next Door." Mixed chorus, trained and directed by Ed Barrett, had opportunity with a medley "Dancing in the Dark" and "Let's Face the Music," and voices were well blended and flexible, comparing favorably with network vocal groups.

Barry Bingham, whose father Judge Robert W. Bingham founded the station 25 years ago, made a brief talk outlining the ideals which prompted the entry into the broadcast field, and promised the same adherence to those ideals and aims in the quarter century now starting.

Bob Flournoy and Ken Meeker were personable and concise m.c.'s and swell production and directorial job was to the credit of Peter Disney, station's production chief.

Show was a fitting tribute to the station, which occupies a high position in the industry for its pioneering and devotion to high ideals of public service. *Hold.*

INSIDE NEW YORK

With Jay Latimer
15 Mins.; Mon. thru Sat., 12:15 p.m.
Sustaining
WINS, N. Y.

If Jay Latimer can sustain this reportorial stint on the human interest level of his initial show, "Inside New York" will build a healthy following among early p.m. dialers. Latimer has a congenial air personality, a simple style and a good nose for novel angles with which to cover his New York metropolitan beat.

Kickoff stanza (13) was filled with Latimer's recital of an interview he had with a real-life private detective who made some sour comments concerning the authenticity of his sleuthing counterparts in films and radio. It was good feature coverage. Latimer also engaged in some film criticism, handing out a thumbs down verdict on the new British entry, "Hungry Hill." Session has a pleasant, chatty air that should fit the bill. *Herm.*

Follow-up Comment

Walter Winchell quotes historical milestones to support his present attitude against "warmongering" and history will also prove the commentator's justification—or otherwise—in his present attacks on the Soviet menace. For it's no longer a gag that "Winchell has declared war on Russia"; this past Sunday was his third successive non-chitchat newscast, bearing down on the presently strained Russo-U.S. diplomatic relations.

Winchell's sponsor's courage is to be admired as much as his own for giving the commentator the latitude he enjoys these Sunday nights. It's also noteworthy that in this day and age of studiously impartial commentation, Winchell is perhaps the lone remaining interpretative or "angled" news commentator.

"Big Sister" and **"Ma Perkins"** are carrying some wacky commercials these days. For instance, on "Big Sister," the copy declares that Ivory soap is "sudsier." Not "sudsier than," just "sudsier." That presumably means the same amount of soap makes more suds than other brands do. But does it? If so, the Federal Trade Commission would permit P & G to say so specifically. But the copy doesn't say so, suggesting that no such statement would be valid. Or does "sudsier" mean that Ivory makes suds more quickly than other soaps? If so, would the FTC permit that specific claim? Or is "sudsier" merely one of those intentionally meaningless comparative adjectives of the advertising vocabulary. In other words, does "sudsier" mean only that Ivory soap makes more suds faster than, say, cobblestones? As for the Oxydol commercials on "Ma Perkins," they're notable chiefly because of the attention-getting product identification, in which a femme voice cries, "That new, new *NEW* sparkle Oxydol," all with a rapidly rising inflection and with the third "NEW" uttered in a moppet-like squeal. If P & G isn't careful, Lucky Strike will be suing for artistic (a euphemism) piracy.

"Lum 'n' Abner," the indestructible hayseed hokum comedy series from Hollywood, has moved from the ABC network to CBS and is now heard Mondays-through-Fridays at 5:45-6 p.m., ET, for Miles Laboratories. It's still the same show, of course, which means it's a "must" for its own loyal, if limited, audience. It's the radio counterpart of the old rube act of vaudeville, based upon cartoon characters, labored illiteracies, ripe puns, a kind of genial simple-mindedness and an undercurrent of unobtrusive native shrewdness. There probably never has been and never will be an unkind or suggestive word spoken on the series. The principals continue to be Lum Edwards (Chet Lauck) and Abner Peabody (Norris Goff) and the locale is their cluttered Jot-'Em-Down general store in Pine Ridge, Ark. There's an organ musical background, and the commercial copy for Alka-Seltzer and One-a-Day vitamins has all the brevity and subtlety of a patent-medicine man.

"Crime Photographer" (Anchor Hocking) is occasionally gabby in plot exposition by contrast with some of the trick whodunits on the air today, but the author, Alonzo Deen Cole, plants his elements carefully and this pays off in a story that is easier to believe and follow. Another valuable variation from current norm is the underplaying, fuller-bodied characterizations, both unusual in a bang-bang stanza. John Dietz directs this show, a CBS program department package. Couple weeks ago story opened with an innocent man released from the pen after serving 10 years for the murder of his wife who is still alive and now rich. That was a provocative premise and got conflict values established which offset the routine expectation of a real homicide.

"Echoes of the Big Time," nightly recorded series on WMCA, New York, suffers from clumsily pretentious continuity. The old records, supplied by Joe Franklin, including many of the top numbers of the all-time greats of the last 40-odd years, are sock entertainment as well as a unique education in show business history. But that grandiloquent script, attempting to create the illusion of a performance at the old Palace, on Broadway, is illusion-shattering. A directly opposite approach would be preferable. Thus, introducing an old Cantor number, the announcer might simply offer a few data about the star and, if possible, his connection with the song. The facts of Cantor's career, particularly if pointed with some reference to the particular number, would be vastly more interesting (and illusion-creating) than a patchwork of corny "glamor" adjectives. Same would naturally be true of Jolson, Belle Baker, Jones & Hare, etc.

CHICAGO THEATRE OF THE AIR

With Morton Bowe, Brenda Lewis, Graciela Rivera, Ruby Mercer, William Conroy and chorus (18); Henry Weber, conductor
Producer: Marion Claire
Writer-Director: Jack LaFrandre
60 Mins.; Sat. 9 p.m., CT
Sustaining
Mutual, from Chicago

It would be hard to find elements more incompatible than those thrown together on the season's opener (11) of "Chicago Theatre of the Air." The elements were the atom bomb and "Die Fledermaus"—doomsday and piffle.

Col. Robert R. McCormick, editor and publisher of the Chicago Tribune, led off the macabre session with a 14-minute discourse on the A-bomb shelter that will occupy a sub-cellar of Trib-owned Station WGN. The colonel, who was introduced as "the man responsible for this entire broadcast series," described the shelter right down to its Geiger counters and cans of pineapple juice which, he explained, is useful in treating radium burns. Danger of a tidal wave from an A-bomb exploding in Lake Michigan was ruled out on the theory that buildings between the lake and the Trib shelter would break the force of the wave.

Turning to "Chi Theatre of the Air," Col. McCormick said it was started seven years ago as an attempt to make opera and operettas intelligible to Americans. Back at that time, according to him, "the mere mention of opera and light opera meant something boring to the average American listener." He indicated that the Americanization program had won out — "Our response from American families has been tremendous."

After the Colonel's intro, the lighthearted posturing of "Die Fledermaus" had the tang of flat champagne. The numbed audience stirred feebly several times but Strauss' chitchat of 1874 hadn't a chance with A-bomb horrors of 1947. Singing and music were uniformly good. The dialog, which according to the Colonel was "rewritten to make sense," reached its high in "you're a human boobytrap" and its low in the repeated "I seeitall now." The carpentry required to cut the operetta to 40 minutes was on the whole successful, but as a job of streamlining it added up to putting chrome bumpers on a buggy.

"Chicago Theatre" originated as a showcase for Marion Claire, who retired as prima donna last year, and her husband Henry Weber, who continues as conductor. WGN budgets the show at $7,500, which makes it one of the most expensive packages out of Chi. It and the annual Trib-promoted "Chicagoland Music Festival" are regarded as the special pets of Col. McCormick.

For this occasion "Die Fledermaus" could well have been subtitled, "Bat Out of Hell." *Baxt.*

WOMAN'S WORLD

With Clover Holly, Vern Hansen
Producer: Harold Azine
30 Mins.; Mon.-thru-Fri., 4:30 p.m.
Participating
WTOP-CBS, Washington, D. C.

This half-hour of iridescent chitchat covering everything from the cream of the news to human interest items of fact and fancy, beauty hints, interviews with femme celebrities, etc. should go over well with that segment of the daytime audience which is already suffering from over-exposure to the weep-as-you-sweep dramas earlier in the day. Stint should also appeal to those femmes who don't come near their radios till the soapers have signed off for the afternoon. Show, which preemed Sept. 4, stacks up best as switcheroo, to bridge the gap between daytime and nighttime listening and is geared to appeal to wide range of femme audiences.

Format has duo of Clover Holly and Vern Hansen tee off with flashbacks on important birthdays and historical events identified with the particular date; skim through human interest items in the news (i.e., two-and-a-half million less spinsters now than a decade ago, the stork that escaped from the Chicago zoo, etc.); pick up the local angle by recounting activities of prominent femmes in town; review local film houses and other entertainment features; retell an old fable or relying on some scientific pronunciamento, puncture a popular misconception or old wives' tale.

Side by side with this variegated diet, Holly and Hansen throw in beauty or charm school hints or change the pace of their dialog by interviewing a local bigwig from the distaff side of the diplomatic corps, etc. Show winds up with the usual briefer on the day's news which pleasantly enough, is not distilled down for femme consumption.

WTOP undoubtedly picked a good man and woman team for this job but even their radiogenic voices need some break after the first 15 minutes. Show would not lose in quality either by being shaved down or by introducing a couple of musical numbers or a transcribed dramatic skit of some kind. The Holly-Hansen team move along at a fast effervescent pace but probably pack in, as a result, more interesting trivia than the average listener wants within a single show. A change of pace would improve the stanza. *Holl.*

HERE COMES TOMORROW

With Janice Kingslow, Wez-Lin Tilden, Jack Gibson, Oscar Brown, Harris Gaines
Writer-Producer: Richard Durham
Director: Allen Harris
15 Mins.; Mon., Wed., Fri., 10 a.m.
METROPOLITAN MUTUAL ASSURANCE CO.
WJJD, Chicago
(*Davis, Young & Powell*)

"Here Comes Tomorrow" is the first soaper in Chicago, if not America, to be completely Negro in all details, including the sponsor and agency. Billed as the "first authentic serial of an American Negro family," it doesn't carry out the full implications of that statement. For one thing, it bypasses the economic facts of Negro life through the simple device of dealing with a moderately prosperous doctor's family.

Even so, for a soaper, "Here Comes Tomorrow" has enough directness to give Ma Perkins an attack of the tizzies. In a flashback on a recent stanza, a Negro vet of the AAF, who had downed several Nazi planes, bitterly remarked "I thought I could shoot down Jim Crow in the same way." Script also took overt punches at bigotry and the denial of democratic rights.

Basic situation stems from a stern, domineering father, Dr. Redmond, who is a stuffed shirt. His kids are squirming under the paternal thumb, despite conciliatory efforts of the mother, who is long suffering but loyal. One son has returned from the war stricken by amnesia. Among the things he's forgotten is the fact that he had committed a murder. His sweetheart remembers this and a lot more, since he's now apathetic when he once burned.

The scripting is skillful, although some scenes tend to develop too fast, with the characters making split second shifts in emotions. One actor was badly off mike and several fades were too abrupt. All in all though, it added up to a quarter hour of sustained interest, in some respects more valid than sister serials on the networks.

The commercials were dignified and effective, sounding the community service and family security note. There'll be lather for the sponsor from this soaper. *Baxt.*

THE AUTHOR SPEAKS HIS PIECE

With Walter White
Producer: Dick Pack
30 Mins.; Mon. (13), 10 p.m.
Sustaining
WNEW, N. Y.

Fairly novel idea here—brought to the N. Y. indie by its new publicity chief, Dick Pack—is to select significant, current pieces of writing and have them read over the air by their authors. Series will be aired on an irregular basis. Stanzas are plattered.

For the teeoff, Walter White, exec secretary of the National Assn. for the Advancement of Colored People, gave a compelling recitation of his "Why I Remain a Negro," the lead article in the current Saturday Review of Literature. Ordinarily a half-hour would seem a palling length for a straight reading, but such was the challenging nature of this piece, sprinkled as it was with pointed anecdotes, and such was White's clear, restrained enunciation of it, that it gripped the listener's attention.

Actually, of course, the listener would not know he was listening to a magazine article, rather than a straight talk, unless he were told. However, the fact that the "talk" is an article which has appeared in a national publication of standing gives it a stamp of authenticity and serves to give the airer listener-pull beyond that of a straight talk.

Professional writers aren't necessarily good speakers or readers. Success of succeeding sequences will depend to some extent on how well the authors of the selected material can "read back" their copy. *Doan.*

Transcription Review

THE FOG LIFTS

With Les Tremayne, William Sears, Joe De Santis, John Griggs, Bob Quigley, Ray Morgan; Bernard Lenpow, announcer
Writer: William Sears
Producer-Director: Sylvan Taplinger
15 minutes
BAHAI WORLD FAITH

This series of 13 platters have enough of a novel twist for religious airers to garner some interest for the Bahai World Faith, a creed stressing internationalism and brotherly love. Dramats openly proselytize for this new religion but the message is encased in the up-to-the-minute format of a typical air meller. They have an echo of crime shows without losing sight of their central serious theme.

One session is an amusing satire on the likely fate of a new Messiah in the modern world. In one corner, an oatmeal manufacturer tries to get an endorsement of his product, and in another, some bookies try to snare him to foretell horse-racing results for their syndicate. Moral being that if a saviour did appear, he'd never be recognized in his true purpose. Cast, headed by Les Tremayne, turn in good performances in a neat overall production. *Herm.*

PITCHING HORSESHOES

With Billy Rose, Frank Waldecker, announcer
Producer-director: Joe Brattain
Writer: Rose
5 Mins.; Mon.-thru-Fri., 8:55 p.m.
KREML-MUSTEROLE
MBS, from New York
(Erwin Wasey)

Billy Rose, the Pooh-Bah of Show Biz, has now taken on another chore, that of radio commentator. His program title "Pitching Horseshoes" is admittedly aimed to be like his newspaper column of the same name, and the opening airer Monday (13) sounded a good deal like his introductory column in the papers.

Monday's program was introductory, laying the framework for future airers with some background about himself and his subject-matter. In a sense, therefore, it's difficult to judge the program until a couple more are heard. But based on the intro, the program sounds promising. Rose's distinct personality came over the air successfully.

He's a good speaker, with good diction and enunciation, and a hep language. His simple, slangy approach is open and easy, and quite listenable. The breezy style, the brash, uninhibited manner carries authority as well as appeal. And the program promises to be original and distinctive as a survey of the Broadway scene as viewed by an authority from the inside.

The Kreml opening and closing commercials (Musterole will share sponsorship on the five-day-a-week airer) seemed overlong, so that Rose seemed sandwiched in too tightly, and a little overshadowed. But he did hit his stride right off, informally discussing what his series (of 26 weeks) would be like. His wife, Eleanor, he said, had told him that if he was to do a program he'd better do it before tele came in.

"What's my show to be like?" he asked. "The street I live in—Broadway, with occasionally a dip into the Deep Think department." Why is he doing the column, with a theatre and nightclub to run, and a daily newspaper column to write? "Because I'm a ham." He wasn't too sure of his voice; "Gabriel Heatter hasn't a thing to worry about." His self-styled "popcorn and palaver" program will definitely do, based on such stuff. *Bron.*

SOUNDING BOARD

With Ben C. Hilliard, Jr.
Producer: Shelden W. Peterson
30 Mins.; Thurs., 9:30-10 p.m.
Sustaining
KLZ, Denver

To tackle political and civic hot potatoes in the Colorado state and area, local CBS affiliate has opened up a peak listening hour for a standard round-table. Moderator is a prominent Denver attorney, new to radio, but an old hand at court-room suavity and wit.

Program is aired from auditorium of the Leyden Chiles Wickersham Post No. 1 of the American Legion, second largest legion outfit in the country. Organization gets billing as co-operator, and handles leg work of lining up speakers, building audiences and promotion.

Session of Oct. 9 pro-conned a bill pending in the state legislature to legalize pari-mutuel betting. Defenders were Col. Thomas Dameron and Bert Keating, civic boosters, eager to give tourists another reason for summering in the Pikes Peak country. Opponents were state congressmen Ben Bezoff and Laurence Henry, both apparently up for re-election and working the old routine of protecting the home from the evils of gambling. Politics won, and banker's logic for the bill was lost behind the verbal pyrotechnics of the opposition.

Only three weeks on the air, show is not yet as slam-bang as vox-pop shows can be.

Only show of its kind in the region, it can build into powerful market place for ideas. Legion post, with over 10,000 members, politically strong enough to summon anybody from Governor, up or down, for questioning, which was smart tie-in by station.

LORETTE TRIO

Tues. thru Sat., 7:15 & 11:30 p.m.
WROW, Albany

WROW's first remote brings back to Albany listeners the origination of live music from Schine's Ten Eyck Hotel. The trio, featuring Lorette at the Hammond organ in the Rose Lounge, is airing two early-evening blocks and three late ones, weekly. On Friday, Johnny Costas' Quintet, from the Empire Room, broadcasts.

Lorette, recently at the Hotel Pierre in New York, probably ranks as the finest organist presented here in some time. She plays with skill, pace and dash, mixing ballads with rhumbas and rags. Her colleagues, George and Joe, are pretty much along for the accompaniment ride, on drums and guitar. They get a little more chance on the themer.

Absence of a vocalist is noticeable on the 25-minute blocks, at 11:30. Lee Stewart announces nicely. *Jaco.*

POINT SUBLIME

With Cliff Arquette, Mel Blanc, Verna Felton, Lou Merrill, Earle Ross, Jane Morgan, Charles Seal; Charles Dant, music director
Writer-Director: Robert L. Redd
30 Mins.; Mon., 5 and 8 p.m.
JOHN HANCOCK INSURANCE
ABC from Hollywood
(McCann-Erickson)

After a three-year layoff because of Producer-Writer-Packager Bob Redd's occupation with other shows, "Point Sublime" is back in the running on a trial ride through California and Texas. John Hancock Insurance is taking up the tab and if the hoped-for results materialize after the first 13, the small town serio-comic series will spread to other outlets and eventually the full network.

Cliff Arquette, who came out of a year's retirement, plays the friendly, philosophical storekeeper as he did for four years under Union Oil sponsorship on the Coast and then rated the most popular airpiece on far western sets. With Mel Blanc, the stuttering, clucking helper, he shares star billing and the pair perfectly foil each other with a shading of warmly human drama and trickling comedy.

Redd was fortunate in assembling his old cast down to the lowest AFRAN. Verna Felton's bit proved an hilarious interlude and the others were glove-fitted to their roles. For easy, armchair listening, "The Point" has a mellow friendliness that is bound to catch on and recapture its old audience. It has the added advantage of working in well with the insurance commercials, soothingly intoned by Vincent Pelletier.

Script and direction flowed easily from the talents of Redd, and Charles Dant flavored the music with small town atmosphere. Judging by the opener, Hancock has made a smart buy and will doubtless keep it going over a bigger segment of the ABC skein than the first quarterly hookup calls for. *Helm.*

NORTHERN ELECTRIC HOUR

With Paul Scherman and Concert Orch; guest stars; Alan McFee, announcer; John Drainie, narrator
Writers: H. Ernest Foster, Sydney S. Brown
Producer: Gordon Forsyth
30 Mins.; Mon., 8 p.m.
NORTHERN ELECTRIC CO.
CBC Trans-Canada
(Harry E. Foster)

Without any noticeable change of format, the tried-and-true Northern Electric Hour is back for its third season, switching this year from the Dominion network of the CBC to the Trans-Canada web for a total of 34 stations. This series remains one of the most cultural on the Canadian airwaves and high musical production quality of past has been maintained.

Paul Scherman, newly-appointed assistant conductor of the Toronto Symphony, is using 43 men this season, and Howard Cable has been called in for the arranging to supplement Godfrey Ridout of last season. Audience-show emanates from CBC Concert Studio, Toronto.

Teeoff was a top performance, with orchestra and Charles Jordon, guest baritone, outstanding; but more enthusiasm is needed in the announcement breaks for the cohesion of speed and drive so evident in the orchestral numbers. This is a top-budget series but its inherent merits demand greater exploitation — during the program's progress. The whole setup is politness personified but a little hypo treatment of the listeners would have them looking forward with some anticipation to the following week's program.

First half had a splendid Howard Cable arrangement tagged "Western Medley," with concert orchestra giving this a rousing treatment; followed by Jordan's "The Song Is You." After "Forward With Canada" inserted narration, orchestra was back from Brahms' "First Hungarian Dance" and Strauss' "Vienna Life," with Charles Jordan in for a second vocal, "Stella By Starlight."

"Forward With Canada" deals with inspirational narratives in Canadian history, teeoff dealing with development of steamships on the Atlantic seaboard. Writing is o.k., plus dramatic delivery of John Drainie; but, again, production would point up the narration. Musical background was a bit obtrusive; and the narrator's statement that "roars of applause rose from the banks of the river" would be more dramatically heightened by the actual use of "roars." This is too fine a series to be allowed to suffer for want of a few additional dollars for background-voice effects. *McStay.*

CANADIAN CAVALCADE

With Mart Kenney's orch, Norma Locke, Roy Roberts, the Bordenaires; Cy Mack and Herb May, announcer-interviewers
Wtirers: Ernie Edge, Kay Edge
Producer-director: Ral Purdy
30 Mins.: Tues., 8:30 p.m.
BORDEN
CBC Trans-Canada
(Young & Rubicam)

With a new streamlined format, Canada's top variety show got away to a brilliant start with fifth season teeoff setting a high standard for this high-budgeted series. Emanating from CBL, Toronto, the audience-show will be carried by 32

(Continued on page 36)

MAYOR OF THE TOWN

With Lionel Barrymore, Agnes Moorehead, Conrad Binyon; Bernard Katz, conductor; Frank Martin, announcer
Writers: Charles Tazewell, Leonard St. Clair
Producer: Harold Weeding
30 Mins.; Wed., 8 p.m., EST
NOXZEMA CHEMICAL CO.
ABC, from Hollywood
(S.S.C.&B.)

At the opening of the seasonal premiere broadcast, Lionel Barrymore stepped slightly out of character to express his pride at being associated with Noxzema again. He added that he had been a devoted Noxzema user for many years before he became Mayor of the Town. The broadcast that followed had somewhat the same aura of subsidized earnestness.

"Mayor of the Town" is a program for unsophisticated listeners, even by radio standards. Having established the Mayor and his despotic housekeeper as whimsically lovable eccentrics, it snubordinates story to folksy atmosphere and the uninhibited performances of Barrymore and Agnes Moorehead. Thus, in a way, it is almost a satire of commercial situation comedy, with emphasis on commercial.

The opening show last Wednesday (8) was mostly a series of affectionate spats between the Mayor (apparently his own household doesn't know his name), his young fellow-conspirator against female tyranny, and the crotchety old scold, Marilly, with the latter's pet cat a persistent intrusion via an animal-noise AFRA member. It all suggests that everyone concerned is doing a conscious bread-and-butter job. It's competent, probably commercial, but uninspired.

The commercial copy and delivery are relatively painless. Noxzema is plugged as a health and beauty aid to the skin, with one announcement a femme testimonial. *Hobe.*

NAME YOUR POISON

With Raymond Edward Johnson, Bill Berns, Israel Weinstein, Jerome Trichter, Joan Tompkins, Charles Carroll, Frank Thomas, Eunice Howard, Joseph Boland; Sylvan Levin, music
Writer: Howard Merrill
Director: Roger Bower
Supervisors: Dave Driscoll, Edyth Meserand
30 Mins.; Sun. (12), 9 p.m.
Sustaining
WOR, N. Y.

Announced as the first of a series of documentaries on community affairs, this airer dealt with sanitary conditions in N. Y. restaurants. It reported that these conditions are in such an insanitary state, partly because the city has "only" 110 health agents to inspect its 100,000 eating places, that 2,500 cases of food poisoning are admitted annually to Gotham's hospitals. The stanza presented wire recordings made by reporter Bill Berns, who accompanied an inspector in his visits to several eateries. Mother of a food poisoning victim was interviewed; also a family doctor, also Commissioner of Health Israel Weinstein, and others.

What should the public do about the alleged sad state of cafe conditions? "Watch for insanitary conditions and report them," the program advised in its windup. Since it had been clearly pointed out earlier that eaters couldn't tell much about a cafe's kitchen and handling of food from "the exterior," net effect of the whole show was to cast suspicion upon every eatery in the city and give every eater-out a nervous stomach, without proposing any really sincere, constructive measures for remedying the asserted conditions.

It's inconceivable that the producers of this program had a genuine desire to do a public service. It's obvious that only the city health authorities are in a position to determine sanitary conditions and correct violations of standards. If the health department is inadequately staffed or isn't doing its job, that's something else — which should be emphatically exposed and coupled with a call to public arms to demand that the mayor and city fathers do something about it. That would be a public service on a station's part.

Aside from failing on this score, the stanza in question seemed badly timed, inasmuch as Manhattan's newspapers waged, and wound up, a campaign on restaurant conditions about four months ago, with an apparently resultant elimination of flagrant cases. Just why WOR chose this topic, at a time when a truly penetrating and comprehensive documentary on the current food-saving program would be so pertinent, is hard to understand.

The approach was the tipoff. The production was in crime-story technique, calculated to shock listeners. This striving for sensational effect, which in this case is evidenced even in the title of the piece, hints strongly of hopped-up radio journalism in the name of public service.

Since WOR documentary efforts err and offend so consistently in this direction, the only conclusion possible is that the combo masterminding this phase of programming needs to turn over a new leaf. *Doan.*

FIBBER McGEE & MOLLY

With Jim and Marian Jordan, Bill Thompson, Arthur Q. Bryan, the King's Men, Billy Mills orch (20); Harlow Wilcox, announcer
Writers: Don Quinn, Phil Leslie
Producer: Frank Pittman
30 Mins.; Tues., 9:30 p.m.
JOHNSON'S WAX
NBC, from Hollywood
(Needham, Louis & Brorby)

A critique on the return of the McGees for their 13th season could be the peg on which to hang a diatribe anent the awful sameness of radio fare, etc. But what's the use? Or, what's the point? Indeed, it could very well be argued as an answer that a certain amount of this much maligned sameness is a virtue, much desired on the public's part. Certain fictional characters, in the comics and films and magazines as well as radio, become as old friends and are welcome fixtures of American life which relieve the tedium of daily cares.

Such old friends are the McGees. It is actually possible not to have sat in on the antics at 79 Wistful Vista in five years and to return and find that life is absolutely unchanged there, save that one or two of the McGees' friends or acquaintances (such as Gildersleeve) have disappeared from the scene and some new ones appeared. Old Timer (Bill Thompson, who also plays Wallace Wimple) would seem to be at least 101 by now. Fibber and Molly (Jim and Marian Jordan) are equally ageless. Little Girl (Marian Jordan) is an arrested moppet. Still, who would have it otherwise?

Cinching argument, of course, is that the Jordans and those who guide them have an act that's in Hooper's top rating payoff, month in and out. Until somebody builds a better listener trap, more power to the McGees!

Season's getaway last week (7) was in the time-tried format, introing a "situation" in the opening scene on which to thread a standard series of character skits. In this case, Fibber had a "surprise" for Molly to commemorate a faintly important event of their school days. Surprise, as Molly might have expected, was that Fibber had had enough coal "laid in" to last all winter—unaware that Molly had just had their furnace converted to oil.

Stanza packed its usual quota of gently amusing lines, relying heavily on puns and switches, and Fibber's tall tales and boisterous behavior were par for the course. Production was a little rough, cast stumbling over a line here and there, but such is to be expected after a summer's layoff. Otherwise the show was well in its particular groove. King's Men contributed a zingy version of "Freedom Train" and Billy Mills' crew did tuneful justice to "The Lady From 29 Palms."

Harlow Wilcox's middle commercial found its way deftly into the proceedings with a guileless "here comes the pitch," but the windup plug for Johnson's Glo-Coat relied a bit too heavily on the old comparative. The stuff, the copy said, "gives you nearly twice as much shine as before." As before when? And why not fully twice as much instead of just nearly? *Doan.*

LIBERTY ROAD

With Guy Repp, Hester Sondergaard; Bern Bennett, announcer
Writers: Vincent McConnor, Joseph L. Marx
Director: Albert Ward
Producer: Leon Levine
30 Mins.; Mon., 5 p.m.
Sustaining
CBS, from New York

First in the series of five concurrent programs offered by CBS' blue-ribbon "American School of the Air" during the 1947-48 season, "Liberty Road" is a timely study of human rights in operation. One of the most ambitious projects essayed by the "School," this series is scheduled to give a completely documented comparative survey of the concept of freedom as understood and practiced in various countries of the world. It's serious, heavy stuff but these educational airers are being handled with enough showmanship to hold the teen-age students for whom they are essentially designed.

Opening stanza (6) was in the order of a grand overture in which themes of subsequent programs were tied into a single dramat. Through the eyes of an immigrant to the U. S., the basic freedoms of speech, press, assembly, trial by jury, etc., which are carelessly taken for granted by most Americans, were brought into clear focus. The immigrant's experiences in such countries as Spain, Brazil, Germany and Japan were designed to show how valuable and how fragile, the democratic heritage really is.

The point was well made but the program was slightly disappointing in its uncritical approach to this country. Except for one veiled remark about the lot of Negroes in the U. S., (veiled because many southern stations carry the "School"), the program presented a completely roseate picture of democracy's operation here. This ought to be corrected because only by a scrupulous admission of our own defects will this series be able to honestly evaluate the condition of freedom in other lands. *Herm.*

JOAN DAVIS SHOW

With Lionel Stander, Jean Vander Pyl; Florence Halop, Danny Thomas guest; Choralires choir; announcer, Ben Gage
Writers: Abe Burrows, Artie Stander, Larry Marks
Producer: Dick Mack
30 Mins.; Sat., 9 p.m., EST
CO-OP
CBS, from Hollywood

Co-op programming, radio's up-and-coming sales baby, was given a sizeable hypo last Saturday (11) when the new Joan Davis comedy show preemed on CBS in the 9-9:30 p.m. segment for years occupied by Lucky Strike's "Hit Parade," which now rides the NBC kilocycles as opposition to Miss Davis. Like Mutual's "Information Please" and ABC's Abbott & Costello shows before it, the CBS bigtime entry into the co-op field, weighed strictly on its merits as a sales commodity, shouldn't encounter any difficulty paying off the advertiser on a local level.

For CBS has grabbed itself a neat bundle of show business in this newest co-op showcasing. Not that there could have been any doubts about Miss Davis' ability to deliver the goods. When she was riding the Sealtest colors over on NBC she was radio's top comedienne in the Hooper sweepstakes (although Lever Bros. in more recent years was to be sadly disillusioned in weighing her $17,500 package on CBS against its Swan Soap sales charts and subsequently cancelled her out). Which in no way, however, minimizes her comedic talents.

In reconverting her into co-op programming, CBS has remedied one of the major flaws in the Davis shows of recent vintage — that of giving her a proper scripting assist. The fact that Abe Burrows now heads up a three-way writing team is the best thing that could have happened to the comedienne. It was certainly reflected in the premiere broadcast. (Which, incidentally, gives Burrows a man's size stranglehold on CBS' Saturday night programming, for in addition to his proxy contrib to the Davis show, he's still dishing out 15 minutes of his own choice entertainment in the 10:30-10:45 period.)

Not that it was Grade A Burrows on the Davis getaway show. But there were sufficient refreshing, unhackeneyed interludes to indicate that the show has been lifted out of its last season's mediocrity. Similarly fortunate is the continued Dick Mack signature on the production credits. The Mack-Davis association has long since paid off in proper balancing, tempo and correctness. Teamed with Miss Davis are Lionel Stander and Florence Halop, latter doing a sort of femme Hubert Updike stooge routine. Both know their way with a comedy script.

Danny Thomas was the first of a series of guestars on the show (he's stetted in for another time around this Saturday) and it was perhaps here that the Burrows writing assist was at its low ebb, for basically Thomas is a comedian of rare talents. Too often last Saturday they remained hidden.

As in the case of the A&C show on ABC, the Petrillo musician ban on co-ops necessitates use of a choir for the assorted musical bridges, etc., with the Choralires choir standing by on the Davis show for the a capella fillins. It isn't the same. They may be perfectionists in their own field, but it can't be denied that the body and substance and overall general effect from a full-bodied orchestral contrib is lacking.

White Rose Tea sponsors the show on WCBS, the New York outlet. *Rose.*

THE PEPSI-COLA HOUR

With Al Clauser and the Oklahoma Outlaws, George Irwing
30 Mins.; Tues., 7 p.m.
Pepsi-Cola Co.
KABC-TSN. San Antonio
(Newell-Emmett)

From KFJZ, Fort Worth, key station of the Texas State Network, comes this half-hour opus which is being heard over a network of 18 stations throughout the state. It's been quite a spell since a hillbilly program has made its debut on the Texas airlanes. Time was when there was nothing else on the air but hillbilly music and the twang of a guitar accompanying some would-be cowboy. Radio has grown up, but somehow Texans still have a warm spot in their hearts for this type of music.

This opus should have them listening in each week, for it has something different to offer besides the ordinary brand of cowboy and hillbilly music. First, it plays and dedicates the tunes that the listeners write in and ask for. Then there is a "poem of the week" and a "hymn of the week," all done very well to appropriate background.

On opus caught the program was made up of music and songs which were well played and smartly-paced. Variety is added by the songs of Al Clausner, Carl Hooper and "Slim," done as solo and trio.

Clauser is m.c. of the stanza and keeps the show moving along nicely. He is heard as soloist. George Irwing does a smart job of commercial copy. Of course, the Pepsi-Cola jingle is used as signature for opening and closing, and center commercial is done in the Clauser style. *Andy.*

Inside Stuff—Radio

Presence of Martha Stewart as vocalist on the Jack Paar program for Lucky Strike recalls a number of such instances of the sponsor dropping rising young singers and subsequently having to pay many times the former money to get them back. Miss Stewart, now getting major fees, was released from the same sponsor's "All-Time Hit Parade" after several appearances at relatively low coin.

Same firm also dropped Dinah Shore as vocalist on its Ben Bernie show some years ago, and last summer paid her a reputed $5,000 an appearance for six weeks on the "Hit Parade," with Andy Russell. Another case was Margaret Whiting, who was hounced from the "Hit Parade" in 1940 and has been back for several dates recently at fancy coin.

Of course, an outstanding example is Frank Sinatra, current "Hit Parade" star at $7,500, but who was released by Luckies four years ago when he had only recently bounced into major prominence and was getting $2,700, having been upped from $750.

Joseph A. Moran, Young & Rubicam vice-president, who got into the advertising business a dozen years ago on his ability to win prize contests, played a revival last week at the Assn. of National Advertisers' convention at Atlantic City. After staging the entertainment for the meeting (and incidentally resuming his acting career briefly by playing four parts), he won a box of Paris suspenders, a supply of Libby's tomato juice and then copped a Stromberg-Carlson radio-phonograph combo.

During his actor days, Moran virtually made a career of winning prize contests. Finally, after the New Yorker mag published an article about it, Chester La Roche, at that time president of Y. & R., offered him a joh writing commercial announcements, the first such assignment in radio. Previously, announcers had simply read printed copy. Moran subsequently built and headed the Y&R commercial department and originated many of the standard techniques of commercial writing, including gag, integrated and other types of announcements.

Incidentally, Moran won the only VARIETY Showmanship award ever given for commercial writing.

Cloud appears still to be hanging over the packagers of weatherman jingles, who got the cancellation jitters recently when the U. S. Weather Bureau issued a circular letter frowning upon barometer ballads. Harry S. Goodman, whose weather forecast jingles won a City College of N. Y. "award of merit" last year, contends his product "does not in any way violate any official Government Weather Bureau Code, for we are neither knowingly issuing counterfeit weather forecasts nor are we representing at any time that our forecasts have been issued or published by the United States Government Weather Bureau or any branch thereof." Goodman's jingles, which have been aired, he says, in 303 cities, are duet ditties in which a femme sings, "Oh, Mr. Weatherman, what is the weather today?", and a male voice pipes the forecast. Goodman package has 66 spots covering various weather conditions.

Despite fact that the Goodman jingles appear technically not to violate the government rule against "counterfeiting" forecasts, disapproval of the spots by the Weather Bureau was reiterated in a wire from the bureau's acting chief to J. D. Starr, head of Starr Radio Productions, which packages "Temperature" spots giving mercury readings. Bureau, said the acting chief, "does not object to broadcast of transcribed radio jingles which give only the exact official temperature of the moment, and in no way mention weather forecasts, provided such jingles do not convey impression the weather bureau endorses or sponsors the advertiser or product."

Weather Bureau avowedly isn't out to "incur the ill will of broadcasting stations," but apparently can be expected to hop all over the weather jingles if it catches stations airing any which fail closely to follow official forecasts.

Novel refutation of the claim that new talent gets no hearing in big-time radio—involving in this instance an FM station's "find" being picked up hy a network flagship at a listener's suggestion—will come to pass tonight (Wed.) at 6:30 when WNBC, N. Y., "sneaks" a one-shot tryout of a prominent Manhattan attorney in the role of a children's story teller. Barrister is Godfrey P. Schmidt, counsel for Cardinal Spellman of the Catholic Church.

Tonight's airer was set up as result of a N. Y. housewife calling Tony Provost, WNBC program chief, to tell him she and her friends who had FM sets every week heard a moppet yarn-spinner on Fordham Univ.'s station WFUV (N.Y.), who was "so good we think it's a shame he isn't on one of the big stations." Provost investigated and found out the man was Schmidt, who told kids' stories so well as a hobby that Cardinal Spellman had induced him to do a stint for Fordham's FM. Provost got the lawyer to come in and cut an audition platter, with organ backgrounding by George Wright; result so impressed the flagship programmer that he decided to give the stanza an air tryout.

Schmidt, who probably will not be identified on the air, uses stories mostly from public domain, but of lesser known type, such as Oscar Wilde's fairy tales. Tonight's yarn: "The Selfish Giant."

Washington chapter of Sigma Delta Chi, national journalistic fraternity, has voted to oppose resolution adopted last spring by a fraternity committee opposing the State Department's "Voice of America" broadcasts. Committee was headed by AP's Kent Cooper and Hugh Baille of UP, who released Sigma Delta Chi statement condemning the government's overseas information program. Washington group claimed committee was not unanimous in its opposition and no policy statement should have been issued without polling the membership of working newspapermen and college scribes.

Radio and films relationship may not be all it could be, but Harry Maizlish, g.m. of Warner's KFWB in Hollywood, has found a means of combining the twain for a sales pitch that is unusual.

In pitching to prospective sponsors and agencies on the California Junior Symphony, kid band, as a likely musical program, Maizlish is using two copies of the shorts series on the same crew produced by the home studio to showcase.

Last week the station also permitted the airing of a new show idea, "The Joe McDoakes Show," adapted from a Warner shorts series, on its new showcase program, "Preview Theatre." For a warmup, the studio audience was shown a "Joe McDoakes" short.

When a daily newspaper stands sponsorship of a national program on a paying basis that's news, especially out in Los Angeles where there's no great love between the two media. Daily News, liberal tabloid, made this rare piece of copy when it contracted to take up the tab for "Meet the Press," Mutual's co-op. News and Times have been on the air with their own programs hut they were purely local on a trading basis. Sheet may take the view that in sponsoring the show it eliminates one more potential time buyer.

WRITERS GUILD SETS FALL SCRIPT SESSIONS

Radio Writers' Guild fall lecture-discussion series on radio writing will get under way Thursday, Oct. 23, at 8 p.m. at Holland House, N. Y., according to William Todman, CBS staff scripter and chairman of the Guild Bureau's seminar department. Nora Stirling will conduct the initial session, dealing in daytime serials, with scripters Elaine Carrington and Robert Shaw, and Harry Ackerman of Young & Rubicam participating.

Fourteen sessions will be held, on a fortnightly basis, with confabs scheduled on children's shows, audience participation, suspense and murder, comedy, documentary and public service, drama, women's shows, news, variety, television, shortwave - overseas programming, musicals, etc. Sessions will he open only to members of RWG and other guilds associated with the Authors' League.

Seminar department is one of four sections of RWG's recently established Guild Bureau, of which William Morwood, freelancer, is head. Other departments, which have not yet announced their programs, are the Guild Forum, also headed by Morwood; Guild Publicattions Dept., chairmaned by Ira Marion, ABC staffer, and a Guild Speakers Bureau, yet to be oragnized.

Guild Bureau was set up to take over and hroaden the functions of the Guild Workshop Committee, whose eight workshop sessions last winter and spring brought an unexpectedly enthusiastic response from both Guild memhers and the public.

'Romance' Checking In Again at CBS, in Another On-Again-Off-Again Ride

CBS' on-again, off-again dramatic standby, "Romance," is back again. This time the series goes on Saturday night 7:30-8, just behind "Hawk Larrabee" and just ahead of "First Nighter." As "Romance" and as "Theatre of Romance," CBS has presented the program at various times, sustaining and commercial.

It was a Colgate show for over two years and has been presented in regular 25 and 30 minute versions. Marx Loeb at first, more recently Alhert Ward has directed and Charles S. Monroe, an associate script editor in the CBS Division of Program Writing, has handled the literary side throughout.

First offering in the new reincarnation of "Romance" will be F. Scott Fitzgerald's "The Rich Boy," Saturday (18).

Chas. Henry Back at Y&R; To Produce 'House Party'

Charles Henry, who's been on a leave of absence from Young & Rubicam since last June, has rejoined the radio staff and will he the agency producer on "House Party" when General Electric resumes sponsorship Dec. 1. He's currently in New York for client and policy huddles, but will return to the Coast in two weeks.

Race-News Competition Forces D.C. Station to Seek Clear FCC Ruling

Washington, Oct. 14.

Local station WWDC yesterday (13) called on FCC to rule whether hroadcast of horse-racing results, including prices paid at the tracks, would jeopardize its license. WWDC said it wanted to air the stanzas only so long as similar shows are being carried by local stations WOL-Mutual; WGAY, Silver Spring, Md., and WEAM, Arlington, Va. Station requested a declamatory ruling from the Commission.

Last week the Federal Trade Commission, acting on petition from WWDC, refused to take jurisdiction over station's broadcasting programs classed as "unfair competition" and tossed the ball back to FCC. WWDC's grievance hinges on fact that FCC in a proposed finding on WWDC's bid for an FM outlet here first denied the FM permit.

In the denial, FCC mentioned the fact that WWDC was broadcasting prices paid at the track in a daily three-hour sports show, claiming this information could be used illegally by bookies and numbers racketeers who got quickest results from broadcasts. WWDC dropped the broadcast of prices and won an FM permit.

Since that time, however, three other local stations have started to air prices. WWDC, in line with its commitment to FCC in the FM hearing, has not done so.

FCC In By Accident

The WWDC petition declared: "The Commission has tacitly, and it is believed without intent, contributed to the existence of a situation wherein petitioner cannot use methods of programming employed by its competitors without danger of jeopardizing the very authority by which it operates its broadcast stations." . . . "FCC should not deny to WWDC types of programming available to its competitors."

WWDC mentioned that WOL-Mutual reported to FCC earlier that it had dropped hroadcast of prices paid at the track. However, the Mutual station resumed such broadcasts July 7, '47. At one time WWDC was only station broadcasting these stints. WWDC did not deny that bookies and numbers operators could use the race broadcasts in their gambling operations.

However, station concluded that bulk of the listeners are those in the general public "interested in all news of sporting events, including race results." Largest proportion of listeners do not use the broadcasts for gambling purposes.

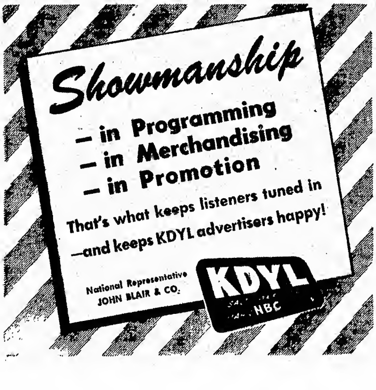
WWDC told FCC it did not want a general ruling to decide whether such broadcasts are in the public interest. It merely wants the right to compete with other stations on an equal footing for audience. Station said it had suffered some loss of audience and financial return by giving up the earlier racing show, now aired on three other local stations.

WDSU broadcasts 5000 watts from the French Quarter to the Gulf and South Louisiana listeners.

From daily association with time-honored *New Orleans institutions* WDSU has developed a high quality of integrity. WDSU devotes *program time regularly* and exclusively to the St. Louis Cathedral, the International House, Moisant International Airport, Tulane University, Union Station, the Municipal Auditorium, Symphonies and Operas.

WDSU's dominate Hooperating proves that honoring local institutions creates high listener loyalty.

NEW ORLEANS WDSU ABC Affiliate 5000 Watts
1280 kc
JOHN BLAIR & CO., Representative



Showmanship
– in Programming
– in Merchandising
– in Promotion
That's what keeps listeners tuned in
—and keeps KDYL advertisers happy!
National Representative JOHN BLAIR & CO.
KDYL
NBC

Worcester
WTAG
Slanted to the Central New England Market

FOR SALE

ABC's Newest Smash Hit

"Candid Microphone"

Featured in this week's

LIFE

For exciting details about this great new ABC show (Mondays at 9:00 p.m. EST), see pages 77, 78, 81 and 82 in the October 13th issue of LIFE Magazine. For *complete* details, call ABC's Program Department (better do it today!): CI 7-5700.

American Broadcasting Company

WINS' Block Programming Formula In Station Revamp to Meet Competish

A formula of programming to meet the tough competition of the networks and other New York indies has finally been set by WINS, Crosley-owned N. Y. indie. Setup is result of surveys and much planning by G. M. Schrocder, former general manager, and Jerry Danzig, program director, which started over a year ago. Duo studied schedules of other indies, with Danzig making trips to Boston, Philadelphia and elsewhere. Decision to streamline WINS' schedule was made last summer, with first phase of the remake completed last week.

Station has been regarded in trade the past year as a question mark, feeling having been that it didn't take full advantage of opportunities furnished it through its 50,000 wattage.

Station's new appeal will be based on block programming, personalities, habit and simplicity. In its survey to decide what WINS was to be, where it was to go, or what the formula for a successful N. Y. indie was, the station, according to Danzig, came to several conclusions. First, block programming for an indie pays off. This applies to a Monday-through-Saturday operation, and laterally, too, up-and-down on a day's schedule. Second, it found that habit was a tremendous factor. with a program in the same slot and day over a period paying off sharply. It didn't pay to break programs for any reason.

Third, personalities for an indie are important, more so even than merchandising or promotion. Fourth, mood changes have to be ironed out eliminating constant hopping around of news to music to quiz show to sports to kid show, etc.

Formula isn't new, other stations having earlier struck on such conclusions through similar surveys. But concrete steps now being taken to give WINS a format on character of its own, are encouraging as much to the trade as to the indie.

Station, therefore, has set up a block programming schedule illustrated by the 4 to 8 a.m. "Going to Town" show of John Clarke, 8:30-9:30. "Morning Matinee," 9:30-10 "Three Corner Club," 10 to 12 noon Jack Lacey disk show, 2 to 5 p.m. Mel Allen disk show—all on Mondays through Saturdays. It feels this steady block setup will attract and hold listeners. Evening sked of disk packages is also set to sustain mood scheme, sliding from one to the other.

WNBC SETS NEW SHOWS IN AUTONOMY PUSH

In an extension of its autonomous programming, WNBC, N.Y., flagship of NBC, is reclaiming two and a half hours weekly from the web in a programming shift involving the dropping of the net's five-a-week half-hour strip, "Honeymoon in New York," in favor of a quarter-hour of news followed a 15-minute boss-and-secretary stanza featuring John K. M. McCaffery and Eloise McElhone. News strip, at 9-9:15 a.m., will be handled by Peter Roberts, former Philadelphia newsman. Both shows tee off next Monday (20).

McCaffery-McElhone sequence, titled "Room 416," is packaged by Martin Stone, producer of "Author Meets the Critics," of which McCaffery is moderator. Miss McElhone, a regular on the "Leave It To The Girls" panel, has been a guest critic on Stone's "Author" airers. In the "Room 416" stint, McCaffery will do a mail-opening, letter-dictating, visitor-receiving routine in which he'll give out with observations on life, literature and affairs. Miss McElhone will play his Girl Friday.

$1,000,000 Lustre Cream Acct. to L&M Agency

The Lustre Cream shampoo account is being shifted this week from the Hill Blackett agency, Chicago, to Lennen & Mitchell, New York. Billings on the account are understood to be nearly $1,000,000 a year. Lustre Cream was recently purchased by Colgate-Palmolive-Peet.

Remainder of the C-P-P advertising billings will probably continue the present distribution between the Bates, Esty and Sherman & Marquette agencies.

Don't Look Now, But 'Sound Off' Moves Again

Hollywood, Oct. 14.

One of the most-kicked around shows on the networks, the Army's "Sound Off," got another boot when CBS moved it out of its early Saturday evening half-hour spot for a quarter-hour niche later that evening.

The musical show batoned by Mark Warnow rides on free network time to aid the recruiting drive but Col. Mason Wright is now negotiating with ABC execs for a move to that chain on Thursday night.

On the air for a year and a half, "Sound Off" has already been on Mutual, CBS and has been moved to nearly every day in the week. Understood CBS moved show because "First Nighter" was displeased at following the Army show.

Louisville—Peter Disney is newly appointed program director of WHAS.

ABC WILL GIVE JOCKS RUN WITH 11 P.M. SHOW

Chicago, Oct. 14.

ABC's midwest programmers are building a new 60-minute musical variety show for Monday-Wednesday-Friday airing at 11 p.m. Philosophy behind the show, according to program manager Harold Stokes, is that live talent will cut into the audiences of local disk jocks not only in Chicago but in other cities with ABC outlets. Show won't affect several of the top jocks here, since they sign on at midnight.

Rex Maupin will baton the new sustainer, which will be offered to 90 affiliates.

SALVATION ARMY SERIES SET

Play agent Raymond Lehrer is readying a dramatic series in behalf of the Salvation Army to tee off on WNYC, Manhattan's municipal station, Sunday (19) at 4:30 p.m. Series will highlight the work of some 60 social service departments of the SA, using a guestar and speaker on each segment.

Initial airer will feature actress Edith Atwater and child authority Judge Justine Wise Polier, and deal with the Foster Homes Service.

WOR Gets Confidential With Help; Skeds Survey to Bolster Morale

Unparalleled move on the part of WOR's (N. Y.) management to attempt to rectify the station's internal troubles which are said to have contributed largely to exodus of a number of ranking staffers lately will get under way today (Wed.) with the launching of an intensive "employees' opinion" survey.

Seriousness which the key Mutual outlet, which claims to have the biggest audience of any station in the world, is attaching to the self-examination, is underscored by prexy Ted Streibert's announcement that an outside organization, Houser Associates, which specializes in such surveys, has been engaged to conduct the inquiry.

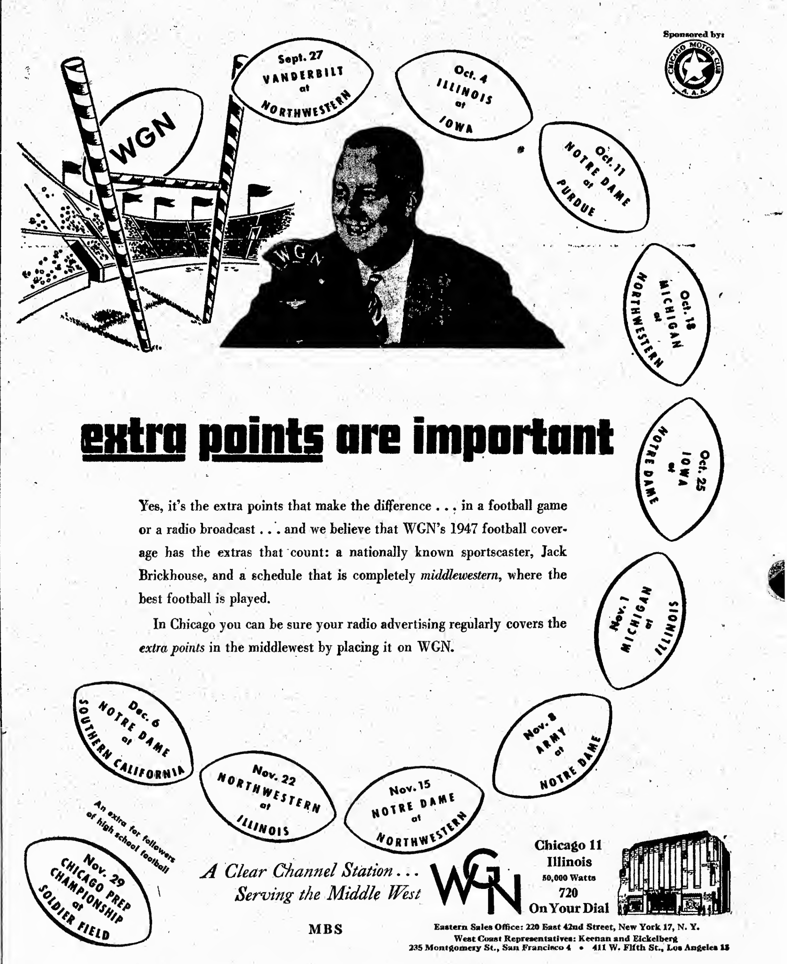
Memo announcing the survey was distributed throughout the station last Friday (10) and struck staffers as a millennium-may-be-near shocker. "This is a sincere effort," the memo said, "to give you a chance to tell what you really think about WOR policies and practices without revealing your identity."

Streibert's memo explained that all staffers from department heads and supervisors on down would be given confidential questionnaires to fill out. In addition, group meetings of workers will be conducted for three days starting today (Wed.).

Insistent reports of unrest in the WOR staff over station practices, with blame pointed at the front office, cropped up on heels of the resignation last month of Rod Erickson as program director. Latter's exit was swiftly followed by bow-outs by Dick Pack, publicity director, and Gene King, manager of program operations, and a number of secretarial and office workers.

Only one of the three ranking vacancies had been filled up to yesterday (Tues.). Robert Blake, assistant director of publicity, was appointed by Streibert Friday to succeed Pack.

In appointing Blake to head up publicity, Streibert also ordered a shift in departmental authority, transferring the flack office from veepee Pete Maddux's jurisdiction to that of Dave Driscoll, director of news and special events. Effect is to place Driscoll in a three-way position corresponding to Abe Schechter's job at Mutual, but without a veepee title.


WGN
WGN
Sept. 27 VANDERBILT at NORTHWESTERN
Oct. 4 ILLINOIS at IOWA
Oct. 11 NOTRE DAME at PURDUE
Oct. 18 MICHIGAN at NORTHWESTERN
Oct. 25 IOWA at NOTRE DAME
Nov. 1 MICHIGAN at ILLINOIS
Nov. 8 ARMY at NOTRE DAME
Nov. 15 NOTRE DAME at NORTHWESTERN
Nov. 22 NORTHWESTERN at ILLINOIS
Dec. 6 NOTRE DAME at SOUTHERN CALIFORNIA
Nov. 29 CHICAGO PREP CHAMPIONSHIP at SOLDIER FIELD
An extra for followers of high school football

Sponsored by:

extra points are important

Yes, it's the extra points that make the difference . . . in a football game or a radio broadcast . . . and we believe that WGN's 1947 football coverage has the extras that count: a nationally known sportscaster, Jack Brickhouse, and a schedule that is completely *middlewestern*, where the best football is played.

In Chicago you can be sure your radio advertising regularly covers the *extra points* in the middlewest by placing it on WGN.

A Clear Channel Station . . .
Serving the Middle West

MBS

WGN

Chicago 11
Illinois
50,000 Watts
720
On Your Dial

Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
West Coast Representatives: Keenan and Eickelberg
235 Montgomery St., San Francisco 4 • 411 W. Fifth St., Los Angeles 13

FCC Skeds 2-Wk. Windup of Clears Inquiry; See Reprise of '38 Inaction

Washington, Oct. 14.

FCC has earmarked two weeks of hearings to wind up the final round of its investigation of clear-channel broadcasting service. First session opens next Monday (20). Meanwhile, there is growing feeling here that FCC may repeat what happened in 1938 and conclude the hearings without making any drastic recommendations on clear-channel operation.

Complexion of the U. S. demands for channels and station power in the next North American Regional Broadcasting Agreement are expected to determine what action is taken to alter our present clear-channel structure.

Meanwhile, here are other developments:

1. FCC last week gave notice that testimony on the area and population which would receive satisfactory signals from FM stations in the near future was not "relevant" to its decision in the clear-channel hearings. This admission was wrung out of FCC by the Clear Channel Broadcasting Service, which was prepared to knock down FM on several fronts if FCC proposed to hinge its decision on the progress of FM broadcasting.

2. Clear-channel spokesmen said they were prepared to offer a full plan of U. S. operation with power up to 750 kilowatts for some 20 big-time stations. They said they will gear their recommendations to fit U. S. policy as expressed in our treaty proposals for the next NARBA.

3. Land-grant colleges and other schools operating daytime radio stations will make another appearance here next week to ask for fulltime hours of operation. C. Maurice Wieting, director of information for the National Council of Farmer Cooperatives, will make a pitch to get one channel reserved for stations doing a primary job of rural programming.

4. There is plenty of speculation here on the treatment of BMB station-coverage surveys will get at the hands of the clears, if Paul Spearman, attorney for the regional stations, attempts to use them to bulwark his claim that the clear-channel stations already blanket the country. Some of the BMB studies show coverage far beyond that chalked up in engineering charts. The clears have promised to lambast MB if such studies are accepted in evidence.

5. FCC has no plan of its own to advance on clear-channel operation. Ball will be carried principally by Vic Sholis, CCBS director, and Jack DeWitt, engineering consultant for the clears. NBC and CBS will testify on duplication of net shows on m.-and-o. and affiliated stations.

6. Only state governor skedded to make an apperance is "Big Jim" Folsom, governor of Alabama, who will urge assignment of a clear channel to his state.

Msl.: LOU CLAYTON
UNITED REXALL DRUG CO
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"

Coast RWG Asks ABC For $50 Newsroom Pay Hike

Hollywood, Oct. 14.

Radio-Writers Guild holds a general membership meeting here tomorrow (Wednesday) for a report on the present national negotiations for freelance writers. At the same time the Guild will probably set up nominating machinery for its regular November election of officers.

Guild also this week opened negotiations with ABC for wage hikes for newsroom men, asking a boost in starting salaries from $271 to $325 monthly, and from $325 to $375 monthly for those employed for more than a year, figures closely paralleling CBS and NBC.

Coast RDG to Elect

Hollywood, Oct. 14.

General membership meeting of the Radio Directors Guild in Hollywood will be held next week to set up nominations for now overdue elections. Present officers want out, it's reported, the feeling being that they have long enough carried the load of organizing the chapter and its initial net negotiations headaches.

WIP'S EX-GI'S CLUB

Philadelphia, Oct. 14.

WIP staffers have formed an ex-GI club now that their last vet has been mustered out of the service. He is ex-Lieut. Commander Wilson Sigafoos of the engineering staff. Club prexy is Murray Arnold, program chief.

Biow Finds

Continued from page 27

stance Larry Berns, thus bypassing agency production, reportedly has Biow plenty miffed.

At the moment it's anybody's guess what eventually happens to the Friday night CBS "Ignorant" slot.

Snag in Heidt Show, Too

Horace Heidt show for Philip Morris has run into a snag and it looks now that if and when it goes on it may not replace the Milton Berle show on NBC.

Difficulty apparently stems from NBC's refusal to permit a transcribed repeat of the show. Heidt doesn't like the idea of doing two live shows a night, which would involve two sets of contestants for the amateur buildup stanza, whereas NBC takes the view that to let down the bars on Heidt would invite a snowballing of such requests.

Tele Reviews

Continued from page 29

spectively. As the name suggests, questions were based on the seven lively arts. Questions were given sufficient visual backgroundings, such as the use of live dancers to demonstrate music and ballet, to make them acceptable for video. Contestants, including Russell Maloney (who's to be a permanent member of the cast), Robert Sylvester, Charles Payne and Gwenn Lux, handled themselves well before the cameras.

Unlike "Info," no mention was made of who originated the questions. Audience was brought into the show, however, through a question directed to them, for which a prize is to be awarded the winner. Another step in General Foods' experimentation with different types of programs, the show plugged Jello adequately and unobtrusively.

Stal.

THE GAY COED
With Sandra Barkin, Gary McHugh, Bernie Barrow, Evelyn Bennett, Melvin Nadell, Chuck Tranum, others
Producer: Marvin Pakula
Director: Florence Monroe
Tech. director: Frank Bunetta
25 Mins.; Friday (3), 7:30 p.m.
Sustaining
WABD—DuMont, N. Y.

Preem performance of "Gay Coed" on WABD last Friday (3) night rates at least an "E" for effort for producer Marvin Pakula. An ex-GI, his production experience had been confined heretofore to staging several shows for hospitalized vets during his Army stint. First video attempt indicates he might have the stuff, given an opportunity to learn more about the medium.

Musical comedy revolving about the good old college days in the 20's, "Coed" missed much of the period atmosphere but captured a sparkling youthful spirit to put the show across. Scripting job, turned out jointly by Pakula and director Florence Monroe, was negligible. Overall production job, plus a competent cast, was responsible largely for the show's good points.

Sandra Barkin was appealing in the ingenue lead, despite her tendency to over-emoting. Gary HcHugh was offkey too often in his singing chores but made out okay as the male lead. Bernie Barrow was a convincing football star and Evelyn Bennett served capably as his vis-a-vis. Others of the cast handled their assignments competently. Pakula, aided by camera director Frank Bunetta, lined up several novel camera stunts to lend atmosphere where it was needed.

"Coed," with a little polish, would be a good followup to DuMont's "Small Fry Club," hitting the teenagers much the same as "Small Fry" hits the moppets. It might be a natural, too, for a teen-age fashion sponsor.

Stal.

IMPORTANCE OF BEING EARNEST
With Leonard Valenta, Norris Smith, Harry Osman, Barbara Lees, Bettey Devereaux
Producer: Ernest Walling
Camera: Clarence Thoman
60 Mins.; Tues. (30), 8 p.m.
Sustaining
WPTZ (Philco), Philly

This is the first attempt by a local video outlet to televise the efforts of a little theatre group. Idea is sound and provides a little diversion from the usual type of video entertainment in these parts.

Play was televised direct from the Germantown Theatre Guild, one of the leading "little" drama groups in Philly. Actors went through their paces, ostensibly unmindful of the fact that they were "on the air." Production was under the aegis of Ernie Walling, production chief of the Philco outlet. Play was Oscar Wilde's classic, "Importance of Being Earnest," which is light enough in content to hold the viewers' interest. Camera work was exceptional with twist on opening. Camera approaches the picturesque building in Germantown, a door is opened and the camera literally "walks" right up to the stage as the curtain parts and the play begins.

A nice job. *Shal.*

Florence Parry to Air Drama Reviews in Pitt.

Pittsburgh, Oct. 14.

Florence Fisher Parry, "I Dare Say" columnist of the Pittsburgh Press and one-time leading lady on the stage, has been signed for weekly series of five-minute capsule reviews of legit shows at Nixon theatre over WCAE. It'll be heard Monday nights at 11:30 following Florence Sando's backstage interviews with members of the cast over same station.

Program, dreamed up by Bob Post, indie radio producer, will be bankrolled by Colonial Art Furniture Co. Mrs. Parry used to be Press' dramatic critic, but pulled out of regular reviewing some years ago to concentrate on her column of general interest.

KFI Editorializes Against Exclusion From Murder Trial

Hollywood, Oct. 14.

KFI took to editorializing on the air in its own behalf this week. Station's unusual step was prompted by the refusal of the Santa Ana court and KVOE there to permit the 50,000-watter to broadcast on-the-scene final dramatics of the nationally headlined Overell-Gollum case.

The station protested its exclusion, airing the complaints at the point in the regular news broadcasts where the trial entered, stating it wanted to bring the scene into the homes of listeners but was not permitted to do so due to the court granting an "exclusive" to the local indie—which, incidently, shared the "live" handling with KFI's rival, KMPC here.

Bill Ryan, KFI g.m., appealed to the court but was referred to KVOE which refused. KMPC's Clete Roberts stole a march on KFI by previously making suitable arrangements with KVOE, and despite KFI's protests the decision stuck to the finish.

Two stations that covered, incidentally, also set something of a precedent in what is believed to be the first time that a criminal trial of such import was given "life" handling in radio. Over a five day period KMPC gave it five hours and 21 minutes on 17 broadcasts, concluding with a complete 45-minute rehash.

FCC

Continued from page 27

considering remaining with FCC to devote full time to conferences scheduled to discuss the next North American Regional Broadcasting Agreement. First of these opens next month in Havana and a second is scheduled for Canada in 1948. In either case, he'll have little time for domestic broadcast problems.

Commissioner Edward M. Webster also has a tentative assignment to head a U. S. delegation to a conference on radio safety in London. Sessions were due to open next month, but may be postponed. In any event, Webster will be out of the country at least five weeks and will spend several weeks in preparation for the parley.

Plans of Commissioner Clifford J. Durr, who has always played a major role in shaping Commission policy, are also in question. There's strong feeling that President Truman may not want to renominate Durr when his seven-year term expires next June 30. Although Durr says he has no present plan to quit the Commission, he may accept the right kind of job when it comes along.

New lineup on FCC may mean new policy shifts, since Denny, Jett and Webster frequently voted as a bloc, with Durr, rival Hyde and often Paul Walker lined up against them. Now the last three may have more say in policy matters but they may also steer clear of any decisive action until a new chairman is named or Webster and Jett are back in the country.

Too Few to Split

Washington, Oct. 14.

Situation which finds FCC without a chairman and in prospect of losing services of two other commissioners temporarily means that the remaining four commissioners will probably continue to sit "en banc" on all radio matters. It means an indefinite postponement, if not a complete abandonment, of the earlier plan to divide the FCC bench into three autonomous divisions handling broadcast, common carrier and non-broadcast radio matters.

FCC Chairman Charles R. Denny, Jr., committed the FCC to some sort of a division system in his testimony before the Senate Interstate Commerce Radio Sub-Committee last June. The new chairman, however, may have other ideas. Meantime, too, Commissioner Robert F. Jones has been sworn in to replace Ray C. Wakefield. Commissioner Clifford J. Durr is known to oppose the division system. Therefore, a poll of the new Commission may favor action by the entire FCC on all broadcast matters.

Gimme Games Find Tougher Going Lately

Chicago, Oct. 14.

Inflation has hit radio contests. Listeners who used to grab pen and paper for a try at an electric broiler aren't jotting it down any more for less than an air-conditioned mink yacht. Gone are the days when a pair of nylons launched a thousand entry slips.

Hardest hit are contests geared to a steady flow of modest prizes rather than the big splurge once or twice a year. One veteran box-top counter who used to pull in tons of cardboard via audience participation shows reports his summer and fall mail is only half of what it was last year. His return from the hinterlands is off 25%, while in some metropolitan areas it has sagged 65%.

This slump is partly due to the seasonal decline of sets in use, but main reason for the dip seems to be in the nature of the prizes. During the war electrical gadgets and other scarce household items had added desirability not only for mine-run contestants, but also for thousands of hungry consumers who weren't able to buy them on the open market. Reconversion has changed this, but some box-top counters haven't reconverted their prizes.

Contest riggers who have shelled out more cash or switched to prizes still in the shortage brackets haven't noticed any letdown in mail volume. Lifetime offers of $100 a month are packed with prize appeal, and so are cars, houses and lots.

The overall situation hasn't been helped by the current rash of contests and box-top offers. No less than 15 major contests kicked off in September. Networks are bristling with box-top comeons, ranging from flower bulbs for the ladies to the slyly named Gold Detector Ring for kids. The pie is being cut in smaller pieces.

AFRA's Indpls. Pact

Chicago, Oct. 14.

Ray Jones, executive secretary of AFRA's Chicago local, has negotiated the first radio contract in the Midwest since passage of the Taft-Hartley Bill.

Pact, covering 12 at WFBM, Indianapolis outlet of CBS, calls for base pay of $85 per week, with extras for commercials. Union shop is in abeyance, pending an election.

"ON TARGET"

MEANS INTELLIGENT AND PROMPT SERVICE TO THE WORLD'S LARGEST ADVERTISING AGENCIES

Year after year we read into our record for consistently satisfactory service words like these from America's leading agencies . . .

. . . we have always enjoyed your intelligent and prompt service . . . it is a pleasure to work with Weed . . . this is the kind of "rep" relationship we like . . .

The harmonious relationship that exists between Weed men and agency contacts is the measure of success for a radio representative.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ATLANTA • HOLLYWOOD

A House on a River in Westport

Built in 1947 on 2 wooded acres on the trout-filled Saugatuck River. Beamed ceilings and picture windows overlooking riverside terrace. 3 fireplaces, 3 baths, oil burner-hot water heat. 1 hour from New York. Will sell furnishings. Slick, beautiful, unique. Priced for immediate occupancy at $27,500. Call broker at Westport 2-413 or owner at Westport 2-5703.

THE MIGHTY LOUIS JORDAN ROLLS ON!
AND HIS TYMPANY FIVE THAT IS.
FLASH
9-17=BIRMINGHAM=8000 PAID
ADMISSIONS FOR $9602.46 GROSS
Mgr. BERLE ADAMS
Direction — GENERAL ARTISTS CORP

RADIO PRODUCER — director: agency and network experience: excellent editor. Successful directorial background in Broadway theatre. Seeks connection. Box 910, Variety, 154 W. 46th St., New York 19.

French Taping Shows a la Crosby's; Nazis Pushed 'Em Into It, Lewin Says

Completing the trend only recently begun in the U. S., radio producers in France are currently pre-recording more than 75% of all dramatic and variety shows before airing. According to Charles Lewin, former assistant to Norman Corwin, who recently wound up a year's stint in Paris as program consultant for Radio Diffusion Francaise, the quality and range of French radio is unequalled in its servicing of all national and intellectual elements within the country.

Paradoxically, France's superiority in the pre-recording field was foisted upon them by their technical backwardness resulting from the Nazis' destruction of radio facilities during the occupation. Lack of studio space, production equipment and manpower have been partially surmounted through the technique of turning out three or four shows over a short period of time through tape recordings.

The Germans, although plundering and destroying everything in sight, left behind in Paris a superlative recording device that's proved a boon to French radio, Lewin said. Called the Magnetophone, the device utilizes a cellulose acetate magnetized tape which reproduces sound with absolute fidelity and permits cutting out a bar of music in a simplified editing setup. (Same machines and tape are now being used to record Bing Crosby's show in the U. S.).

Mostly 'Inspirational'

Lewin, who was hired by French radio to introduce American techniques there, reports that the lack of equipment overseas extends even to such essentials as stop-watches. As a result, French producers haven't paid much attention to the split-second timing demanded by U. S. radio. French radio, he said, is more "inspirational" than "scientific" but a switchover to the latter method is taking place. As a sample of the informal manner in which the French operate, Lewin said that every time someone strolls into a studio, work comes to a dead stop in order to permit a round of hand shakes. Lewin regretfully had to put a stop to this practice.

Lewin, during his stay abroad, also was put in charge of English language programming of the French North American Service, which is currently airing exchange programs over more than 200 U. S. stations. Robert Lange, director of the service, is set to make another trip to this country to look for new openings for French programs here. With the departure of Lewin, Ed Gruskin, originator of the Nick Carter series and other mystery programs, was appointed by Lange to program directorship of the NAS.

Lange's trip to the U. S. is important at this time since the French are climbing down from their positive refusal of commercials and are using publicity to bolster their radio appropriations. NAS, which has a yearly allotment of about $100,000, needs twice that figure to function properly. Reorganization of the shortwave section has put Ben Smith in the editor-in-chief post for the English language and Jeanne Billard for the French language.

Impact of Radio Luxembourg is also being felt in France, with Paris dailies running front-page ads plugging a weekly broadcast with Maurice Chevalier under the title, "My Way and My Songs." Hair tonic company sponsors the airer.

WAAT

Heard and Seen 24 hrs. a day!

✓ FIRST IN AM
✓ FIRST IN COMMERCIAL FM
✓ SOON FIRST IN FACSIMILE
✓ SOON FIRST IN TELEVISION

New Jersey's 1st Station
WAAT
970 ON THE DIAL
NEWARK·NEW JERSEY

D&M Spurs Mozambique Trade in South Africa; Inking Int'l Sponsors

Johannesburg, Sept. 30.

Davenport & Meyer, local firm which took over management early this year for the English and Afrikaans programs of Radio Mazambique, Portuguese East Africa commercial station, to develop trade in the non-commercial British South Africa area, has already lined up a sizable list of sponsors.

Current international advertisers include Carters, Colgate, Baby's Own Tablets, Decca records, Elasto, Klim, Listerine, Longines, Lux, Lyon's tea, Nestle's, Ovaltine, Phillips and Sunlight. Among South African products advertised from Mozambique are Nutrine, Trotter's jellies and DDT Grenade. In addition, options on Sunday and weekday times are held by numerous other advertisers.

D&M recently completed a survey in the Union of South Africa for potential coverage by Mazambique. Potential aude in the Union is 422,599 radio homes, with 21,600 more in the Rhodesias. D&M made a survey in May of 1,000 homes in the Transvaal, where 42.5% of the total license holders in the Union are found. It learned that on Sunday 22.8% listened to Mazambique, with a further 18.1% listening weekdays. By this survey, D&M estimated that in the Union and Rhodesias, 120,000 homes were listening to Mazambique on Sundays.

Station's time rates are now £12 ($48) a quarter hour and £20 ($80) a half-hour Sunday mornings and evenings, and £18.15 a quarter hour and £31.5 a half-hour for the peak Sunday afternoon periods. Weekday rates are £10 a quarter-hour, £19 a half-hour. Rates are for time only, based on 52 broadcasts.

BONIFACE BUYS MEX STATION

Mexico City, Oct. 14.

Francisco Aguirre, owner of Rio Rosa nitery, has bought radio station XEFO here.

Station long was mouthpiece of the Party of Revolutionary Institutions (PRI).

CANADA'S $1,500,000 EXPANSION BUDGET

Toronto, Oct. 14.

Construction of four new high-power transmitters, further development on existing FM stations in Toronto and Montreal, plus the inauguration of FM programs in Vancouver, are included in an immediate $1,500,000 expenditure for greater national coverage in this country, according to week-end statement of Dr. Augustin Frigon, general manager, Canadian Broadcasting Corp.

New 50-kilowatt transmitters are scheduled for Ontario, Alberta, Manitoba and New Brunswick. On frequency modulation, Frigon said that existing experimental stations of ¼-kilowatt power in Toronto and Montreal will be replaced by 3-kilowatt units.

Jap Workshop Hits Stride; Corwin Helps

Tokyo, Oct. 7.

Experimental radio in Japan, which didn't meet with overwhelming acceptance at first, anymore than it did in the U. S., has begun to catch the Jap listener's fancy. Survey of activities this year of the Japanese Radio Workshop, recently completed by General Headquarters Far East Command public information office, shows some interesting results.

Norman Corwin, who visted Japan last year as "One World" award winner, gave permission for Jap adaptation of a series of his plays on Workshop broadcasts. One, "The Odyssey of Runyon Jones," has already been performed. Another is set for December.

Jap Workshop, patterned after Columbia Workshop of CBS, uncovered seven new writers this year, some of them radio listeners who mailed in scripts. Most notable in content of this season's writing was the introduction of the psychological drama, brought to Japan through the Workshop with an original Jap twist. Hiokozo Sato's "The Big-Eyed Horsefly" symbolized the unconscious struggle of man against the insect world. Ippei Hayashi's "On the Steamer" had stream of consciousness narration throughout. Fantasies have aroused the most enthusiastic reception, however.

Another Workshop program, "Folk Tales Go West," concerned influence of Jap folksongs on western music, with particular emphasis on how Puccini's compositions were affected by Jap music.

CARTER'S LIVER PILLS BUYS RADIO LUX SHOW

Carter Products has signed as first U. S. commercial commodity sponsor (Carter's Liver Pills) for an English-speaking program on Radio Luxembourg, as direct result of the recent favorable change in attitude towards Lux in England. Lutherans Laymen's League is already sponsoring an English show on Lux.

Carter, which has time in French on Lux as well, inked for a 15-minute airer. Deal was set up in N. Y. direct by Guy Bolam, Lux's American rep and Harry Hoyt, Carter prez, although J. W. Thompson, Carter agency, is cut in. Hoyt, incidentally, pioneered in English broadcast on the Luxembourg station in 1933.

French Mull Method Of Bringing Commercials Back, To Aid Programs

Paris, Oct. 7.

The French are currently trying to find a way to reintroduce commercials in their state-controlled radio, finding it next to impossible to charge all appropriations to public funds without any commercial income permitting them to obtain good programs.

What the government is mostly trying to avoid is the return of the indie broadcasters, which is claimed by many radio fans as the only possible way to give satisfaction. Though the principle of using commercials has been practically accepted by the government, there has been no decision taken as yet as to the way to do it.

Fight for Arg. Air Hits Crucial Stage; Eva Peron Side Looks to Take Over

Montevideo, Oct. 7.

Struggle for domination of Argentine radio has reached what is perhaps its most critical stage, and the next few weeks will show Argentina's broadcasters which way the wind is to blow.

In the few weeks since Eva Peron's return from a European junket, the overall radio picture has undergone a complete switcheroo. Army circles, which had gone all out to reorganize the country's radio system in a reallocation of wavelengths and networks for defense setup in case of war, seems to have retired to a back seat. On the other hand, the political factions surrounding Senora Peron have again come to the fore and are boosting a setup which would give them complete domination of all radio outlets.

First inkling of the switch came Sept. 15, when Radio Argentina, a Buenos Aires city outlet, and three provincial outlets, were all reopened for business under the Radio Belgrano wing. They had been shuttered over a month when the investigation into Jaime Yankelevich's Radio Belgrano unveiled the fact that Yankelevich was actually operating these outlets without a franchise. As the probe into the Belgrano web's deals had uncovered some dubious dickers, word got around that Yankelevich would forfeit his franchise and was out of Argentine radio for keeps.

Since the reopening of Radio Argentina, however, Yankelevich seems to be back in the radio picture and now has another deal brewing which would give him Juan Duarte (Mme. Peron's brother) as a partner, with the new owner investing $1,500,000 in the web. Coincident with his deal, and as a part of it, Yankelevich would transfer Radio Argentina to National Deputy Eduardo Colom, publisher of the officially sponsored, Peron propagandazing daily "La Epocha."

In exchange for this transfer the Belgrano web would be guaranteed a safe-conduct as one of the three commercial networks to be authorized under the new radio legislation to be passed by Congress; Radio Argentina would be the second big network, with allocation of Radio El Mundo's present chain of 13 outlets in key provincial cities. Under this deal Mundo would be left out in the cold and would probably be subject to expropiation.

If the Yankelevich deal with Deputy Colom goes through and Duarte actually buys into Radio Belgrano, presumably these outlets would absorb two of the three commercial wavelengths allowed under the reorganization. This would leave Mundo and Splendid out on a limb and struggling to get the remaining concession. It would also give the Peron party a double outlet for electoral propaganda.

St. Louis—David Pasternak, promotion manager of KSD copped the St. Louis Advertising Club's service award for 1947. The award was a silver loving cup.

"Triple-Threat Star"

Running . . . punting . . . passing. The player who's best at all three is key man of the team. AM . . . FM . . . TELEVISION. The station that's first in all three is key station of the city. IN DETROIT, it's WWJ—The Detroit News, with its record of consistent aggressiveness and constant "firsts" in every phase of radio broadcasting. WWJ . . . first AM station in the nation in 1920. WWJ—FM . . . pioneer in Michigan in 1940. And now WWJ—TV . . . the only television station in Detroit today . . . broadcasting regularly scheduled commercial and sustaining programs to a fast-increasing audience. It's little wonder that WWJ are the most familiar letters of the alphabet to Detroiters . . . and best source of results for both national and local advertisers.

Basic NBC Affiliate
Associate FM Station WWJ-FM
Television Station WWJ-TV

WWJ
950 KILOCYCLES
5000 WATTS

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Net Pressure Limits AM-FM Dupes Although Only 20% Have Specific Nix

Washington, Oct. 14.

Over half of the AM-FM stations with major web affiliations report that their network will not permit them to duplicate AM musical shows on FM, but only 20% of these stations have specific network agreements forbidding such duplication. These facts were turned up in a nationwide survey of FM broadcasters, conducted by the FM Assn. and released here Sunday (12) by J. N. ("Bill") Bailey, FMA executive director.

The FMA survey shows that 53% of the AM-FM operators are not permitted to duplicate by their network, but 43% of this group explain that their web contracts do not forbid duplication. Many said they had verbal instructions from the webs not to duplicate musical shows.

In spite of these restrictions, the FMA survey shows that 37% of the network-affiliated FM'ers are duplicating full network service.

This is considered a high percentage but undoubtedly has been cut since John Shephard, 3d, has acceded to Mutual's request to cease duplicating MBS on Yankee Network FM stations. Other stations, who were duplicating on the q.t., have stopped since Petrillo's recent pronouncements on simultaneous airings of AM-FM music shows. At the same time, only 16% of the stations confessed to carrying network musical shows on a question directed specifically to this point.

Bailey pointed out: "That the network affiliate contracts as written do not preclude duplication of certain programs appears evident in the fact that 55% of the FM broadcasters reported they are carrying network programs except those with music..."

The FMA questionnaire was answered by 236 FM'ers operating in 40 states and the District of Columbia. Forty-four of the respondents have independent FM outlets, without AM or network affiliations.

Duplication Would Help

A whopping 90% of all FM stations reporting believed duplication of popular network shows on FM would stimulate listening on FM stations. Forty of the 44 indies shared this view.

Some of the respondents, according to Bailey, placed responsibility for failure to give the public popular net shows on FM on the networks themselves, while others blamed Petrillo.

Some of the other facts brought out in the FM survey:

1. A formidable 86% of the FM stations reporting are operating at a loss; 8% are making a profit and 6% just breaking even. Gross billings have gone up on 25% of the stations, but another 70% reported no increase.

2. Most of the FM stations employ no live musicians. However, 24 stations employ a total of 121 union musicians.

3. Only 10% of the FM'ers believed FM should be programmed entirely independent of AM and the networks.

Luckenbill

Continued from page 26

will get their plugs or Camel won't get our stars."

Feeling the need of a big studio exec to run interference for himself and Hersholt, Luckenbill put the bee on Metro's Louis K. Sidney and then there were three. Malcontents were soothed for the time being and Screen Guild Players took to the air without the usual glob of credits. Feeling that his work had been done, and a rewarding job at that, Luckenbill packed for home. No sooner did his plane get off the ground than a meeting was called of Radio sub committee of Producers Association to hear the beefs of the studio contact men.

Lux Does Everything

Hersholt made a fervent plea to hold the line, but there were early signs of cracking. Studio men stuck to their guns and insisted that the credits must remain. Donald Nelson's Society of Independent Producers put in with an early recommendation that credits be retained but "held to a minimum." This had a ring of plausibility so the discussion took up from there. Les Peterson of Metro reasoned that it could be done like Lux—run on the stars for an interview after the dramatics are out of the way and thread in their picture credits. It was seconded and carried but with the provision that not more than two stars at any time would have their pictures plugged.

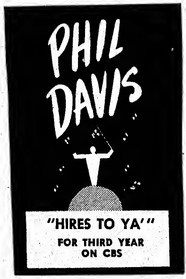
Arch Reeve of Producers Association made it all contingent on approval by the studios, Relief Fund and the sponsor. It's two-thirds in but the big bolt is expected from Esty and Camel. Sponsors lose more bolts that way.

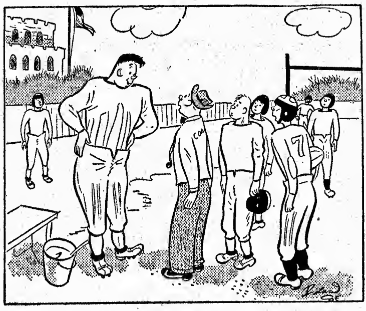
PHILLY'S FEMME ANNOUNCER

Philadelphia, Oct. 14.

A radio "first" in this area was chalked up last week when a female announcer handled the commercials for the Tommy Dorsey transcribed show over WPEN.

Femme is Carole Reed, who goes by the name of "Jill" on the program, which is sponsored by a men's clothing store, on the theory a woman can sell men's clothes perhaps better than a man.





"Hiyuh Coach! I'm the little shrimp you kept on the bench last season. I've been eating Wheaties!"

Radio Reviews

Continued from page 31

stations on CBC's Trans-Canada network.

Rai Purdy's professional drive is evident throughout, thanks to a loosening of the purse strings, and a far cry from that "We, the People" carbon on which the Borden show has heretofore been mainly based. Instead of three or four spot-news interviews journalistically jazzed-up for human interest sobs or chuckles, this segment of the program has been replaced by a magazine treatment of the news, with musical embellishments, that will use not only current top headliners but also present the story behind the news. Some of the biggest names in international politics, science and the arts are scheduled for talk-sessions in forthcoming programs.

Apart from this new and informative angle of the Borden show in Canada, there's a high budget—for this country—for guest appearances. (The teeoff included Evelyn MacGregor, Judith Evelyn, and Sir Ernest MacMillan, conductor of the Toronto Symphony.) Sponsor was also fortunate in signing up Mart Kenney and his orchestra for the first time. With his vocalists, Norma Locke and Roy Roberts, plus the Bordenaires chorus, Kenney gave a rousing and at times spine-tingling lift to a half-hour of jet speed and production values.

Orch banged right into "Beyond the Blue Horizon" and kept up the pace till the finale, with vocalists' chores ably handled. As a comedian, Sir Ernest MacMillan surprised with his showmanly clowning as he took the interview away from Cy Mack, introduced Judith Evelyn for her chat on theatre matters, and then assumed a Scottish burr in presenting the MacGregor. All this batonwielder needs is the hat, a cigar and a bouncing cane and he'll be in New Acts.

Whole topflight affair, on talent and production, shows what can be done when a Canaidan sponsor spends some money. *McStay.*

'Hint Hunt' Is Set For Revamps as Part Show Hookup Goes to Coast

Chicago, Oct. 14.

"Hint Hunt," matinee audience participationer on CBS, is faced with the task of revamping its format somewhat because one part of the 25-minute show will have its hookup extended to the Coast Nov. 17, and another part won't. It's a case of what can happen when the billings on a show is split between two divisions of the same sponsoring company, which with "Hint Hunt" is Armour.

The meat division, which pays for the program's first 15 minutes, is the one that's expanding its station lineup to the Coast. The soap division, whose Chiffon Flakes brand is attached to the remaining 10 minutes, will go on broadcasting only as far west as Denver.

The advent of two differently-sized hookups will entail not only devising a special cutoff for the program at the 14:30 point but the revision of the contestant setup within the show's format. The payoff for a major stunt that's planted at the opening of the program doesn't come until toward the end of the 25 minutes. "Hint Hunt" must now discard such run-of-the-program devices since listeners west of Denver would be left in the dark on the payoffs.

BARD GETS 'CLAUDIA' AFTER ALL THE FUSS

Casting problem for lead role of Coca - Cola's cross - the - board "Claudia" show has finally been solved—but only after an auditioning marathon that involved practically every girl AFRA ever heard of. There was a time when even Rose Franken, who will script the show, was considering going into the role herself.

Much - sought - for spot goes to Katherine Bard, who is the daughter of the ex-Secretary of the Navy. Payoff is that Miss Bard was originally chosen for the part, even before the hectic auditioning got under way.

Hancock Sells WMID Share

Atlantic City, Oct. 14.

Paul Hancock, who has been veepee and general manager of the Mid-Atlantic Broadcasting Co., owners of WMID here, since shortly after it hit the resort airwaves last May 30, has disposed of his share of the station. Hancock returns to Mutual in New York in the station relations department.

HARVESTER TO SPLASH IN CENTENNIAL SHOWS

Chicago, Oct. 14.

International Harvester will celebrate its centennial with the biggest airwave splash in recent Chicago radio history. Two-week birthday campaign, Oct. 18-Nov. 2, will include spots on all local stations and 16 half-hour shows on the CBS o-and-o, WBBM. The IH "Harvest of Stars" will be expanded to an hour on NBC Oct. 19, with Chi airings by WMAQ, WBBM, WJJD and WGN.

Programs will originate in a tent near Soldier Field. Vaude shows will be staged twice daily, with WBBM staffer John Harrington as m.c. Four exhibits will be under adjacent canvas.

Mead—FCC

Continued from page 27

known that Mead can have the job if he wants it, since President Truman is under some obligation to his former associates on the Senate War Investigating Committee. Mead wanted the Postmaster Generalship after his defeat at the polls in the New York gubernatorial race, but was never offered the job. If he is willing to go to work for the low stipend of $10,000 a year, Mead would probably have no trouble in winning Senate confirmation to the FCC.

Name of Brig. General Telford Taylor, now prosecutor of the Nuremburg war trials, is also mentioned. Taylor was FCC general counsel before the war and in that job was Denny's boss for a short time. Report is that in return for remaining in Germany to wind up the war crime trials, Taylor has been promised a top government job in Washington. There is no indication whether or not he would be interested in the low-paying FCC post.

(In New York, it was reported that the War Dept. had cabled Germany inquiring how soon Gen. Taylor could be relieved of his present duties. It was also reliably reported that both Denny and ex-FCC Chairman Paul Porter are supporting Taylor for the FCC post and that President Truman has promised to give the general serious consideration. Some observers felt appointment of Taylor would be a smart political move, inasmuch as he's a war hero and is understood to be a liberal Democrat. It's understood, however, that Truman is in no rush to name Denny's successor and may delay the matter as long as two months.)

Commissioner E. K. Jett has also been mentioned as a candidate for the chairmanship. Jett, however, is a political independent and it is believed President Truman will pick an out-and-out Democrat for the post. He is expected to find the new chairman outside the FCC and to designate his man to the No. 1 job after the Senate confirms the appointment.

When 35-year-old Denny quits FCC Oct. 31, he will have completed almost five-and-a-half years' continuous service with the agency. He moved over from the Justice Dept. to FCC in Feb., 1942, and became general counsel a few months later. He was named acting FCC Chairman in Feb., 1946, and was given the job officially Dec., 1946, by Mr. Truman.

NBC-Denny Poser

Washington, Oct. 14.

NBC will probably keep its newest veepee Charles R. Denny, Jr., officially away from Congress and even the FCC for the next few months. For one thing, it may be embarrassing for the network if and when the Senate Interstate Commerce Committee reopens hearings in January on Senator Wallace White's (R., Me.) proposed new radio bill. NBC is on record as favoring the NAB's draft of "new radio" legislation which spells death to the kind of FCC Denny has been running for the past several years.

And it is believed Denny, himself, will wait a "decent period" before pleading cases before the FCC, since as chairman he was intimately concerned with all phases of radio and common carrier operation, much of it still under wraps and due to come out later in public hearings, etc.

'50-Second Rule' on Spots Suggested by WHEC's V.P. As Code Controversy Out

Rochester, N. Y.

Editor, VARIETY:

Time buyers, spot advertisers and stations doing business with them are properly concerned over the fact that the "three-minute rule" in the new code will drastically cut down announcement availabilities. Ted Streibert of WOR, N. Y., expressed the problem clearly at the code session at Atlantic City when he observed that under this rule we would no longer be able to run three one-minute transcribed announcements in a 14-minute, 30-second participation program and then follow it with a station break.

This is a problem that affects affiliates and independents alike. We have a solution to offer. If Paul Raymer's proposed National Spot organization were a going concern, we could submit the solution to them.

Reduce so called "one-minute announcements" to 50 seconds. We maintain that by the judicious use of words, any product that can be sold in one minute can be sold in 50 seconds. For that matter, the necessity for keeping within 50 seconds might even result in eliminating some of the sound effects that are the real cause of listener annoyance with commercials. So, cut one-minute transcribed announcements to 50 seconds and live copy to 100 words which can be read in 50 seconds.

The result would be that we could run three such announcements in 14½ minutes and still put on a station break following. If agencies, advertisers, national reps and transcription companies are concerned over loss of availabilities, here is a way for them to help themselves—by adopting a "50-second rule" so they can live under the "three-minute rule."

Clarence Wheeler,
Vice-President, WHEC.

Ernest Anderson presents
FRED ROBBINS'
ONE-NITE STAND
A Midnight Variety Concert
Direct from 3 record breaking
Concerts in Carnegie Hall
THE ORIGINAL
CALYPSO
CARNIVAL
Featuring the Great Calypsonians
WILMOTH HOUDINI
Author of "Stone Cold Dead in de Market"
and LORD INVADER
Author of "Rum and Coca-Cola"
A Native Calypso Orchestra with a
team of Bongo Players fortified by
MAX KAMINSKY & COZY COLE
Eleven-Thirty Saturday Night
OCT. 18th
At TOWN HALL
Sat., Oct. 25 - ILLINOIS JACQUET
NOV. 15—Carnegie Hall
LOUIS
ARMSTRONG
and His Concert Group
Featuring JACK TEAGARDEN

THE MIGHTY LOUIS JORDAN
ROLLS ON!
AND HIS TYMPANY FIVE, THAT IS.
FLASH
9-23=GREENVILLE=4600 PAID
FOR TERRIFIC $5962.78 GROSS
Mgt. BERLE ADAMS
Direction — GENERAL ARTISTS CORP.

NAB Appoints 11 Indie Reps as Code Group to Hypo Reaction to Rulings

Washington, Oct. 14.

National Association of Broadcasters is making no bones about the fact it is disappointed in the small volume of mail received here pro and con on the new industry code. To speed things up and mobilize reaction well in advance of the board of directors meeting skedded for mid-November to take final action on the code, NAB veepee A. D. (Jess) Willard last week issued invites to 11 independent station men to meet at NAB headquarters Oct. 23. The 11 indie reps were selected to form a special code committee to speak for the non-network stations.

Invitations went out Thursday (9) to the following broadcasters: Frank Blair, WSCR, Scranton; Ted Cott, WNEW, New York; Wayne Coy, WINX, Washington; Arthur Harre, WJJD, Chicago; Edward Lamb, WTOD, Toledo; Elliott Sanger, WQXR, New York; Harold B. Shaw, WOAY, Oak Hill, W. Va.; Calvin J. Smith, KFAC, Los Angeles; Ben Strouse, WWDC, Washington; Eugene Weil, WLAQ, Rome Ga., and Ralph Weil, WOV, New York.

The Indie reps were selected to give cross-section opinion of stations by geographical location and size. A chairman will be elected among the 11 at the Oct. 23 meeting.

Code will also come up for discussion by the NAB-FM executive committee here the following day, Oct. 24. Committee Chairman Leonard Asch, operator of independent FM outlet WBCA, Schenectady, will head this parley.

Next code session on NAB's agenda is skedded for Nov. 3-4 when the screening committee is due to study mail reaction to the new standards as reported by NAB's 17 district directors and in letters sent directly to the NAB headquarters. So far only 20 letters have reached Washington directly, though directors have received well over that number in the field. However, only two NAB district directors have reported to NAB headquarters to date and NAB has issued a "hurry" call to the other 15 to get the info from the broadcasters in their districts and to forward it to Washington pronto.

So far, NAB says gripes on the code fall into three categories. Some stations go for the three-minute limit on plugs in a quarter- hour segment, but want no rules laid down on how the commercial copy should be distributed. Another group of stations is plugging for a three-minute-30-second limit in 15-minute periods, rather than three minutes flat. And still others want some "outs" left for shopping guide shows, musical clocks and disk jockey stints.

NAB also reports that a lot of stations are already readjusting their schedules to jibe with the new standards and that sentiment in favor of the code is way ahead of the opposition.

Chi Sounds Off

Chicago, Oct. 14.

The proposed NAB code, specifically its restrictions on commercials, was beaten into crumpled paper at the last (8) meeting of the Chicago Radio Management Club. Indie spokesmen led the assault, with time buyers and other agency members nodding in full agreement.

Jump-off point for the attack was a letter written by Jerome Sill, v.p. of WMLO, Milwaukee, to Charles Caley, v.p. of WMBD, Peoria. Sill assailed the code limitations on commercials and threatened to withdraw from NAB if these provisions are adopted. (Copies of Sill's letter have been widely circulated among indies,)

Reading of Sill's missive set off a "me, too" coffeeklatch in which some sections of the code were denounced as impractical and likened to the worst features of Prohibition. Indie execs argued that shorter commercials would hit hard at small merchants retailing lesser known products. It's one thing to refer to a standard brand in code time, so the indies said, and quite another thing to describe a suite of furniture within the allotted minutes.

Main point scored was that a sponsor would be foolish t bankroll an hour show when he could get more commercial time under the proposed code by taking four 15-minute programs interspaced by other shows or divided among other stations.

Compliance with code time would result in increased costs to the sponsor, said indie spokesmen, and perhaps divert radio income into newspaper coffers.

IOWA EDS BACK MILLER ON MAYFLOWER STAND

Des Moines, Oct. 14.

Iowa Assn. of Radio News Editors, meeting here 53-strong, lined up behind NAB prexy Justin Miller in opposing the free speech curb implied in the Mayflower Decision. Editors voted unanimously for a resolution urging the FCC to review and reverse the no-editorializing rule.

Action followed a panel in which several editors declared they disregarded the Mayflower ban, contending that constitutional guarantees of free speech would override contrary FCC decisions if the Commission should try to force a showdown.

Richard Hull of WOI, Ames, and Dick Burris of KSO, Des Moines, were reelected prexy and vice-prez of the group. Jim Bermann of WMT, Cedar Rapids, was named secretary-treasurer.

Philly's WFIL to Sponsor Basketball Clinic; Bids Out To 670 High School Coaches

Philadelphia, Oct. 14.

Invitations have been sent by WFIL to 670 coaches and captains of basketball teams in high schools throughout this area for a free basketball clinic to be held at the Arena, Oct. 30, by the station.

Clinic instructors will include Eddie Gottlieb, coach of the Warriors; Bob Davies, of the Royals; Bill Ferguson, of St. Joseph's; Bill Anderson, of Lafayette, and Don Kellett, WFIL sports adviser, and coach at the Univ. of Pennsylvania.

Plays will be demonstrated by such cage stalwarts as Joe Fulks, Howard Dallmar, George Senesky and Chink Crossin, of the Warriors; Eddie O'Halleran and Jack Ramsey, of St. Joseph's; Mary Zipple, Lafayette, and Penn's Stan Novak, Bob Carlson and Phil Harman.

Station will also hold its first free ice skating clinic for junior, high and vocational-technical school students Thursday (16) at the Arena, with demonstrations by the cast of Ice Capades, now current at the 46th and Market street sports and entertainment palace. WFIL-TV will televise the clinic.

Tiajuana Back on Air

Mexico City, Oct. 14.

Tiajuana, border hotspot, again has its own radio station in service after being off the air for nearly seven months, due to a strike of its announcers.

Announcers won a 35% wage hike.

Customers Calling for New Type Of Radio; Too Much Comedy, Whimsy

Trend on the part of listeners to become thoroughly satiated with a number of old toprated comedy shows that continue to offer the same comedy year after year without change, is becoming very marked, according to a comprehensive survey of comedy shows just taken by the Ernest M. Walker organization. Another trend showing up in the survey is leaning towards comedy that is whimsical in nature and that leans to a broad smart style.

Survey found that comedy programs which the listeners prefer are built around four major ingredients: characterization, situation, gag lines and personality appeal. If it were possible to build two programs in which the first three ingredients were equal, one program would still be better than the other, the survey showed, due to the variation in the last ingredient: personal magnetism.

The listener's reactions, according to Walker, indicate that strong characterization is a prerequisitie to strong interest value. The listener also prefers comedy in which the characters have specific characterization as opposed to general characterization. Walker also found that the listener prefers comedy in which the principal characters and stooges are a permanent part of the show—this preference amounting to from 30% to 50%.

Programs which make use of these recognized devices for establishing characterization—by what the comedian says, by what the comedian does, and by what others in the program say about the comedian—have the best audience acceptance, Walker learned. In realistic situation type comedy, the listener demands that adequate time between gags be devoted to the development of strong suspense. In gag type comedy, listener demands a gag every 10 to 14 seconds with such time as is allotted to situation being devoted to creating strong illusion. The listener also prefers gag lines that relate to some character factor of either the comedian or one of the stooges.

In a gag type comedy show, Walker learned, the comedy lines have to be good enough to cause from 70% to 80% of the studio audience to laugh if they are to be acceptable to the listener. In the entire study of 1,500 programs, no gag type programs was found to have an acceptable audience rating where the average response by the studio audience didn't amount to an average volume of between 70% and 80% per gag line.

In a gag type comedy show, survey also showed, the comedy lines must be good enough to cause the studio audience to laugh for an average of 3.1 seconds per laugh before the listener will accept it as good comedy. The listener also demands comedy in which the lines are clean and understandable. He is favorably influenced by one type of "sight" comedy—the type wherein a comedian plays his character intensely throughout for complete association as against the type arising from mugging at the end of a gag line.

Survey also showed that the listener doesn't want too much of any one program. Records indicate that every comedian has, at some point or other, a saturation point in the number of lines which he can effectively handle. In programs where a comedian handles lines beyond his saturation point, the overall acceptance to the show invariably drops. This saturation point varies in every case with the comedian.

KAYCEE'S THIRD FM STATION (KSBS) PREEMS

Kansas City, Oct. 14.

Kansas City area gained its third FM radio station this week when KSBS, on a frequency of 105.9 megacycles, hit the air with regular daily programs after extensive preliminaries. New FM-er is located in Kansas City, Kas., while the other two, KOZY and KMBC-FM are in Kansas City, Mo.

Officers of the new station are Harry Butler, president; Harry Scherzer, vice-president, and Mrs. Gladys Butler, treasurer.

CIRCLING THE KILOCYCLES

Buffalo—Les Barnett, former arranger and pianist with Rudy Vallee, has been appointed to similar post in the Churchill Tabernacle. Barnett will also act in a nominal advisory capacity in connection with the Tabernacle broadcasting over its station WKBW.

Seattle — Johnny Forrest's old "Rhyming Times" is back on the air here over KOL, now tabbed "Johnny's Jingle Journal." Airs at 3:15 for quarter hour, sponsored by Wedgewood Park. Forrest is also writing and producing new audience participation show, "Country Store," half-hour program on KOL, Fridays at 7:30 p.m.

Pittsburgh — Joe Tucker, veteran WWSW sportscaster, has just been named sports director for the station. Tucker joined indie outfit in 1936 and it was chiefly due to his outstanding job of sports reporting three years later that WWSW won VARIETY plaque for sports coverage. Tucker's also going to do play-by-play accounts of Hornets hockey games over KQV for a beer account. Carl Betz, recent graduate of Carnegie Tech drama school and newest announcer at WCAE, has just landed his first commercial there—the Ted Lewis recorded show.

Cincinnati — Depletion of America's natural resources forms the impetus for a new series WLW will start, some time after the New Year, with Brenton Grant as coordinator. Grant, a business executive and former commentator on WSAL, Cincinnati, was hired for the writing and coordinating job of "Generation on Trial," which will be aired 7-7:30 p.m.

The series, idea of Crosley Broadcasting Corp. president James D. Shouse, works through WLW's Special Broadcast Services division, headed by Katherine Fox.

Hollywood—Harold D. Weber has been appointed general manager of the proposed multi-station FM operations of the Pacific Broadcasting Co., of San Francisco.

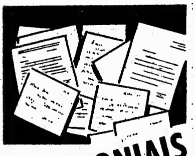
He was formerly g.m. of the Oakland Chamber of Commerce and is new to radio.

St. Louis—The Griesedieck Bros. Brewing Corp. will bankroll all hockey games played by the St. Louis Flyers at the Arena. Harry Caray, who did the baseball play-by-play for the suds makers, will repeat with the ice games. WTMV will broadcast.

Dallas—George Stevens has been named as the "Texaco Star Reporter," replacing Harry Harber who has resigned. Program is aired from the studios of WFAA-820 for a quarter-hour Monday through Friday and carried by stations of the Texas Quality Network and supplementary outlets KGNC, Amarillo, KRGW, Weslaco and KROD, El Paso.

Fort Wayne — E. E. Ferrey has been named director of public relations for Farnsworth Television and Radio Corp., succeeding Paul J. Boxell, who has joined Hill and Knowlton, public relations firm, in Cincinnati.

Detroit — Samuel J. Benavie has resigned as music director of WJR (CBS) to devote his full time to supervision of music for the Jam Handy Organization, with which he has been associated since 1936.



TESTIMONIALS

We Got 'Em!

BEAUMONT AND HOHMAN

"We have been most satisfied with 'The Texas Rangers' and so has our client, and for that reason we are continuing it another 13 weeks."

"The Texas Rangers" transcriptions of western tunes are tops in quality of content. The price is reasonable — scaled to the size of the station and market. Available, too, *at cost* is an attractive song book for give-away or self-liquidating offer.

Write or Wire for Complete Details

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION
Geo. E. Halley, Mgr. Syndicated Features
PICKWICK HOTEL, KANSAS CITY 6, MO.

Blessed Event in New Jersey

WHAT A FUTURE . . . .

this husky infant is going to have! Its proud parent is the Newark News—for and away New Jersey's greatest newspaper.

Its birthplace is rich North Jersey with 3½ million population and an income of 4½ billion. (That's BILLIONS of dollars, sir.)

WNJR is due about the middle of November*—a PROGRAM station, with a program to fit your product available right now.

*Opening date will be announced in VARIETY

5,000 Watts 1430 Kilocycles

MArket 3-2700

WNJR
91-93 HALSEY ST.
NEWARK 2, N. J.
The Radio Station of the Newark News

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK OF OCT. 5

Pos. This week	Pos. Last week	Artist	Label	Song	Pub.		N. Y.	Chicago		D. C.	Pitt	Bos.	New Haven	Memphis		S. F.	Seattle	Dallas		Detroit		Denver	St. Louis		Los Angeles		Phila.	Phoenix	Atlanta		K. C.	TOTAL POINTS
							Paul Brenner—WAAT	Eddie Hubbard—WIND	Ernie Simon—WJJD	Eddie Gallagher—WTOP	Art Pallan—WWSW	Sherm Feller—WEEI	Jimmie Milne—WNHC	Ralph Burge—WMPS	Bill Gordon—WHHM	Ken Langley—KSFO	Bill Griffiths—KOL	Melvin Munn—KRLD	Dick Norman—WRR	Johnny Slagle—WXYZ	Ed McKenzie—WJBK	Dick Schmidt—KMYR	Rush Hughes—KXOK	Gil Newsome—KWK	Don Otis—KLAC	Ira Cook—KFAC	Joe Grady—WPEN	Dick Gilbert—KRUX	Ernie Harwell—WBGE	Ken Wilson—WGST	Bob Kennedy—WHB	
1	1	Francis Craig	Bullet	Near You	Supreme	ASCAP	1	1	1	1	1	2	..	1	2	2	1	1	1	1	1	1	1	1	1	1	1	..	1	1	1	227
2	3	Perry Como	Victor	I Wonder Who's Kissing Her Now	Marks	BMI	6	4	3	..	..	..	3	5	..	4	..	5	2	..	8	..	..	..	2	..	..	..	..	..	8	71
3	10	Johnny Mercer	Capitol	Sugar Blues	Williams	ASCAP	..	..	..	..	5	..	..	..	..	..	4	..	..	..	3	..	2	2	8	..	..	..	2	..	..	51
4	10	Vic Damone	Mercury	I Have But One Heart	Barton	ASCAP	2	8	4	..	..	..	..	..	..	6	..	..	..	3	4	..	..	..	..	6	..	..	..	5	..	50
5	12	Betty Hutton	Capitol	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	..	3	3	3	..	..	2	..	..	..	..	..	..	..	..	4	..	2	49
6	14	Margaret Whiting	Capitol	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	3	4	..	..	3	..	..	7	..	33
7A	9	Freddy Martin	Victor	Lady From 29 Palms	Martin	ASCAP	..	3	..	7	..	..	..	..	..	8	7	7	..	..	9	..	..	..	..	..	..	..	..	..	5	31
7B	9	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	..	2	..	..	7	..	..	..	..	..	..	..	..	..	..	..	5	..	..	2	..	..	8	..	31
8	7	Frankie Laine	Mercury	That's My Desire	Mills	ASCAP	..	6	..	..	..	..	..	..	..	1	..	..	..	..	..	2	..	..	5	..	..	..	..	..	..	30
9	13	Dorothy Shay	Columbia	Feudin' and Fightin'	Chappell	ASCAP	..	..	10	3	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	1	..	..	7	27
10	11	Tex Williams	Capitol	Smoke, Smoke, Smoke	American	BMI	..	10	..	..	9	..	..	4	..	..	..	..	3	5	..	..	..	..	..	9	..	..	..	..	..	26
11A	17	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	2	3	..	..	6	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	25
11B	..	Ted Weems	Mercury	Mickey	Chappell-Vogel	ASCAP	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	4	..	..	..	..	..	..	2	..	25
12	16	Louis Prima	Victor	Civilization	Morris	ASCAP	..	..	..	..	..	1	6	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	24
13A	2	Perry Como	Victor	When You Were Sweet 16	Shapiro-B.	ASCAP	..	2	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	23
13B	17	Tommy Dorsey	Victor	Kate	Berlin	ASCAP	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	8	4	..	23
14	5	Nellie Lutcher	Capitol	He's Real Gone Guy	Criterion	ASCAP	..	..	..	..	..	..	..	..	9	..	..	..	..	..	6	4	..	3	..	..	..	..	..	..	..	22
15	..	Andrews Sisters	Decca	On the Avenue	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	2	..	6	..	19
16A	..	Andrews Sisters	Decca	Lady From 29 Palms	Martin	ASCAP	..	..	..	..	..	..	..	8	..	..	..	..	5	..	..	..	..	..	3	..	..	..	..	..	..	17
16B	26	King Cole Trio	Capitol	I Miss You So	Leeds	ASCAP	..	..	..	..	..	..	..	..	10	..	2	..	..	..	..	..	..	..	..	..	4	..	..	..	..	17
17	8	Dinah Shore	Columbia	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	3	..	..	..	..	..	..	..	..	..	14
18	..	Dinah Shore	Columbia	Lazy Countryside	Santly-Joy	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	3	..	..	11
19A	..	Larry Green	Victor	Near You	Supreme	ASCAP	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
19B	..	Dick Haymes	Decca	I Wish I Didn't Love You So	Paramount	ASCAP	..	5	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
19C	22	Nellie Lutcher	Capitol	Hurry On Down	Criterion	ASCAP	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
20A	..	Sammy Kaye	Victor	Serenade of the Bells	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	9
20B	..	Frankie Laine	Mercury	Black and Blue	Mills	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9
20C	..	Elliott Lawrence	Columbia	How Lucky You Are	Leeds	ASCAP	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
20D	14	Tony Pastor	Columbia	Lady From 29 Palms	Martin	ASCAP	..	..	..	..	..	3	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
20F	..	Artie Wayne	Majestic	That's What Your Heart Is For	Roberts	ASCAP	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
21A	27	Perry Como	Victor	When a Fellow Needs a Girl	Williamson	ASCAP	..	..	..	4	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
21B	..	Andy Russell	Capitol	All My Love	Harms	ASCAP	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	8
21C	..	Dinah Shore	Columbia	Long, Long Train	Bob Miller	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8
21D	4	Frank Sinatra	Columbia	Aint'cha Ever Comin' Back	Sinatra	ASCAP	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	8
21E	..	Jack Smith	Capitol	Civilization	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	8
21F	..	Jo Stafford	Capitol	Love and the Weather	Berlin	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	9	10	8
22A	..	Bing Crosby	Decca	You Do	BVC	ASCAP	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
22B	..	Gordon McRae	Capitol	When a Fellow Needs a Girl	Williamson	ASCAP	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
22C	26	Frank Sinatra	Columbia	When a Fellow Needs a Girl	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	7
22D	..	Jo Stafford	Capitol	Feudin' and Fightin'	Chappell	ASCAP	..	..	..	..	8	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
23A	..	Les Brown	Columbia	Sentimental Rhapsody	Robbins	ASCAP	..	..	..	..	7	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	6
23B	25	Bing Crosby	Decca	Whiffenpoof Song	Miller	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	6
23C	..	Ray Dorey	Majestic	And Mimi	Shapiro-B.	ASCAP	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	6
23D	..	Freddie Stewart	Capitol	Sincerely Yours	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	6
24A	..	Ziggy Elman	M-G-M	Body and Soul	Harms	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	5
24B	6	Harmonicats	Vitacoustic	Peg o' My Heart	Robbins	ASCAP	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	5
24C	..	Sammy Kaye	Victor	Apple Blossom Wedding	Shapiro-B.	ASCAP	..	..	..	..	..	..	..	9	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	5
25A	..	Johnny Desmond	Victor	If It's True	Mills	ASCAP	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
25B	18	Dinah Shore	Columbia	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	4
25C	..	Frank Sinatra	Columbia	So Far	Williamson	ASCAP	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
25D	..	Three Suns	Victor	I Still Get Jealous	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	4
26	..	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3

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AFM ADAMANT ON DISK DEAL

British Biz No Better

According to British bandsmen now in the U. S., the condition of the band field in England is no better than it is at the moment in the U. S. It's asserted that English batoneers are finding equally slow b.o. reaction in London theatres and locations, and there's the same general lack of interest in so-called name music.

Agency men in this country, made aware of what's going on in Britain, have thus taken heart. They feel that the coincidence of lack of interest in bands on both sides of the big pond at least makes it clear that the lethargic reaction of U. S. fans is caused more by troubled times than a mounting aversion to their music.

Vocco Quits as Contact Union V.P. In Protest Vs. Pelham Heath Nix

Rocco Vocco, one of the owners of Bregman, Vocco & Conn and vice-president of the Music Publishers Contact Employees union, last week resigned as the union v.p. as an indirect aftermath to the MPCE's action of last week in placing Herman Schubert's Pelham Heath Inn, N. Y., out of bounds for contactmen. Vocco took the stance that the move against Schubert's place and, indirectly, against Henry Jerome, whose band is current there, was too serious a rap to have been made on what he terms the flimsy evidence presented at MPCE council meetings.

Vocco assertedly found that two members of the council had telephoned Jerome immediately after the meeting at which Pelham Heath was nixed, to advise the maestro of the ban. This was before official notice of the move was dispatched by the MPCE. Vocco took these calls to mean that the MPCE members involved sought to get off the hook with Jerome; that the action against the leader was not their fault, etc. Vocco blew up at this, pointed out to Bob Miller, MPCE president, that before a move such as that made against Schubert is calendared the MPCE and the music business should concentrate on cleaning its own house.

Repeating what Jack Rosenberg, late president of N. Y. local 802 of the American Federation of Musicians, once said to him, Rocco pointed out that there would be no need for punitive action against any location owner or bandleader if in all cases MPCE men kept within the MPCE rules and regulations against payolas.

Meanwhile, the MPCE continues with plans to take the same action as that leveled against Pelham Heath regarding other outlying N. Y. spots, and some within the city itself. It's asserted there have been many complaints by publisher employees against bandleaders working these jobs, and in some cases against owners.

Joe Santly, of Lombardo Music, incidentally, was tendered and accepted the v.p. post Vocco quit.

MUS-ART TO BOOK NEW CLINTON BAND

Larry Clinton has completed arrangement's whereby his new orchestra will be handled by the Mus-Art agency. Latter will pick up booking the combo following its close at the Meadowbrook, Cedar Grove, N. J., Dec. 21. Clinton opens for Dailey Nov. 11 for six weeks.

Meanwhile, the bookings Clinton has set for the band, beginning Oct. 28 in New England, and the Meadowbrook date itself, have all been engineered by him without agency help. Most of the major booking outfits had been and still are seeking a deal to handle him, but he has been avoiding such ties.

Cugat Marries

Xavier Cugat gets married tomorrow (Thursday) in Philadelphia. Maestro's intended is Lorraine Allen, former filmite. Manie Sachs, head of Columbia Records artists and repertoire division, will be best man.

Cugat is currently working with his band at the Click Club, Philadelphia.

Gray, Mercury Part

Chicago, Oct. 14.

Glen Gray's orchestra secured a release from Mercury Records last week with nine months still to go on a two-year deal. Gray, who signed with the label through Berle Adams, who's no longer with the outfit, asked for the release.

Gray is currently on a one-nighter trip in the east, and is due into the Click, Philadelphia nitery, Nov. 21.

TD Offered 17½G Weekly for Month In Buenos Aires

Hollywood, Oct. 14.

Tommy Dorsey has been pitched an offer to make a one-month stand in Buenos Aires, at any time between November and next May, at $17,500 weekly, plus air transportation both ways for the entire Dorsey entourage. Music Corporation of America dug up the date and told Dorsey very few details as to what spot he will play, if he decides to go, as agency is afraid a rival bookery will learn details and attempt to muscle one of its attractions in, if TD turns down bid. Currently, Dorsey is booked solidly into February.

Among the few details made known to bandleader is fact he will be expected to do one show daily and make one radio program daily during proferred engagement. Batoneer has not nixed the deal, but has told MCA that he wants entire month's salary deposited in this country before he ventures out.

ASCAP, Radio-ites In New Huddles

American Society of Composers, Authors and Publishers goes into meeting again tomorrow (Thursday) with representatives of the radio industry's music committee over extension of the current contract between them, which expires Dec. 31, 1949. ASCAPers involved with the negotiating for new terms assert there's a good possibility the situation will be amicably settled. Stymieing a quick settlement is the problem of whether the networks or individual stations will pay extra coin for network sustainers aired locally by affiliates as commercials.

Some ASCAPers feel that there will be no need for arbitration to settle the question, a possibility admitted several weeks ago by others. At any rate, whether or not there is arbitration in the offing, relations between radio and ASCAP are at a peak of amicability. While there is disagreement between the network men and the indie station representatives over who should bear the extra coin to ASCAP for the shows in question, both sides agree that ASCAP is entitled to the compensation. It's hoped that the problem will be settled at tomorrow's meet.

Randy Brooks into Paramount theatre, New York, Nov. 12 or 19 with King Cole Trio.

MAPS STOPPAGE WHEN PACT ENDS

Chicago, Oct. 14.

James C. Petrillo asserted yesterday (Monday), just before entering the Blackstone hotel here for a meeting of the American Federation of Musicians international executive board, that under no circumstances has the AFM changed its mind about recording. AFM prez stated that unless an alternate decision is arrived at during the board meet over the royalty to the AFM per record sold by disk manufacturers, that the disk companies will be advised immediately of a work-stoppage by members as of Dec. 31, when the current contract between the two factions expires.

Petrillo pointed out that he told last June's AFM convention that recordings would be halted due to the Taft-Hartley act's ban against the type of deal the union has with disk manufacturers; he told Congressmen the same thing during the investigation of him during the summer, and he reiterated the AFM's stand at the recent American Federation of Labor convention. He says that the AFM's plans haven't changed and that by Thursday night (16), when the board meet ends, the recording companies will be advised of a breaking-off of relations as of Dec. 31—unless an alternate plan arises.

There is much speculation here as to what that alternate plan might be. Some of the disk companies have tried to develop an alternate plan, but what course that might take is unknown. Outside the board meeting rooms here Monday there was some discussion about the AFM making its own recordings. They would be done through the AFM supervising the making of masters for resale to the manufacturers at a flat fee plus royalties. That seems wild, it's averred, but in this dispute anything can happen.

Diskmen and agency heads can't see such an arrangement. At least not in the immediate future. They cannot see how Petrillo can get away with disturbing long-term contracts individual bandleaders now have with diskmakers. He'd be liable to a hot court fight if he tried, they say. Too, name singers such as Frank Sinatra, Perry Como, Bing Crosby, et al., are not members of the union (some may be, but it's not necessary). And since they, and not bandleaders, are the major record-sellers at the moment, it's felt that the AFM wouldn't be able to make such an arrangement stick.

Board meeting adjourned for one day yesterday, incidentally, to attend the Milwaukee funeral of Joseph Padway, attorney for the AFL and AFM.

Step Up Disking

Major recording companies with studios in New York, Chicago and Hollywood have already begun to step up the pace of disking. While the majors had not actually been slashing masters away against a possible strike, most are now planning and executing dates with top names. In a goodly number of cases albums are being turned, along with individual sides. And, as time goes on, the pace of recording will quicken.

Secondary labels, of course, are working faster than the majors. Without the backlog of the big companies, which will help the latter stave off a long strike, the medium companies must pile up material.

Anticipating action by the American Federation of Musicians against the recording companies, which would halt the making of records after Dec. 31, major music publishers are working far ahead of themselves, particularly those affiliated with film companies and have scores to worry about.

In doing so, these pubs are not placing release dates on the songs but are placing an "if and when" curb on them. They have advised disk makers that as soon as the release date of a film is determined, the information will be passed on to the diskers, possibly with a release date for the disks.

Four Vagabonds start six-week stand at Somerset House, Riverside, Calif., Nov. 1.

California Intends to Collect Back Taxes from Maestroes in Form B Exit

State of California Department of Employment startled band-business accountants last week by advising them that it does not intend following the U. S. Internal Revenue Bureau's lead in forgiving bandleaders for unemployment tax sums that might be returned to band-buyers as a result of the elimination of the American Federation of Musicians' Form B contract by the U. S. Supreme Court. Braunstein & Chernin, accountants for many name bands, who have taken the lead in recent weeks to determine the status of bands relative to unemployment taxes, was advised last week by California taxmen that the state intends collecting from bandleaders all back unemployment taxes now that Form B is out.

California tax bureau asserted that it intends to hold name maestros responsible for unemployment taxes for all musicians they used between Jan. 1, 1944, and Oct. 1, 1947—provided a bandleader is recognized as originating in California. What will determine this is unknown. It may be residence, it may be the maintaining of an office there or it may be simply that a leader spends most of his time in the state or, more simply, if he spent enough time within California borders to become subject to the tax.

It's made clear in the California communique that the dunning for tax sums will be made only for the period prior to Oct. 1 last and back to 1944. For the time subsequent to last Oct. 1, of course, it's expected that leaders will voluntarily pay unemployment taxes since Form B no longer is in existence. Only last week the U. S. Internal Revenue Bureau issued a directive to branch offices clarifying that bandleaders are employers of their musicians, this subsequent to a Supreme Court ruling to that effect.

It's estimated by accountants that, under the unemployment tax laws, which demand a 2.7c. slice of each dollar paid musicians up to $3,000 a year, top name bandleaders can be clipped for as high as $6,000 in back taxes if California proves that a bandleader is responsible to that state for all his taxes.

This stance by California's tax bureau is completely the reverse of the Government's in so far as back-tax disputes, set up by the AFM's use of Form B, are concerned. Internal Revenue last week advised leaders that while the Bureau will refund tax sums paid in their behalf by buyers of their bands during Form B's tenure; the taxes thus returned will not be demanded of the leaders. They simply must pick up where the buyers left off. California intends refunding the unemployment tax sums to buyers, but wants the leaders to replace the coin.

They'll Sign

Infringement suits were brought last week in New York federal court against a pair of upstate New York roadhouses by a quartet of music publishers. The Penguin, operated by Victor J. Costanzi, near Port Ewen, N. Y., was sued by Shapiro-Bernstein, Famous and Bourne, for alleged public performance of copyrighted songs during last July, without proper license.

Songs illegally used by the Penguin, according to the complaint were "Exactly Like You," "When We're Alone" and "Careless." An injunction and damages of not less than $250 for each violation is sought.

Slapped with a similar action by Feist and Santly-Joy was the Stockwood hotel, Harriman, N. Y. Spot is charged with infringing upon the publishers' "My Blue Heaven" and "Honeysuckle Rose." Injunction and usual damages are asked.

Pluggers Face Test Action In Denying Card

Music Publishers Contact Employees union, which recently closed its rolls to prospective cardholders to ease unemployment already in its ranks, is faced with a test action.

MPCE several weeks back refused a membership card to Don Wallmark, whom Sammy Kaye wanted to install as representative of his Republic Music in Hollywood. Wallmark was formerly in Kaye's orchestra.

Kaye put his attorney, Lee Eastman, to work on the problem. Eastman has appealed the MPCE's decision to bar Wallmark from membership, and has asked for arbitration. He points out that the contract between the MPCE and music publishers allows for arbitration on such problems and also is convinced that the MPCE cannot bar a prospective member who has a job awaiting the securing of a card.

In the past it's been accepted among music publishers, and by the MPCE, that if a new member has a job awaiting him the issuance of a membership is virtually automatic.

ASCAP Looks To Record Melon

American Society of Composers, Authors and Publishers third-income, covering the July 1 to Sept. 30 period, normally the slowest of the year, was only about 4% under the second-quarter figures, which indicates that ASCAP's full-year distributable melon will this year be the highest in history. Second-quarter rose to a few hundred thousand short of $2,000,000, and with the third quarter slightly under that, the Society this year has earned more coin every month so far than comparable periods of last year, which in itself set a new earning record.

At the Society's semi-annual meeting last week in New York, it was pointed out that for the first nine months of '47 income was approximately $9,000,000, not all of it, of course, representing distributable coin. Administration costs, foreign payments, etc., are deducted. Coin dispensed to members this year, however, is being increased by the fact that the Society's operating costs are being steadily lowered. At the moment, some of 20% of income is allocated for operations, said to be the lowest ever.

JOHNSTONE MUSIC IN; OSTFELD COAST REP

Jack Johnstone's new Broadcast Music-backed Johnstone Music, Inc., went into action this week with Jack Ostfeld, himself at the helm of a BMI publishing firm, going to the west coast to represent Johnstone. Ostfeld's Stevens Music, in which he was partnered with Charlie Spivak, goes into a state of suspension. Whether it will eventually be revived depends upon Ostfeld's health. He has been in ill health for a year.

Ostfeld's connection with Johnstone led to reports in N. Y. last week that the latter had bought out Stevens and merged it with his own new firm.

Alex North's "Little Indian Drum" is slated to be introduced to concert audiences by the New York Philharmonic during a Young People's concert at Carnegie Hall, N.Y., Oct. 18.

RCA as Music Pub Flattened Fast As Industry Raises Hue and Cry

Possibility that RCA-Victor would at last go into music publishing, in partnership with someone now in business in that field, was knocked flat last week after the report of its dickering. Victor executives dropped the idea like a hot potato after the story appeared in VARIETY, and established publishers who didn't like the idea of Victor joining their ranks, even as a partner, began sounding off against it.

Gist of most publisher objections is said to have been the old line—"we're not attempting to get into the record biz, why should you want to get into the publishing field"? At the same time, however, publishers have never voiced any strong opinions against Decca being in the publishing field. They have objected individually during idle conversation, but it never had any appreciable effect. Decca has its own Sun Music and is in partnership with Shapiro-Bernstein in Mood Music, along with Columbia Pictures, and is an owner of the new Supreme Music with Bregman, Vocco & Conn. It also owns three other wholly owned music publishing companies.

Fox to Audit Coast Disk Cos.

Harry Fox, who oversees the collection of mechanical royalties for music publishers, is planning to double-check Coast indies' royalty statements. And he's sending his own auditors from New York to do the job. Two men from the Martin Fenton firm, which does all his accounting work in N. Y., will leave for the Hollywood area next week to go over the books of all of the smaller labels.

While Fox himself has several times checked into royalty statements of the dozens of outfits located on the Coast, during visits there, each check was a perfunctory one.

This sort of a check is not unusual. It's done periodically on the books of even the major firms, which, incidentally, are rarely more than a few dollars off. Sometimes they overpay.

H'WOOD DISK JOCKS TO SET NADJ LOCAL

Hollywood, Oct. 14.

Local disk jockey's are meeting tonight (Tuesday) in a second attempt to organize, this time into a local chapter of the recently established National Assn. of Disk Jockeys.

Bill Leyden, secretary of the national group, and KMPC platter prince, will preside, having called the meeting on suggestion of the group's headquarters in the east. Indications are that the new attempt at grouping the local jockey flock will be more successful than last time. Virtually every jockey of note has promised to attend along with all the small fry.

Dick Gilbert Disks Album Of Caesar's 'Safety Songs'

Phoenix, Oct. 14.

Dick Gilbert, KRUX disk jockey, recorded an album of Irving Caesar's "Songs of Safety" for Adventure Record Company. Designed for pre-Xmas trade, two-record album was waxed during Gilbert's recent stay in New York. Disks are vinylite platters with 10 numbers on four sides.

In addition to Gilbert's vocalizing, records feature the Bluebirds, femme harmony trio, with Ray Carter doubling between arranging music and conducting small background combo.

Gilbert had previously turned out albums for Liberty, waxing sides with Merle Pitt's orchestra, and teamed with Xavier Cugat crew in waxing a number of platters for Columbia label. He also made five sides on his own label (Dix), using about a dozen of Cugat's men for these recording sessions.

Pearl Bailey has been set for the Blue Angel, N. Y., starting Nov. 6.

Jocks' 'Stirrup Boys'

WHN (N. Y.) flack Jo Ranson has come up with a new tag for the lads who caddy the platters for the disk jockeys.

He calls them "stirrup boys."

Ernie Holst Was to Have Opened at the Plaza, N.Y.

The sudden death, from a heart attack suffered in a taxicab Friday (10) afternoon, in New York, curtained Ernie Holst's comeback plans at the Hotel Plaza's soon-due Rendezvous Room, which is primed as the town's classiest nitery, with formal dress obligatory, etc. Holst, w.k. in the country's smartest dance spots for many years. was of the Stork Club type of maestro—where, in actuality, he long worked—and was counted on by Col. Serge Obolensky, the Plaza's promotion director, to put that hostelry's class boite over in fast manner.

In the show-must-go-on tradition, Holst's fiancee, Mary Jane Walsh, continued in "Annie Get Your Gun" that night—and since. Miss Walsh is understudy to Ethel Merman, and for a second time assumed the title role, once last summer and now for a third successive week in view of Miss Merman's minor surgery still keeping her bedded.

In view of their faith Miss Walsh was waiting church dispensation to marry the late maestro, who had been divorced. A solemn high requiem was sung for him Monday (13) morning at St. Patrick's Cathedral, N. Y.

Several years ago, Holst left bandleading to go into the agency business. He joined the cocktail dept. of General Artists Corp. for a short time before resuming in the band business.

Lee Eastman, attorney, hops from New York to Coast Friday (17) for a week's stay on music business problems.

Disk Jockey Reviews

YAWN CLUB
With Jimmie Milne
55 Mins.; Mon.-thru-Sat., 7:05 a.m.
Participating
WNHC, New Haven

Jimmie Milne's "Yawn Club" is one of those dawn-busting programs which capitalize on the period when the housewife is whipping up scrambled eggs and the old man is whisking off his chin spinach. In either case, they listen subconsciously so it doesn't matter too much what comes out of the receiver in the way of gab.

Routine is a typical mixture of weather reports and ad lib comments sandwiched between platters, with participating plugs (heavy on "Hire's") claiming a fair share of the fleeting moments.

Milne, who, incidentally, is manager of this Elm City station, seems to have worked up a following which goes for the request angle, primarily via mail. There's no set type of music specialized in, the list hitting wide extremes.

Program is one of three daily jock shows on this station. *Bone.*

THE PLATTER PLAYBOY
With Mike Rich
60 Mins.; 12 Mid.; Mon.-Sat.
Sustaining
WTRY, Troy

Running for more than a year under Mike Rich's guidance, this show has built a large audience. Listener participation, through the playing of request numbers and the making of dedications, plus the intimate, informal style used by Rich, are responsible. Mention of names on the air has a surefire appeal in smaller communities, and Troy is no exception.

Perhaps the fact that first names only are announced on many "dedications" gives dialers the buoying sense of using a public medium for the conveyance of private sentiments. Rich conducts the show—which runs for two hours on Saturday—as a family affair, and the regulars like it. Rich's informality extends to taking phone calls while he is on the air. However, Rich's announcements of procedure and format are repetitiously tiresome. He might give concern, also, to breath control and diction. "Intake" is too noticeable, mayhap he crowds the mike. Diction runs to over-thickness, though he possesses a deep, pleasant-toned voice.

Show is sustaining. *Jaco.*

James J. Metcalfe, author of "Portraits," column daily in the Dallas News, has written in collaboration with Joe Cancelmo of New Jersey, a new song, "I Love My Texas." Lyrics are by Metcalfe.

Jocks, Jukes and Disks

By George Frazier

Jimmie Selph—If you've never heard of him, please remain seated. We never heard of him before this week either. But, fasten your safety belts. Because the man is sheer murder. He is out with two Majestic sides that may very well bring back Confederate money. They are "Easy to Please" and "The Little Boy's Letter to Santa Claus," both hillbilly. There's little to say about "Easy" beyond that it's the boast of a man in love with a really ugly girl. Selph's humor and bounciness, however, make it sound engaging.

It is on the reverse that Selph gets down on both knees. This one will bring back Davey Lee. It concerns a little boy who writes Santa Claus that he doesn't want any toys for Christmas. He just wants his daddy back. Now, we have no disposition to quarrel with this lyrical sentiment, so we were all ears, figuring that maybe dear old dad was playing left guard for Groton or taking the cure or in the clink. But no. Selph is strictly an individualist. He's off with some dame. If the jukes and jocks don't spin this one, they're passing up something really ouslay. It's so bad it's great.

Best Bets

Ballad—"I Still Get Jealous" (Gordon MacRae), "Julie" (Tony Martin), "I Still Get Jealous" (The Three Suns). and "As Sweet As You" (Art Lund).

Dance—"So Far" (Jack Eina), "I Still Get Jealous" (Harry James), "Civilization" (Sy Oliver), and "The Old Ferris Wheel" (Larry Green).

Hillbilly—"Easy to Please" and "The Little Boy's Letter to Santa Claus" (Jimmie Selph) and "Canned Heat" (Chet Atkins).

Novelty—"The Gentleman Is a Dope" (Dinah Shore) and "Red Wing" and "The Whistler" (Sam Donahue).

Blues—"Share Croppin' Blues" (Kay Starr).

Hot—"Jeep's Blues" (Johnny Hodges) and "Bix and Tram" album.

Harry Prime is a singer you'll be hearing about. He does an excellent job—virile and warm—with the vocal on Jack Fina's M-G-M of "So Far." As we recall, Prime gave up his job as a mailman to sing with the Chesterfield show a few years ago. All in all, this would appear to have been a smart move. He should make out quite all right. Fina band, by the way, performs this "Allegro" number very danceably. They don't do much, however, with "Golden Earrings," which is on the other side.

Dinah Shore doesn't have much success with "Earrings" either, but she acquits herself admirably on the backing, "The Gentleman Is a Dope" from "Allegro." She and Sonny Burke interpret the tune with what semes to be great insight. Sales should be pretty good.

Gordon MacRae, who made an impressive debut on Capitol a few weeks ago, is back this semester with two more faces which won't hurt his reputation. One of them is "I Understand." It's nice enough, but hardly a wow. The other, though, has vast possibilities. It's "I Still Get Jealous" from the Sammy Cahn-Jule Styne score for "High Button Shoes." It's a swell number and MacRae invests it with the proper lilt.

Harry James (Columbia) and The Three Suns (Victor) also made "Still Get Jealous." Both versions have their points. James' is fine dance music, with the added attraction of the leader's buoyant trumpeting. We cannot say as much for its backside, "Sentimental Souvenirs." Three Suns exercise their prerogative to give "I Still Get Jealous" the old schmaltz. We think it'll sell better. Backing it up, The Suns do another number from "High Button Shoes"—"Papa, Won't You Dance With Me?" Vocal is by The Sun Maids and Artie Dunn. For Mr. Dunn we will hold still, but those Sun Maids. Now that the Suns have permitted females in the locker room, we'll never again feel at ease in the Piccadilly baths.

Sy Oliver's "Civilization" and "You Can't Tell the Depth of the Well" (M-G-M) are two extremely capable performances. A good deal of their charm derives from the relaxed way the band works and Oliver sings. If "Civilization" hadn't already come out in other versions, we'd pick Oliver's as a coin-machine natural. As it is, however, we lean toward "You Can't Tell,"

Suggested Program

"King Porter Stomp"—Benny Goodman (Victor).

"Johny" — Marlene Dietrich (Vox).

"A Fellow Needs a Girl"—Gordon MacRae (Capitol).

"The House Detective Registers" — Alec Wilder Octet (Columbia).

"Glad to Be Unhappy"—Lena Horne (Black and White).

"Easy to Please" — Jimmie Selph (Majestic).

"So Far" — Jack Fina (M-G-M).

Sam Donahue may well have got himself his first real juke smash when he chose "Red Wing" and "The Whistler" for his latest Capitol coupling. "Red Wing" is a fine nostalgic thing and there have been far too few available recordings of it. Shirley Lloyd and chorus do the vocal in a style which, if unconventionally gusty, is nevertheless highly acceptable. "Whistler" is based on the eerie movie whistle which signifies impending doom. Although it would scarcely seem a suitable takeoff for a popular song, it turns out to be an unusually imaginative one. This bracketing should prove to be Sam Donahue's biggest seller to date.

Irving Berlin's "The Freedom Train" has already been discussed glowingly in this space, but bend attention to the Capitol of it by Johnny Mercer, Benny Goodman, Peggy Lee, Margaret Whiting, the Pied Pipers, and Paul Weston's band. It's excellent. On the other side, Miss Whiting sings "God Bless America"—and very well she sings it too.

Mercury Records pacted Snooky Lansome, WSM crooner, and Libby Holman, who did two sides. Negotiations are going on with Hazel Scott, jazz pianist.

10 Best Sellers on Coin-Machines

1. NEAR YOU (5) (Supreme)	*Francis Craig* *Andrews Sisters*	*Bullet* *Decca*
2. I WONDER WHO'S KISSING HER NOW (5) (Marks)	*Perry Como*	*Victor*
3. I HAVE BUT ONE HEART (6) (Barton)	*Vic Damone* *Frank Sinatra*	*Mercury* *Columbia*
4. WHEN YOU WERE SWEET 16 (13) (Shapiro-B)	*Perry Como* *Mills Bros.*	*Victor* *Decca*
5. YOU DO (2) (BVC)	*Dinah Shore* *Margaret Whiting*	*Columbia* *Capitol*
6. LADY FROM 29 PALMS (6) (Martin)	*Freddy Martin* *Andrews Sisters*	*Victor* *Decca*
7. SMOKE, SMOKE, SMOKE (10) (American)	*Tex Williams* *Phil Harris*	*Capitol* *Victor*
8. PEG O' MY HEART (19) (Robbins)	*Harmonicats* *Three Suns*	*Vitacoustic* *Victor*
9. THAT'S MY DESIRE (25) (Mills)	*Frankie Laine* *Sammy Kaye*	*Mercury* *Victor*
10. FEUDIN' AND FIGHTIN' (10) (Chappell)	*Dorothy Shay* *Tex Beneke*	*Columbia* *Victor*

Coming Up

I WISH I DIDN'T LOVE YOU (Paramount)	*Betty Hutton* *Vaughn Monroe*	*Capitol* *Victor*
KATE (Berlin)	*Tommy Dorsey* *Eddy Howard*	*Victor* *Majestic*
APPLE BLOSSOM WEDDING (Shapiro-B)	*Buddy Clark* *Sammy Kaye*	*Columbia* *Victor*
KOKOMO, IND. (BVC)	*Bing Crosby* *Dinah Shore*	*Decca* *Columbia*
HOW SOON (Supreme)	*Jack Owens*	*Tower*
WHIFFENPOOF SONG (Miller-Schirmer)	*Bing Crosby*	*Decca*
NAUGHTY ANGELINE (Simon)	*Dick Haymes* *Art Lund*	*Decca* *M-G-M*
CIVILIZATION (Morris)	*Louis Prima* *Jack Smith*	*Victor* *Capitol*
ON THE AVENUE (Leeds)	*Andrews-Cavallaro* *Eddy Howard*	*Decca* *Majestic*
SUGAR BLUES (Williams)	*Johnny Mercer*	*Capitol*
BLACK AND BLUE (Mills)	*Frankie Laine*	*Mercury*
ECHO SAID NO (Lombardo)	*Elliot Lawrence* *Sammy Kaye*	*Columbia* *Victor*
CUMANA (Martin)	*Freddy Martin*	*Victor*
ALMOST LIKE BEING LOVE (Fox)	*Frank Sinatra* *Jo Stafford*	*Columbia* *Capitol*
BALLERINA (Jefferson)	*Jimmy Dorsey* *Vaughn Monroe*	*M-G-M* *Victor*
PEGGY O'NEILL (Feist)	*Harmonicats*	*Vitacoustic*
SERENADE OF THE BELLS (Morris)	*Sammy Kaye*	*Victor*

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

See AFM Issuing New Contract Form Within Next Wk. to Settle 'B' Wrangling

Band agencies expect the American Federation of Musicians to issue within the next week or so a freshly-designed contract blank, once and for all relegating the long-disputed Form B blank to the discard. Now that the U. S. Internal Revenue Department has issued a directive outlining the course to be taken by all bandleaders with regard to the deduction of withholding and social security taxes from the salaries of their musicians, the agencies want to get rid of Form B as quickly as possible. They've had too many headaches as a result of it and are still having some despite the fact that the U. S. Supreme Court outlawed it a couple months ago in deciding a case started in Iowa by Roy Bartels, ballroom owner, against the Government coinmen for recovery of taxes he paid for musicians.

Though the Supreme Court killed Form B, the AFM heads have been clinging to the use of the blank until the Treasury has advised them how their members should act in the payment of taxes. At the same time, band players have refused to sign Form B blanks carrying the tax terms. This has forced agency personnel into adding riders to each contract eliminating the tax clauses and caused much extra work. Several weeks ago, agency heads attended an AFM executive board meet in Chicago to ask for a new blank, but were told none would be forthcoming until the taxmen issued their directive. It was sent out last week.

Meanwhile, the AFM last week circulated among agencies copies of a new management blank it designed. This blank carries the new rules promulgated during the union's annual convention of last June, lowering the length of time a band can be tied to one agency from seven years to five, et al.

Golsen Eyes Piano-Sales Tie as Sheet-Music Hypo

Mickey Golsen, head of Criterion and Capitol Music companies and several subsidiary firms, is negotiating with the National Piano Manufacturers Assn. to take a crack at bettering cooperation between music publishing and piano sales.

On the premise that a certain percentage of piano buyers are potential music customers, Golsen intends to devote space on every copy of music disbursed by one of his companies to advertising and promoting pianos.

Finley-MCA Suit Settled for 45G

Hollywood, Oct. 14.

Settlement of $45,000 has been made in the Larry Finley vs Music Corp. of America monopoly litigation. This was confirmed by William Christiansen, attorney, who said that terms had been reached last July, but kept quiet.

Finley had been awarded $55,000 damages the first time his suit went to trial but settled for less rather than undertake possible expense of continuing case if MCA appealed decision. In settling, Finley also withdrew a second action in which he sought added damages for period from March 15, 1946 to closing of his Mission Beach dancery, San Diego, last Fall.

Original action was tried under Sherman Act and charged MCA with monopolistic practices in giving the rival Pacific Square ballroom preference over Finley's ballroom in the booking of name bands.

Songs With Largest Radio Audience

The top 33 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of October 3-9, 1947

Ain'tcha Ever Comin' Back	Sinatra
All My Love	Harms
All Of Me	Bourne
Almost Like Being In Love—*"Brigadoon"	Sam Fox
An Apple Blossom Wedding	Shapiro-B
—And Mimi	Shapiro-B
As Long As I'm Dreaming—†"Welcome Stranger"	Burke-VH
Cecilia	ABC
Come To the Mardi Gras	Southern
Don't Tell Me—†"The Hucksters"	Robbins
Feudin' And Fightin'	Chappell
For Once In Your Life	Dreyer
Freedom Train	Berlin
Fun And Fancy Free—†"Fun And Fancy Free"	Santly-Joy
I Have But One Heart	Barton
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I Wonder Who's Kissing Her Now	Marks
Just An Old Love Of Mine	C-P
Just Plain Love	Morris
Kate	Berlin
Lady From 29 Palms	Martin
My Heart Is a Hobo—†"Welcome Stranger"	Burke-VH
Naughty Angeline	Simon
Near You	Supreme
On the Old Spanish Trail	Maurice
Peg O' My Heart	Robbins
Sipping Cider By the Zuyder Zee	Bloom
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
Tallahassee	Famous
That's My Desire	Mills
When You Were Sweet Sixteen	Shapiro-B
You Do—†"Mother Wore Tights"	BVC

The remaining 18 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

Ask Anyone Who Knows	Witmark
Christmas Dreaming	Leeds
Civilization	Morris
Dardanella	Fisher
Don't You Love Me Anymore	Oxford
Echo Said "No"	Lombardo
Golden Earrings	Paramount
I Wonder, I Wonder, I Wonder	Robbins
If It's True	Mills
Kokomo, Ind.—†"Mother Wore Tights"	BVC
Love For Love	Witmark
My, How Time Goes By	Chappell
On the Avenue	Leeds
There'll Be Some Changes Made	Marks
Turntable Song—†"Something In the Wind"	Miller
What Are You Doing New Year's Eve	Famous
Whiffenpoof Song	Miller
You're Not So Easy To Forget	Feist

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*†Filmusical. *Legit Musical.*

Vocal Group Sues Over Unfulfilled Disk Pact

With the filing of answers and counterclaims in New York supreme court last week a $22,000 damage suit brought by James Redwood and the Chromatic Tones against Alvin Music Corp, and Monty Siegel came to light. Charging breach of contract, plaintiffs claim that under an agreement made Dec. 17, 1946, the Chromatic Tones, a vocal group, were to have cut 12 platters for the defendants in six recording sessions.

Pact called for an advance of $1,000 plus royalties. However, plaintiffs claim that no recordings were made and in addition since the ticket was an exclusive employment deal, they sustained loss of other work they might have had. In the counterclaims of Alvin and Siegel, George Goodwin, the Tones' manager, was brought in as a third party defendant.

Defendant Siegel charges in his answers that he was induced to sign the contract due to false and fraudulent representations by Goodwin and Redwood. He was new to the trade, he stated, and he took them at their word that the Tones group was top b.o. Siegel alleges the big buildup of the Tones handed him by Goodwin and Redwood wasn't true. Describing the agreement as vague and indefinite, he asks return of the $1,000 advance he made plus $308 he shelled out in expenses.

Eatery Wouldn't Serve 'Em, Negro Jazzers File Suit

Norman Granz, promoter of the "Jazz at the Philharmonic" unit, who refuses to book his jazz group into auditoriums that practice segregation, began an action last week, along with some of his musicians, against a Jackson, Mich., restaurant owner. Suits by Granz and five Negro members of his troupe—Howard McGhee, J. C. Heard, Helen Humes, Hank Jones and Joe "Flip" Phillips—were started because the restaurateur refused to serve them. Name of the eatery was the Regent.

Granz and his troupe did a concert at the Jackson Aud last Tuesday (7). Before going onstage, they sought dinner. They waited from 6:30 until 8:30 p.m. to be served without success. Finally, Granz left the restaurant, went to the Aud and explained the delay to patrons and offered refunds. He went back to the eatery with Jackson's police chief and waited until 9:30 for service, again unsuccessfully. Troupe fulfilled its schedule at the Aud without dinner. Launching of the actions, which will be done separately, followed immediately. Granz was advised he could start criminal action against the restaurant, but this would demand the presence of the complainants, and they had other bookings to fulfill.

Weeks ago Granz yanked all of his jazz disks out of a Dayton disk store when the owner suggested he bring only white members of his troupe to a scheduled autograph shindig at the place. Many times he has cancelled bookings of his jazz unit when he discovered the spots he was to play segregated audiences.

Granz Promotes King Cole

Hollywood, Oct. 14.

Norman Granz has bought the King Cole Trio for a series of six jazz concerts in as many key cities. First stand was last night (Mon.) in Toronto, with Montreal and Boston bashes following on successive evenings and Richmond, Va., Oct. 19; Philadelphia, 21; and the Academy of Music, Brooklyn, N. Y., 24. Granz may use the combo on other dates.

Cole threesome gets a $1,750 guarantee against 50% of gate on each date, with group paying its own transportation. Granz underwrites costs of hall renting, plus advertising.

Xmas Nightmare?

Hollywood, Oct. 14.

Leeds Music is doing its Christmas-gifting a little early this year to tout its tune, "Christmas Dreaming." Radio and recording performers here are being given baseball batlength salamis gaily frilled in the traditional Yule colors.

Probably Lou Levy figures if a recipient of the bologna wishes to stash the gift until the holidays, it'll keep.

N. Y. Strand, Cap, Par Theatres Refuse to Pay for Standby Bands

Review of the standby situation between New York Local 802, American Federation of Musicians, and the major Broadway bandfilm theatres—Strand, Capitol and Paramount—wound up last week with the theatre operators flatly refusing to continue paying standbys.

Theatremen, firstly, told the 802 representatives that each had been advised by the national office of the AFM in N. Y. not to pay standby salaries. This, plus the Taft-Hartley act, which forbids featherbedding, was the basis of the theatremen's stand. However, there is another meeting scheduled for Friday (17) between the two groups.

Local 802 bases its demand for the continuation of standby payments from the Paramount, Cap and Strand on the contracts that exist between 802 and the State, Roxy and Music Hall, which actually use pits bands whereas the other three use name bands, paying standbys only when a "travelling" orchestra is booked. Local's contract with the latter trio runs until September, 1948, and, while there is no signed agreement with the Par, et al, the local takes the stance that this contract applies to them also. And since the T-H act allows any contracts contrary to its terms to run until expiration, 802 feels it is due the standby sums from the houses using name bands until the expiration of the agreement with the houses using pit bands.

When advised that the AFM itself had told the theatres not to continue paying standbys, 802 executives were confused. They retired from last week's meeting apparently to check this angle (AFM itself has always frowned upon standbys, which is a local problem, because it is then left open to featherbedding charges).

Theatres more than likely will continue to refuse paying standbys, no matter what 802 might devise. While biz was good during the war, they didn't mind too much. Now that biz is back to normal, or less, they assert they cannot afford the coin.

E. R. Lewis Back Home

E. R. (Ted) Lewis, British Decca prexy, in town for several weeks huddling with Jack Kapp, head of American Decca, returned to Britain Saturday (11) aboard the Queen Mary.

Other passengers were Phyllis Calvert and Jascha Heifetz.

Spivak, Miller Estate Settle Up

Charlie Spivak and the late Glenn Miller's estate last week settled a drawn-out dispute over Spivak's income for the year 1944, during which time Miller was a part owner of Spivak's band. Spivak paid Miller's heirs an undisclosed sum (said to be somewhere between $8,000 and $10,000) to dispense with the dispute, which had been threatening to go into court.

When Spivak set up his band in the early 40's, he did so with financial assistance from Miller, who retained a 25% slice of Spivak's income. It's asserted that in 1944 Spivak's accountants turned over to Miller a statement which reported Miller's slice of the trumpeter's profits as $800. Miller disagreed with the statement and the dispute began and was settled only last week.

Argument involved only that year. Subsequent to that period, Miller's deal with Spivak was changed due to the fact that he and Sy Shribman, co-owner with Miller in the latter's band and all allied interests such as Spivak, made a deal with the William Morris agency. This arrangement turned over to Morris the booking rights to Miller's orchestra as well as those of Spivak, Claude Thornhill and Hal McIntyre, in all of which Miller and Shribman were interested financially. Miller and Shribman were to get a certain percentage off the top of the earnings of the entire group.

This deal was made at about the time Miller entered Army service. He never lived, of course, to fulfill his part of the deal.

Freddy Martin's Pic

Hollywood, Oct. 14.

Metro has signed Freddy Martin and his orch to feature in the first of the new Martin Block shorts being produced by Herbert Moultan.

First one rolls Oct. 24 with disk jockey Block in an emcee role.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Nat Brandwynne*	Waldorf (400; $2)	1	2,325	3,425
Claude Thornhill	Pennsylvania (500; $1-$1.50)	5	1,625	10,175
Ray McKinley*	New Yorker (400; $1-$1.50)	3	1,450	5,750
Johnny Pineapple	Lexington (300; $1-$1.50)	48	1,000	44,450
Orrin Tucker	Roosevelt (400; $1-$1.50)	6	1,625	11,250
Vaughn Monroe	Commodore (400; $1-$1.50)	1	2,125	3,525

** Jean Sablon at Waldorf, Ice Show at New Yorker.*

Chicago

Ray Heatherton (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Young college crowd helped to neat 4,900.

Jose Melis (College Inn, Sherman; 700; $2-$3.50 min.). Frankie Laine rolls into third week with smash 5,700.

Ray Morton (Mayfair Room; Blackstone; 300; $3.50 min.-$1 cover). Peter Lind Hayes and wife, Mary Healy, put up the ropes. Boff 2,800.

Benny Strong (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). National Safety Congress housed here held final week of Strong to fancy 3,400.

Griff Williams (Empire Room, Palmer; 550; $3.50 min.-$1 cover). Second week of new revue nifty 4,300.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Socko 2,600 covers.

Jan Garber (Biltmore; 900; $1-$1.50). Opened Thurs. (9); first week looks like excellent 2,200.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon; $1-$1.25 adm.). Third stanza, better than second; brisk 16,000.

Marty Gould (Chez Paree; 550; $3.50 min.). After weak start, this spot picked up with conventioneers. Mitzi Green and Jackie Miles equalled pert 4,900.

Sherman Hayes (Blackhawk; 500; $2.50 min.). Off a bit to moderate 3,000.

Buddy Moreno (Aragon; $1-$1.25 adm.). Local boy doing fine in second week; 16,000.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Slipped to wrong side of ledger with weak 2,700 on final week.

(Los Angeles)

Harry Owens and **Hal Derwin** (Aragon, B. Ocean Park, 2d wk.). Okay 5,000 admishes.

Frankie Masters (Casino Gardens, B, Ocean Park, 7th wk.). Fine 6,100 payees.

Alvino Rey and **Joe Liggins** (Meadowbrook, B. Culver City, 1st wk.). Miserable 2,000 or fewer admishes. No ballyhoo attended opening.

Harry James (Palladium, B, Hollywood, 1st wk.). Smashing 19,000 or thereabouts, more stub buyers than site has shared in long, long time.

ASCAP MEMBER MEET JUST LIKE A PINK TEA

American Society of Composers, Authors and Publishers went through a rather mild semi-annual membership meeting last Thursday (9) at the Ritz-Carlton hotel, New York. Meet consisted mostly of reading of reports by the chairmen of various committees. and a few brief, but explosive talks by Herman Pincus, et al. Latter disagreed with the methods used by the board of directors in replacing men who quit board positions before the expiration of their terms.

Other than that, the meet was as quiet as the recent annual get-together by ASCAP heads with members of the Coast contingent.

Armstrong Concerts At Carnegie, N.Y., Nov. 15

Chicago, Oct. 14.

Louis Armstrong orch, currently at the Rag Doll bistro here, is the latest jazz combo to hit the concert circuit, winding up at Carnegie Hall, New York, Nov. 15. After a week at Tune-Town Ballroom, St. Louis, Armstrong does his first concert date in Kansas City, Oct. 27, followed by Cedar Rapids, Iowa, Oct. 28; Rockford, Ill., Oct. 29; Davenport, Iowa, Oct. 30; Ft. Wayne, Ind., Oct. 31; Dayton, Ohio, Nov. 1; Indianapolis, Nov. 2; Milwaukee, Nov. 4; Chicago, Nov. 8; Cleveland, Nov. 9.

Armstrong returns to Billy Berg's Hollywood, for eight weeks beginning Dec. 24.

Brenner Points the Way For WAAT Promotion

Paul Brenner, WAAT, Newark, disk jockey, has a new gimmick to follow a recent one which included giving away 600 records a week to listeners. In this one, he's made a tieup with the makers of Walco, long-lasting sapphire phono needles, via which that company will give away $1,500 worth of them weekly (at retail prices).

Brenner will use an obscure recording on his show daily and listeners will be asked to identify artists; 100 winners daily will get the needles, along with an extra one going for free to the retail storekeeper to whom the fan goes to pick up his or her prize.

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SAMMY KAYE

on his "SUNDAY SERENADE" Oct. 19th
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WHY DOES IT HAVE TO RAIN ON SUNDAY

We thank

PERRY COMO

for introducing this great rhythm song
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★

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Inside Orchestras—Music

There have been many stories told of the methodical approach to various phases of the orchestra business by Guy Lombardo's orchestra, which opened at the Roosevelt hotel, New York, Monday (13) on its 17th consecutive seasonal run there, but few that equal the band's methods on one-nighters.

Ray Hartenstein, operator of Sunnybrook Ballroom, Pottstown, Pa., timed the band's entrance and exit at his spot Saturday (11). Lombardo and his men were due to begin work at 8:30 p.m. They showed up at 8:17, set up and were performing by 8:30. When the night was finished, it took the bandsmen exactly four minutes to "knock down" stands, pack music, etc., and get out of the building. He claims that in five minutes they were rolling away from the spot in a bus. That's quite a difference from the average name swing band, whose prima donna members leave all setting up and knocking down to band boys. Few even carry their instruments. Each of Lombardo's men takes care of his own horn, music, etc.

General Artists' one-night booker, Howard Sinnott, has dropped all plans for a "National Dance Week," which he has been promoting for the past two weeks among agencies and band buyers in an effort to stimulate interest in big-band music. Music Corp. of America refused to participate in the idea and most other agencies and personalities involved became discouraged at MCA's refusal to join and so passed it up. They felt that MCA, being the largest agency in the field, would have to be in on the deal before it could go far.

Arturo Toscanini, Leopold Stokowski, Jascha Heifetz, Artur Rubinstein, Kirsten Flagstad and Lily Pons, among others, come in for some frank characterizations in "The Other Side of the Record" (Knopf), written by Charles O'Connell, Victor classical recording director for a score of years. Author resigned from Victor in 1944 and later joined Columbia as classical recording chief. He's also authored the "Victor Book of the Symphony" and edited the "Victor Book of the Opera."

Woody Herman, who will one-nite with his re-formed orchestra through Pacific Northwest first two weeks of November, will be trudging through territory as yet untapped by him. Oddly, though a topflight name batoneer for nearly a decade, he never has trouped north of California state line and, in trekking through Oregon, Washington, British Columbia and Idaho will be covering what is for him virgin country.

Jacques Frase's band supplies the show accompaniment at the China Doll, N. Y. nitery, not Hy Curbelo, as stated in last week's VARIETY. Curbelo plays the rhumba dance music.

On the Upbeat

New York

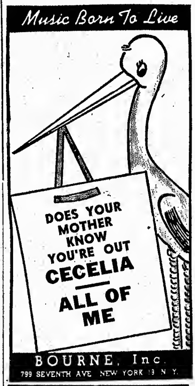
King Guion orchestra, which has created much talk around New York due to its two bass, two guitar, two drum-set rhythm section, began its first date in the area last night (Tuesday) at Rustic Cabin, Englewood Cliffs, N. J...George Moffet out as personal manager of Joe Mooney group, now at Warwick hotel, N. Y...Victor cut "High Button Shoes" cast all day Sunday (12) and will do "Allegro" cast, both for albums, next Sunday (19)...Victor and Erskine Hawkins mark 12th year of relationship this week... Jack Carroll, former Les Brown singer, shifted from National label to Vita-Coustic...Chuck Foster band into Roosevelt hotel, New Orleans, Oct. 22.

Chicago

Victor Lombardo orchestra into a month's stay at the Roosevelt hotel, New Orleans, Nov. 19 . . . Ray McKinley band due Nov. 7 at the U. of Iowa . . . Dave Dryer in town for conferences with Armand Baum, Words & Music rep . . . Mitchell Ayres in town to cut Columbia dates . . . Harry James one-nights in Kansas City and St. Louis, Oct. 20 and 21 . . . Phil Levant back into the Blackhawk, Nov. 20 . . . Tex Beneke fills week of Nov. 14 at the Orpheum, Omaha . . . Johnny Bothwell gets a week at Tune Town Ballroom, St. Louis, Nov. 14 . . . U. of Michigan bought Tony Pastor for a dance Nov. 8 . . . Charlie Fiske band into the Deschler-Wallick hotel, Cleveland, for six weeks, Oct. 27 . . . Nick Stewart plays the Casa Loma dancery, Nov. 21 . . . Boby Meeker returns to the Music Box, Nov. 25, for two weeks . . . Grant Adams, Chi flack, joins Keynote Records to handle special promotion . . . Illinois Jacquet and Ella Fitzgerald head the vaud bill at the Regal week of Nov. 21 . . . Ronnie Eastman joins Johnny "Scat" Davis' band as male chanter.

Hollywood

Carol Scott, new chirp with Jimmy Dorsey, replacing Dee Parker, who will single . . . Harry Babasin formed a seven-piece combo and starts a stand at Red Feather nitery Oct. 21 . . . Desi Arnaz inked for week of Jan. 20 at Million Dollar theatre. Band, with three acts added, will get half the gross after house deduction of $2,500 . . . Red Ingle combo starts three weeks at Plantation, Dallas, Oct. 21 . . . Corky Corcoran back in tenor chair for Harry James, who has dropped trumpeter Chuck Peterson and replaced him with Pinky Savitt . . . Calvin Jackson, who recently quit music department at Metro, has formed seven-piece aggregation for disking for Meltone Records.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799 SEVENTH AVE NEW YORK 19 N. Y.

COMING BACK
BIGGER
THAN EVER

WHY SHOULD
I CRY
OVER YOU?

Words and Music by
Ned Miller and Chester Conn

Leo Feist inc.
1619 Broadway • New York, N. Y.
HARRY LINK, Gen. Prof. Mgr.
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Mgr BERLE ADAMS
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THE SCRAMBLE IS ON FROM COAST-TO-COAST!

TWO LOVES HAVE I

Records

FRANKIE LAINE—Mercury

And coming up fast

BUDDY CLARK with RAY NOBLE—Columbia

PERRY COMO—Victor

BILLY ECKSTINE—M-G-M

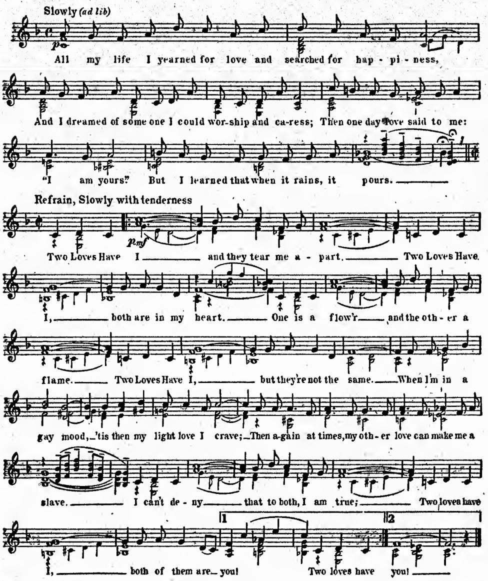
GUY LOMBARDO—Decca

and many more

TWO LOVES HAVE I

(J'AI DEUX AMOURS)

French Lyrics by Geo. Kroger and H. Varna • English Version by J. P. Murray and Barry Trivers
Music by Vincent Scotto


Slowly (ad lib)
p
All my life I yearned for love and searched for hap - pi - ness,
And I dreamed of some one I could wor-ship and ca-ress; Then one day love said to me:
"I am yours." But I learned that when it rains, it pours.
Refrain, Slowly with tenderness
pmf
Two Loves Have I and they tear me a - part. Two Loves Have
I, both are in my heart. One is a flow'r and the oth - er a
flame. Two Loves Have I, but they're not the same. When I'm in a
gay mood, 'tis then my light love I crave; Then a-gain at times, my oth - er love can make me a
slave. I can't de - ny that to both, I am true; Two loves have
1
2
I, both of them are you! Two loves have you!

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Topping most played lists on records and radio!

THE WHIFFENPOOF SONG

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By Meade Minnigerode, George S. Pomeroy and Tod B. Galloway • Revision by Rudy Vallee

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GONNA GET A GIRL

Lyric by Al Lewis • Music by Howard Simon

MILLER MUSIC CORPORATION • 1619 Broadway, N. Y. 19 • NORMAN FOLEY, Gen. Prof. Mgr.

5 Aides Exit MCA; Tyson a Glaser VP

Disagreements between Music Corp. of America band department heads and various salesmen, which began last year with the resignation of Russ Facchine and continued through the walkouts of Jack Whittemore, Al Gazeley, et al, gocs on unabated. Last week, Jim Tyson, head of the New York office's one-night department, resigned, and George Walker, location and cocktail unit salesman, walked out, along with Mike Falk, who operated in Detroit under D'Arve Barton, head of MCA's Cleveland office. In addition, Ray Light, in the act department of the Chicago office, and Ogden Knapp, of N. Y. radio division, are out.

Tyson tossed in the towel after completing a deal with Joe Glaser to move over to the latter's Associated Booking Corp. He's been given a vice presidency in that outfit, in which MCA at one time had a 50% interest. Tyson will work as assistant to Glaser himself, handling all the latter's white band properties for locations, one-nighters, etc. He comes in next Monday (20).

Walker, when he walked out, took several acts with him and expects to set up a booking agency of his own. One of the turns that went with him—the Three Suns, a valuable property on the basis of their recent location and one-nighter tour—is said to be aiding in the financing of Walker's new office. Walker also took the Jones Bros., it's asserted, and there may be more talent moving over to him in the near future.

MCA is bringing in new men to replace those leaving, as well as culling college graduates of last June for likely candidates, a policy once followed by Bill Goodheart, former head of its band division.

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SUGGESTS FOR YOUR PROGRAM
EXACTLY
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Music by . . .
JIMMY McHUGH
SHAPIRO-BERNSTEIN

If It's True
Johnny Desmond-Page Cavanaugh Trio (Victor 20-2312)
Cootie Williams (Majestic 1165)
Mills Bros. (Decca 25284)
•
Tonight You Belong to Me
Leo Diamond's Harmonica Hit (Vitacoustic 11B)
•
Black and Blue
Frankie Laine (Mercury No. 1026)
MILLS MUSIC, Inc.
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THE MIGHTY LOUIS JORDAN
ROLLS ON!
AND HIS TYMPANY FIVE, THAT IS
FLASH
9-19=CHATTANOOGA=4500 PAID
$5543.54 FOR LOUIS JORDAN DANCE
Mgr BERLE ADAMS
Direction — GENERAL ARTISTS CORP

15 Best Sheet Sellers

(Week Ending, Oct. 11)

Title	Writers	Publisher
NEAR YOU	(Francis Craig-Kermit Goell)	Supreme
YOU DO	(Joe Myrow-Mack Gordon)	BVC
I WISH I DIDN'T LOVE YOU	(Frank Loesser)	Paramount
APPLE BLOSSOM WEDDING	(Nat Simon-Jimmy Kennedy)	Shapiro-B
FEUDIN' AND FIGHTIN'	(Burton Lane-Al Dubin)	Chappell
WONDER WHO'S KISSING HER	(Will M. Hough-Frank Adams-Joseph E. Howard)	Marks
WHIFFENPOOF SONG	(Meade Minngerode-George Pomeroy-Tod Galloway)	Miller-Schirmer
LADY FROM 29 PALMS	(Allie Wrubel)	Martin
WHEN YOU WERE SWEET 16	(James Thornton)	Shapiro-B
PEG O' MY HEART	(Alfred Bryan-Fred Fisher)	Robbins
I HAVE BUT ONE HEART	(Johnny Farrow-Marty Symes)	Barton
KATE	(Irving Berlin)	Berlin
KOKOMO, IND.	(Joe Myrow-Mack Gordon)	BVC
ON THE AVENUE	(Harold Rome-Fred Freed)	Leeds
THAT'S MY DESIRE	(Carroll Loveday-Helmy Kresa)	Mills

N.Y. Hotel Commodore Pushes Policy of Tieup Of Bands, Name Diskers

Commodore hotel, New York, which actually began the idea of using name disk artists with bands as b.o. lure some six months ago, when it played RCA-Victor's Johnny Desmond along with Louis Prima's orchestra, is going further into that policy. Hotel has bought both Vic Damone and Mel Torme for use in its Century Room with medium-level orchestras. These singers are among the hottest newcomers.

Damone opens first. He follows the current six-week run of Vaughn Monroe for 11 days, Nov. 13-23, with a band not yet named but which may be Buddy Rich's combination. Torme is due in Dec. 23 for 2½ or three weeks, depending on how far back Eddy Howard's Jan. 2 opening can be pushed. Band with him is also undecided, although it may be Randy Brooks.

Stan Kenton's orchestra is scheduled for the Commodore's refurbished room between Damone and Torme. He opens Nov. 25 for four weeks, shifts to Frank Dailey's Meadowbrook, Cedar Grove, N. J., Dec. 22 to 30, and on the 31st opens at the Paramount theatre, N. Y. Dates are Kenton's first in the east with his reorganized orchestra.

Idea of using disk-name singers, incidentally, has also been found to answer the name-band b.o. lull by Dailey. He opened his Meadowbrook last August with Perry Como and Sam Donahue's orchestra, followed with Torme and Ray McKinley, and currently is using Desmond with Skitch Henderson.

L.A. PHIL AUD STILL WON'T GO FOR JAZZ

Los Angeles, Oct. 14.

The Philharmonic auditorium, the local version of Carnegie Hall, is still proving the antithesis of its N. Y. counterpart in that the local longhair emporium remains adamant against jazz concerts. Ban on jazz bashes has been on for nearly two years and last week KFWB disk jockey Gene Norman, who has been having success promoting jam settos in Pasadena, went to the mat with the Phil and lost in straight falls.

Norman wanted to put on a concert with Stan Kenton's band Oct. 20 and offered to increase regular rental of $300 per night to $500. He promised that the word "jazz" would not be used in exploitation, but, rather "artistry in rhythm concert." Norman figured he had a chance because the Phil last week played Spike Jones' revue.

Phil's distaste for jam started in January, 1946, when the board of directors of the site cited by-laws against accommodating such events because several fist fights flurried during a concert and patrons were accused of being unruly and of refusing to obey house edict against smoking.

Robbins Shifts 'Loves' To Feist for 'Amber' Score

Robbins Music, which two weeks ago planned to take over the revival of "Two Loves Have I" on lease from Feist, an affiliated company, last week was forced to lateral the tune back to Feist. Robbins instead will handle the score of "Forever Amber," soon to be released by 20th-Fox.

Johnny Mercer is putting lyrics to a portion of the background music for the film, written by David Raksin.

ASCAP Grants Pay To Appeals Bd.

Board of directors of the American Society of Composers, Authors and Publishers authorized two changes in the bylaws last week—one granting a salary to members of the Society's appeals board and the other upping the per-meeting pay of the directors themselves from $10 to $25.

In authorizing a $25 per-meeting compensation to the six men who sit on the appeals board whenever there are appeals enough to warrant a meeting, the directors broke precedent. Prior to the move, the only members of the Society, aside from paid executives, to draw cash for attending meetings were the directors themselves. This practice, of course, is an accepted one in large organizations, but the news that ASCAP directors drew a token for their efforts surprised many.

All told, there are 24 directors—12 writers and 12 publishers. Three on each side are "standard" men and the others pop men.

Yellen-Fain Heartbreak Tune Used to Promote Mel Allen as WINS Jock

WINS, New York, which launched sportscaster Mel Allen as a disk jockey Monday (13) afternoon, is hoping to draw extra attention to the new show through the daily spinning and spotlighting of two new songs, one written by Jack Yellen and Sammy Fain.

One of the new tunes, at least, is expected to become a controversial item. It's called, "Refugee's Lullaby," a heartbreaking lyric and melody built around the picture of a mother bewailing the hunger of her children. Reverse tune is an item called "The Jews Have Got Their Irish Up," written by Gus Van (&, Schenck).

Allen, WINS station heads, Music Corp. of America execs (who handle Allen) and Charles Ross, partner with Yellen and Fain in their new publishing venture, huddled last week trying to decide whether to dare put the tune on the air. Once it was decided to do so, WINS laid plans to call attention to the disk. One of the ideas was to plant teaser ads in N. Y. dailies, which wasn't done Monday and Tuesday (yesterday) because cuts were not ready in time. They're due to appear today (Wednesday). In addition, Allen, on his first show, exhorted listeners to stay tuned until 4 p.m. today (his show runs from 2 to 5 p.m. daily) to hear the disk.

Publishing the songs themselves, Yellen, Fain and Ross cut the first disks, with Mary Small doing the "Refugee" melody and Van the reverse. They used the recording facilities of Joe Davis to cut them and created a new label—Songbird—to market them.

Best British Sheet Sellers

(Week Ending Oct. 9)

London, Oct. 10.

Now Is the Hour	Keith-P
Sorrento	Ricordi
Chi-Ba-Ba	Sun
Guilty	F. D. & H.
Little Old Mill	Dash
I Believe	Morris
Old Spanish Trail	Maurice
Mam'selle	F. D. & H.
Danger Ahead	Yale
Donegal	Leeds
First Love Last Love	Dash
Garden In the Rain	Connelly

Second 12

People Will Say	Williamson
Souvenirs	L. Wright
Sun In the Morning	Berlin
Heartaches	Connelly
Au Revoir	Chappell
Anniversary Song	Connelly
Lovely World and You	Cinephonic
They Say It's Wonderful	Berlin
Gal in Calico	Feldman
I'll Make Up For Everything	Maurice
What a Beautiful Morning	Williamson
Try Little Tenderness	Connelly

Shiels' Coast Shift

Tommy Shiels, who handles the Modernaires, Johnny Bothwell's orchestra, Virginia Maxey, et al., and has been eastern representative of Don Haynes, manager of Tex Beneke's orchestra, has moved his offices to Hollywood.

Move leaves Haynes without an eastern rep (he shifted his offices and family to Hollywood last April), a condition likely to be remedied by Haynes

Agitation Builds For G.M. of ASCAP

There is increasing agitation among certain major publisher members of the American Society of Composers, Authors and Publishers board for a general manager to replace the late John G. Paine. Despite this attitude by a handful of men who wield considerable ASCAP power, it's held unlikely that the organization will ever be returned to the style of operation prevalent under Paine.

It's pointed out by some that what the Society lacks most under the current method of deploying responsibility among four so-called co-general managers (Richard Murray, Herman Greenberg, George Hoffman and Herman Finklestein) is a front man, one conversant with Washington officials and other groups, government and otherwise, with whom ASCAP must maintain good relations. One who can handle speechmaking at various functions to which ASCAP is invited, and otherwise further good relations with subscriber groups and others.

ASCAP board men, while they admit a general manager is needed only for the purposes above, assert that any one who is handed the assignment will not have free reign such as that given Paine. All operation and policy problems will be controlled and settled by the board itself, with the replacement being concerned only with good will relations.

Richardson Heads Harry Moss Agency

"Doc" Richardson, former personal manager of Ray McKinley's orchestra, has taken over from Jack Kearney as head of Harry Moss' agency in New York. Kearney moves in with the new Busch & Petersen office.

Moss himself recently moved from his own agency into an arrangement with Willard Alexander.

TRULY A STANDARD!
TRUE
By WALTER G. SAMUELS and LEONARD WHITCUP
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TOMMY VALANDO, Gen. Pro. Mgr.

Everyone Is Waiting to Hear
WHAT ARE YOU DOING NEW YEAR'S EVE

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SMOKE!
SMOKE!
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The recent Supreme Court decision on the Form B Contract requires that the Leader pay the Social Security Taxes and be responsible for the withholding taxes.
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1819 Broadway New York
Circle 6-7652

I'M A LONELY LITTLE PETUNIA
(IN AN ONION PATCH)
"TWO-TON" BAKER—Mercury
TOMMY TUCKER—Columbia
LAWRENCE WELK—Standard
LAWRENCE WELK—Decca
THE HAPPY GANG—Victor
TOMMY TUCKER—Lang-Worth
RYTVOC, INC., 1585 B'way, New York 19
The House of "CHOO CHOO CH'BOOGIE" Fame

Cafes May Renew No-Minny Policies As Lure for Modestly Budgeted Shows

The no-cover-no-minimum policy which last season went into effect in some N. Y. cafes and later died out, is due for a comeback. Some bonifaces are seriously considering starting the no-floor-on-spending plan as one method of reviving business. Several midwest cafes are mulling similar policy.

Thinking behind the considered revival of the spend-what-you-wish plan is the fact that it might be one means of filling up the club. In some spots, business has been extremely bad, and it's thought that they have nothing to lose via no minny policy.

It's believed that under the nominny policy bonifaces will be able to shave talent budgets. One Chicago cafe is spending around $7,500 weekly for talent, yet one night last week for the midnight show there were only 40 people in the room. Under a different setup, the spot could install a $3,000 show, and it's possible that the room would be filled.

The no-mini-no-cover idea had quite a vogue last season when the Florida cafes at the end of the regular season picked up a considerable amount of business on that basis. The Vanity Fair, N. Y., now defunct, picked it up, but talent nut running well over $10,000 precluded any possibilities of them coming out ahead on a proposition like that. La Martinique, similarly tried the idea for a time, but running expenses were also too high for profitable operation.

However, with the probable revival this year, it's believed that chances for successs are considerably greater. The nitery spending public has dwindled greatly because of high living costs, and prospective patronage does a great amount of checking before deciding on a spot.

There are possibilities that the nominimum plan will expand in towns away from N. Y. metropolitan area. Gotham biz is still big, but many cafes elsewhere are in bad shape. At any rate, some bonifaces will give that policy a fling before giving up completely.

More Shifts in AGVA Branch Office Heads

Several shifts in branch office personnel of American Guild of Variety Artists were made last week by Matt Shelvey, national head of AGVA, prior to departure for Chicago on union matters.

James Phillips, formerly on staff of Hollywood branch, has been promoted to head the Houston branch. Fred Nerrett, who had been in charge of Kansas City, has been transferred to the Omaha branch, with Emil Casper succeeding in K.C. Jim Hope, who had been in charge of Denver, goes to Portland, Ore., to take over for Van Sheldon, who died. Al Westbrook succeeds him in Denver.

Dick Buckley Cited Unfair by AGVA For Failing to Pay Agent

Dick Buckley, vaude and nitery comedian, was cited unfair for "conduct unbecoming a member" by American Guild of Variety Artists this week. Action was taken, according to union, because of Buckley's failure to pay off claim of $2,900 to J. J. Levin, head of Mutual Booking Corp., in settlement for an out on exclusive representation contract.

Controversy stems back to last April, when at a hearing held at AGVA, Buckley is alleged to have agreed to pay amount involved for release from contract with Levin. Latter claimed at time that money due was partly for overdue commissions and money loaned Buckley. According to reports, Levin had agreed to release him providing he would pay off claim at rate of $100 weekly. When no payments had been made during the interim, Levin petitioned AGVA to do something about it and the unfair listing resulted.

Plan Tour for 'Lightly,' New Slapsie Maxie Show

Los Angeles, Oct. 14.

New show at Slapsy Maxie's, "Once Over Lightly," will be sent on the road as vaude unit at the close of its local stand which opens Oct. 16. Show cost about $50,000, including costumes and special music by Allan Roberts and Lester Lee.

Ella Logan is the star, with Dean Murphy and Fred and Elaine Barry featured. Others in the cast are Isabelita, Ruth Brady, Mitchell Brothers, Mary Mullen, Joel Friend and Trudy Stevens, who sings with Dick Stabile's orchestra.

Plan Ice Shows Under Canvas

"Holiday on Ice" and "Ice Vogues" may be the first major ice shows to go under canvas, George D. Tyson, executive director of these shows, is currently shopping around for a 4,000 seat tent so that his shows can play towns that haven't large enough arenas or auditoriums to house these displays.

According to Tyson, there are many towns that would constitute profitable stands for the layouts, but lacking suitable structures for the shows, the icers lose considerable playing time. With purchase of the tent, both displays would be able to get more playing time and extend the regular season.

Tyson declares that the blades shows could be played under canvas even in extreme heat. He cited the fact that during summer, tanks housed in buildings are difficult to freeze because the heat stays in. With tank housed under canvas, it's possible to lift the sides so that the air circulates and freezing is much easier.

Tyson cited that "Holiday on Ice" played the outdoor Nacional stadium in Mexico City, under terrific heat without any trouble. The same show also played an outdoor date in Charlotte when the temperature was 95 degrees without any strain on the refrigeration plant.

Opposition Group Seeks to Void 19 Delegates Slated for AGVA Meet

Drive to void the recent series of nomination meetings to elect delegates to the American Guild of Variety Artists convention, to be held some time in December, has been started by several groups within the union. [Convention city not set yet but may be Chicago or Cincinnati]. Two groups are preparing petitions to the Associated Actors & Artistes of America, parent union of AGVA, asking that the nomination meetings in 19 cities be voided on the ground that the nomination meetings in those towns are actually elections inasmuch as the number of nominees coincides with the number of delegates to be elected.

Leaders of both groups declare that such a condition could not have come about unless the nomination situation was tightly controlled from the union's top leaders. Consequently, the results indicate that union leaders violated the AAAA resolution passed the past summer forbidding any paid employee of the AAAA to campaign among the membership.

Major point of the factions opposing Matt Shelvey, AGVA national administrator, is the fact that Chicago's nomination meeting produced only seven nominees for the seven posts to be filled. They declare it to be inconceivable that a city of that size, with a permanent membership of at least 1,400, should fail to produce more nominations.

In contrast, the situation in New York is cited, with 50 nominations for 12 delegates. That meeting, the opposition claim, was run democratically, allegedly because of the presence of an AAAA observer. It's pointed out that early in the meeting, an attempt was made to close nominations, but this was howled down, and members had their fill of nominees.

26 Out of 70 Pledged?

In the 19 cities where there are no contests, it's claimed that Shelvey starts out with 26 out of the 70 delegates already pledged to his pro-

(Continued on page 46)

Ken Maynard, Sunbrock In 250G Damage Suit

Washington, Oct. 14.

A $250,000 damage was filed in Federal District Court here last week against Ken Maynard and the Larry Sunbrock Rodeo which stars Maynard.

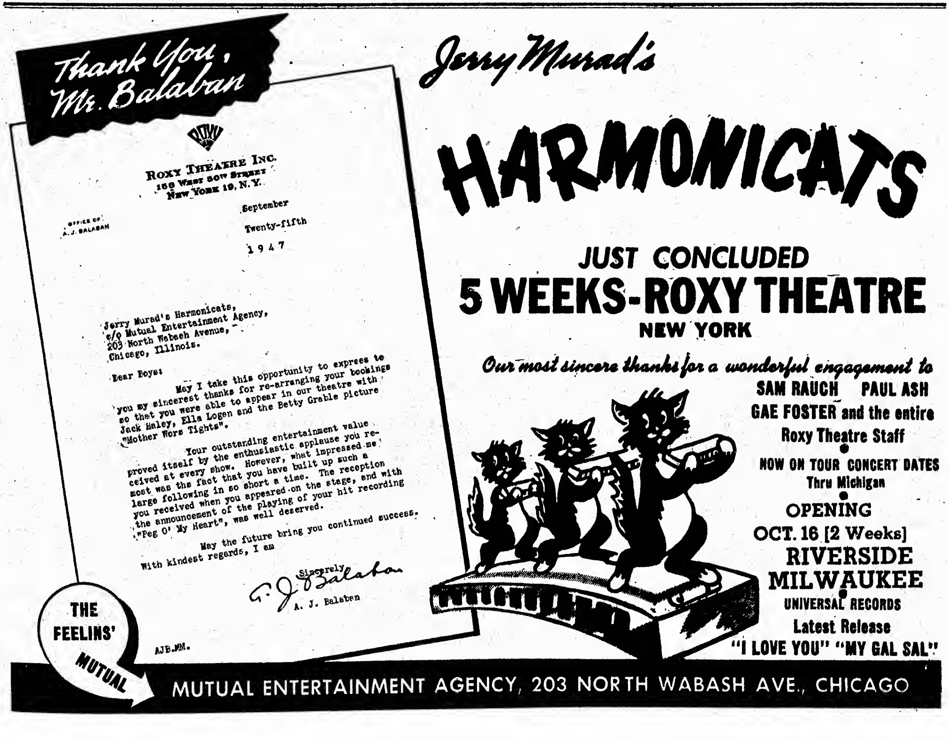
John Weese, who operates a saddle horse stable outside of Washington and is a former western rider, filed the action. He claims that a photograph of himself, on his horse, Bob White, has been used to advertise the show in the United States and Canada. Weese charged that the picture always carries the name of Maynard or Joe Evans, also with the show, as the rider. In addition to damages, Weese wants the show enjoined from using the picture.

Hildegarde's Miami Date At 8G, Plus 2G Expenses, New High for Off-Season

Hildegarde will play her first Miami Beach cafe date at the Copacabana starting Oct. 30. Chantoosey will get $8,000 as well as all expenses, including transportation, food, rooms, car and chauffeur, which will cost an additional $2,000 weekly.

Length of engagement will be 7 or 10 days depending upon whether Hildegarde will be able to make a Nov. 14 date at Ciro's Hollywood. Since she doesn't relish planing out to the Coast, Murray Weinger, Copa's boniface, will attempt to line fast train connections to permit her to stay the maximum under the contract.

Pact is considered unusual inasmuch as it's the highest price ever paid a performer in Miami Beach during the off-season. Weinger figures that with Hildegarde as the lure, there'll be many customers flying in from all parts of Florida, as well as many from Sea Isle, and Savannah, Ga.



Thank You, Mr. Balaban

ROXY THEATRE INC.
153 WEST 50TH STREET
NEW YORK 19, N.Y.

OFFICE OF
A. J. BALABAN

September
Twenty-fifth
1947

Jerry Murad's Harmonicats,
c/o Mutual Entertainment Agency,
203 North Wabash Avenue,
Chicago, Illinois.

Dear Boys:

May I take this opportunity to express to you my sincerest thanks for re-arranging your bookings so that you were able to appear in our theatre with Jack Haley, Ella Logen and the Betty Grable picture "Mother Wore Tights".

Your outstanding entertainment value proved itself by the enthusiastic applause you received at every show. However, what impressed me most was the fact that you have built up such a large following in so short a time. The reception you received when you appeared on the stage, and with the announcement of the playing of your hit recording "Peg O' My Heart", was well deserved.

May the future bring you continued success.

With kindest regards, I am

Sincerely,
A. J. Balaban
A. J. Balaban

AJB.MM.

Jerry Murad's
HARMONICATS
JUST CONCLUDED
5 WEEKS-ROXY THEATRE
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Thru Michigan
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RIVERSIDE
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"I LOVE YOU" "MY GAL SAL"

THE FEELINS' MUTUAL
MUTUAL ENTERTAINMENT AGENCY, 203 NORTH WABASH AVE., CHICAGO

Night Club Reviews

Hotel St. Regis, N. Y.

(MAISONETTE)

Evelyn Tyner, Beryl Davis, Milt Shaw Orch (7), *Laszlo & Pepito;* $1.50 *and* $2.50 *cover.*

Beryl Davis couldn't want a better showcase than the Maisonette Room of the Hotel St. Regis. It has charm, class and color—a Tiffany setting for any songstress. Perhaps that's what got her, or her management, because she's suddenly gone British in a strange way. What made Miss Davis click as a U. S. potential—and the very thing which Willard Alexander recognized when first bringing her to America—was her quick grasp of the Yank idiom. During the war years she chirped with the late Glenn Miller's band and was thus, fortuitously, projected as hep English songstress who can thrush with the best of 'em. As she debuted at the Maisonette, however, she sounded like that recent Life spread must have gone to her agent. She was full of that harkback to Britain; fortunately not in the Mayfair sense, but even by accenting the cockney idiom it's belaboring a point.

An attractive, lissome girl, who looks sartorially and pulchritudinously appealing, her vocalistics are big league. If she did the Hempstead Way or Lambeth or other native idiomatic songs as throwaway stuff instead of punching it, and by bearing down on the contemporaneous pops, which she has done so well since coming to America, Miss Davis would impress better. Instead, she's trying too much for some sort of a nebulous style or distinction, which is a needless pretentiousness. She could still get in her Victor record plugs (always good showmanship), and she could mix up that sorta thing with "If It Were So Easy To Do," "Is It Good Or Is It Bad?", and the like. In fact, until she proves herself in this new medium of the intimate class nitery, Miss Davis should insure herself with a good crop of not overly familiar pops, relying on her nice delivery to create the proper impact. In short, she has plenty for the Yank nitery, picture house, disk and radio market, but she should re-routine it so as to produce a greater acceleration for best personal impact. Incidentally, being the biggish girl she is, that conceit of wearing gloves with her attractive frock might be retained throughout the repertoire, instead of dispensing with them as she does.

Evelyn Tyner is the entr'acte, rather extravagantly billed as "the first lady of the piano." A personable titian, she should train down a bit, but there's nothing awry with her pianology as she does Gershwin, "Tabu," her own adaptation of Jack Fina's arrangement of "The Bee," etc. She also plugs her MGM records. She errs in doing too much, as in the instance of Miss Davis, but certainly between the two femmes there's a nice touch of s.a. to this grillroom which is planned this season to catch the late dancing bunch when the Iridium Room upstairs calls it a night by midnight, the accent there being on the dinner trade rather than the after-theatre crowd. Per usual, August is at the tape and the Maisonette remains one of the nicest hotel spots in town, with Milt Shaw's combo alternating with the pianology of Laszlo & Pepito for the dansapation sets.

Abel.

Old Roumanian, N. Y.

Sadie Banks, Lou Seiler, Bella Smaro, Nicolas Alexander, Althea, Joey Dean, Line (8), *showgirls* (4), *Joe La Porte Orch* (5), *D'Aquila's Rhumba Band* (4); $2 *minimum.*

Located in the heart of New York's east side, the Old Roumanian restaurant's new fall layout is on a par with any uptown popular-priced nitery. In addition, this cafe has been facelifting over the summer into a stylish-looking boite.

Sadie Banks, perennial standby here, returns for her 15th consecutive season, still in the same lusty groove that's established her firmly in customer favor in the past. Besides handling the emcee chore, this Second avenue version of a red-hot mama delivers a trio of patter numbers with plenty of sock and laughs. Her voice couldn't exactly be described as lyrical, but she's packed full with a vitality and toothy personality that can't miss selling in this familiar spot.

Another highspot on the bill is Lou Seiler, young comedian, who has a stock of original and quite funny routines. He drags some of them out too long, such as his takeoff on a Parisian chanteuse, but he manages to grab a full quota of laughs. His cowboy mimicry is okay, although some of his gags are in questionable taste. Customer opinion, however, is gauged by the heavy mitting which he consistently earns.

Remainder of the layout features Nicolas Alexander, Russian baritone, in a medley of Russe ballads which he handles with a strong and sensitive set of pipes. Femme vocalist, going under monicker of Althea also does nicely on several pop numbers, showing off a good voice but inclined to too much mugging while she works through her numbers.

Terps department is handled by Bella Smara in an exotic gypsy routine that's okay for color and pace. Diminutive Joey Dean also furnishes some smooth acro-terping in opening spot. Line of eight dancers and four showgirls perform three neat ensemble routines in attractive garb.

Joe La Porte's orch backs show in competent style, with D'Aquila's rhumba combo standing in for customer hoofing.

Herm.

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PHIL FOSTER
Nite-Life's Newest Laff-Sensation
RETURN OF THE COMICAL SON TO CHICAGO
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Dir.: MATTY ROSEN

Currently for 6 Weeks
London Casino, London, England
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Curry, Byrd AND Le Roy
"BEDLAM IN THE BALLROOM"
ON TOUR
Direction MATTY ROSEN
CLUB-DATES HARRY GREEN

Blue Angel, N. Y.

Alice Pearce & Marc Lawrence, Amanda Lane, Phil Gordon, 3 *Flames, Ellis Larkin* 3, *George Bauer;* $3.50 *minimum.*

Alice Pearce, ably abetted by piano accompanist Marc Lawrence, who also collaborates on their material, already has been eyed for legit musicals. She's one of the freshest comediennes to come to the fore in recent months and already she has the eye of Irving Berlin if he ever does that "Music Box Revue," and she'd be a natural for Arthur Schwartz's "Inside USA."

She has a madcap yet tongue-in-cheek sense of comedy values as she parlays "Short'nin' Bread" with a Russian bublichki influence; satirizes "Dial Tone Nelly"; does "Constantinople" forwards, backwards and sideways; hokes the French song cycle, and the rest of it. In the latter she utilizes Yank pops in their Gallic translations, which are further fortified by not being too broad but lent legitimacy by authentic French translations and pronunciations. In between, Miss Pearce displays a screwball array of props and engages in quickie "scenes" from "Best Years," "Lost Weekend," etc.

Herbert Jacoby and Max Gordon have a standard of quality which invariably clicks, and they evidence that again with Amanda Lane and Phil Gordon, both New Acts. The 3 Flames won their "BA" by matriculating at Gordon's downtown Village Vanguard. The male sepia trio is best in closeup, especially in an intime nitery of this calibre, as they uncork "Salted Peanuts," "Sofronia" and their other Columbia disk specialties.

The dusky Ellis Larkin Trio plug the waits well and George Bauer is adept as relief accompanist. Jacoby, per usual, emcees suavely and biz is on the slightly sensational side with turnaways. New policy calls for earlier teeoff and a longer spread into the a.m., resulting in not as accelerated a tempo of talent as heretofore. It's a question whether it's as effective in practice as in theory because, while doubtlessly permitting for more leisurely drinking between acts, it also creates a somewhat delayed pause which, in turn, retards the tempo of a succession of acts which has been a characteristic appeal of this type policy.

Incidentally, Jacoby too is flirting with the Monseignor (Paris) policy —beaucoup fiddles, etc. — and was virtually set to take over the Embassy on East 57th but that deal suddenly fell through.

Abel.

Greenwich V. Inn, N. Y.

Collette Lyons, Jackie Phillips, Joe Crosby Girls (7) *with Susan Doll, Ned Harvey Orch, Sonny Roberts Rhumba Band;* $3.50 *minimum.*

Lou Taylor has done a neat job of refurbishing his Greenwich Village Inn, right through the house from the kitchen to the costumes on the chorines. With a great name to trade on in attracting the yokel trade that comes to the Village for the sights, Taylor is currently giving them a presentable bill, although not one to live up to expectations if they figure downtown Manhattan for a road company Place Pigalle.

Inn had stepped as low as dating B. S. Pulley last season, but this year it's all on the sapolioed side. Collette Lyons, coming in fresh from a vaude tour, following pic appearance in "Dolly Sisters" and legit in "Show Boat," hammers over ditties in the Merman tradition. She gets all there is out of each one, but unfortunately there isn't enough, material-wise. The specialty songs need strengthening to get them a bit smarter and out of the high school monolog class.

Apparently recognizing the shortcomings of her material, Miss Lyons sometimes endeavors to compensate by working too hard. Solidly on her side are her good looks and pleasant personality.

Jackie Phillips suffers from a considerable handicap as an m.c.—he lisps. On some people it might be cute. On him it isn't, especially with his overworked making like a swish.

Joe Crosby has done a good job with the line of seven gals. Femmes are all fairish lookers, routines are adequate, costumes are fresh, and the gals show a reasonable interest in their work. Soloing with them is Susan Doll.

Ned Harvey's six-man crew is tops for terping for the Inn's type of audience. He's spelled by Sonny Roberts' rhumba outfit. Incidentally, a la Jack Eigen from the Copacabana, Johnny Kane, of the New York Enquirer, preems a disc spinning stint via WOV, N. Y., from the Inn next week.

Herb.

Cocoanut Grove, L. A.

(AMBASSADOR HOTEL)

Los Angeles, Oct. 6.

Freddy Martin Orch (18), *with Stuart Wade, Gene Conklin, Barclay Allen, the Martin Men* (5); $1 *cover weekdays;* $2 *Saturdays.*

Return of Freddy Martin and his orchestra to this class hotel location this week signals the start of his eighth season in the Grove. Fall, winter and spring seasons will see a high cover count and pleased dancing patrons as the Martin regulars take up where they left off last July when maestro started 13-week eastern tour of theatres and one-nighters.

He's built an enviable reputation by his long local stand, his pull being based solidly on knowing what Grove patrons want and giving it to them. Those attracted regularly to this spot come for good music and quiet, tasteful surroundings—not to be seen and heard. The Martin music and the room, itself, are not showoffy but on the class side and appealing to that type of tab-picker-upper.

Martin is a working bandleader and doesn't miss a set during a long evening. That's one thing that keeps the dance floor full and the music pleasing the customer. Varied talents of featured orch members are spotlighted throughout. There's no femme canary (Martin's never used one), but vocals of Stuart Wade, the Martin Men quintet and beautifully pitched whistling of Gene Conklin are all that anyone could ask.

Conklin's work on "Hora Stacato" and "Nola" are high spots of an evening. Martin Men are an easy blend of smooth vocal harmonies whether on novelty or ballad and seem to have found working together even easier since the road tour. Quintet is made up of Stuart Wade, also featured vocalist with orch; Conklin, Clyde Rogers, Glenn Hughes and Charlie Probert.

Class piano work of Barclay Allen is a feature of the Martin band. Particularly fine is his "Cumana" and "Beginner's Boogie." The arrangements by Bob Ballard point up interest in piano and violin section also is emphasized. "Clare de Lune" is an outstanding Martin presentation. Among others caressing the ear or making the foot tap are "Tallahassee," "When I Write My Song," "Come to the Mardi Gras," "Near You," "Too Marvelous for Words," "Kokomo," and "The Lady From 29 Palms."

Martin's due to desert the west coast again next summer for another eastern tour and has a booking at the New York Strand for next August.

Brog.

Minn. Terrace, Mpls.

(HOTEL NICOLLET)

Minneapolis, Oct. 8.

Merry Macs (4), *Daryle Harpa Band* (12); $2.50-$3 *min.*

In this class spot, the Merry Macs are their usual smash success. At the show caught, on a Saturday midnight, with the room packed, they had to beg off after a half-dozen boff numbers, every one greeted with enthusiasm. Offerings included "Mr. Beebee," "Pass the Biscuits, Miranda," "Pappa, Don't Preach to Me" and "Standin' in Need of Prayer," all perfectly suited to their original harmonizing or comedy style that have helped to make them tops in their field.

Coming out of the far west, the Harpa band, with its three rhythm, three brass, two violins and three saxes, impresses as a slick Latin-American outfit, hep for entertainment and for customer-dancing. It has an intruiguing, eye-filling singer in Margo Pierce, Dacito on the bongoes and marracos and Eduardo Dimond as featured pianist—all of of them skilled performers who contribute much to guest-enjoyment.

The band scintillates with South American rhumba numbers particularly, but also is plenty at home with standard American tunes. Outstanding, however, are "Rhumba Rhapsody," "Tmbaito," "Misorlou" and Harpa's own compositions, "Mamarita" and "Mi Cocorezon."

Rees.

Persian Room, N. Y.

(HOTEL PLAZA)

Marge & Gower Champion, Liberace, Joel Herron Orch (12), *Mark Monte's Continentals* (4); $1.50 *and* $2 (*Sat.*) *cover.*

Conrad N. Hilton, Serge Obolensky, Dorothy Wentworth King, et al., have been doing a tiptop promotion job on behalf of the Hotel Plaza's 40th anniversary, accenting nostalgia and the era of good living with to-

(Continued on page 47)

AGVA Delegates

Continued from page 45

gram. With that kind of start, it's pointed out, he's bound to pick up at least 10 more for a clear majority from cities where there are only two nominees for one post, and three from Philadelphia where, they claim, the major part of the membership is disenfranchised because of the Shelvey-Dick Jones fracas which still is to be decided by the courts of that city. Opposition says that no representation has been made for the Jones group.

Under the present setup, dissidents claim that Shelvey will come to the convention with a two-thirds majority, which will enable him to overide some of the changes made in the projected AGVA constitution by the AAAA. Among them are the amendments calling for monthly board meetings instead of the semi-annual meets proposed by Shelvey. Another is Shelvey's right to hire and fire at will as against the checks set up by the parent union.

Petitions will be presented to AAAA execs as soon as the officials return from the San Francisco convention of the American Federation of Labor.

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Miami Bistro Op Gives Club to Sons

Miami Beach, Oct. 14.

The last of the old guard among Miami area cafe figures bowed out of the picture today when "Mother" Kelly transferred all interests in his famed spot on the Beach to his three sons, Stan, Gerald and Bob.

An institution for 25 years with show biz and sports figures, the room had seen a declining clientele as the oldsters who frequented the spot began to spend recent winters in other resorts or passed away.

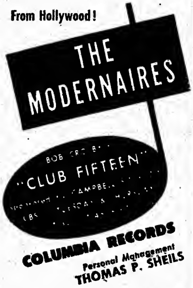
At the height of his career as a cafe operator, Kelly was interested in similiar ventures in Saratoga Springs, N. Y., and on Broadway.

Dunninger Vice Ilona

Ilona Massey's N. Y. cafe preem, originally slated for the Versailles, Nov. 11, has been postponed until Dec. 19 because of picture assignments.

The Nov. 11 spot will now have Dunninger, the mentalist.

From Hollywood!



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Nitery Reviews

Continued from page 46

Persian Room, N. Y.

day's standards, and cashing in right well by the entire thing. The nine-day gala started two weeks ago when Hildegarde was brought east especially to tee off the Persian Room's series of special nights, climaxed with a number of charity fetes, and the like. The Persian Room is now back to normal and so is maitre d' Fred and his staff, but business continues above par with the new talent lineup, which is slated for a monthly change.

Marge & Gower Champion (New Acts) and Liberace, the talkative concert pianist—marking a return engagement here—are the attractions and more than satisfy. Liberace is quite a pianistic virtuoso, eschewing the disk symph accomp idea of before but erring a bit in being too verbose now. He should trim his stuff, although the overly generous repertoire is unquestionably well received. He's an expert showman, doing middlebrow stuff like his opening "Warsaw Concerto" and permitting the Mozart - Chopin - Bach - Strauss influences in his routine with "Mairzy Doats" to show off his classical predilections. He does a request medley, which runs overboard, as does "Cement Mixer," finaling with boogie-woogie and double-time boogie, i.e., 32-to-the-bar. There's also a touch of "White Xmas" and some other stuff, withal making for a fulsome routine. Liberace, who reminds of WB's Robert Alda, might capitalize on the "Rhapsody in Blue" suggestion wlth a touch of Gershwin, incidentally making for a change of pace. On the whole, however, Liberace is a good showman who blends his Steinwayistics with a nice sense of comedy and a generally light touch for the class saloon trade where he's standard.

For the rest, Joel Herron's main band does a fine musical accomp for the show and on its own. The maestro presides chiefly at the ivories. Mark Monte's relief combo, per usual, is likewise on the beam with the Latin dansapation. *Abel.*

Empire Room. Chi

(PALMER HOUSE)

Chicago, Oct. 8.

Florence Desmond, Howard de Courcy, Artini & Consuelo, Ray Malone, Griff Williams Orch (13) *with Carrollaires Quartet;* $3.50 *minimum,* $1 *cover.*

Producer Merriel Abbott has put together a neat fall package that should wear well until snow flies. The Abbott girls, almost a fixture in this room, are away on tour but only reminiscing regulars will note their absence.

Ray Malone's precision tapstering gives a solid base for the bill. Garners good applause with spectacular spins and overall boyish styling. Howard de Courcy, magician, recently imported from Europe, impresses with an engaging routine of card manipulations, hoop catching, and the Indian basket trick. Major illusion has a canary entering a locked cage for good response.

Artini & Consuelo unfold their "Tea Time Terpsichore" with customary finesse. Pair win heavy mitt in samba, waltz and other routines, scoring best with an earthy polka.

Florence Desmond clicks with slick impressions of Tallulah Bankhead, Katharine Hepburn and other familiars. Using shawl and hairnet as her only props, she gives vivid facial glimpses of Claudette Colbert and Marlene Dietrich. Tops with her Hildegarde takeoff for solid returns. *Baxt.*

House of Harris, S. F.

San Francisco, Oct. 10.

Harry Richman, Al Wallace's Orch (7); *no cover,* $1.50 *minimum.*

Drawing on his large repertoire of songs, Harry Richman, to a big welcoming hand, pours out 50 minutes of song selling for top returns. Teeing off with breezy "Any State in 48," he follows with "Peg O' My Heart."

With audience loosened up Richman confidently moves in with his old reliables including "Vagabond Song," "All Depends on You," "Sunnyside of the Street," and "Birth of the Blues" for additional salvos. Two comedy parodies, "The Fundamental Things" and "As Time Goes By," also get over, as does "Putting on the Ritz" and "Show Business." Off to socko applause. *Ted.*

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Nitery Acts' Town Hall Recital at $3 No Sellout

Operating on the theory that the average man can't afford the bite prevalent at the better intime Gotham niteries, Ted Zittel in conjunction with People's Songs brought Maxine Sullivan, the Three Flames, Paul Villard and Brownie McGhee to the Town Hall, N. Y., Saturday (11) for a two-hour show tagged "Fun with Music." That the venture was not quite a financial success at $3 top, said promoter Zittel, may be ascribed to the fact that advertising had not been inserted in the press until five days before the preem.

Zittel, who's been experimenting with such shows strictly as commercial ventures, originated "Fun with Music" idea several years ago by presenting top nitery talent of the smaller bistros at Town Hall, Carnegie Hall and sundry other auditoria.

Informality marks the program, each act holding forth on the bare stage for about a half hour. Paul Villard, current at Le Ruban Bleu, N. Y., teed off with his nautical ballads. His salty ditties are pungent pictures of foreign ports.

Three Flames, who double from the Blue Angel, N. Y., are a class Negro instrumental trio comprising piano, bass and electric guitar. Blues singer Brownie McGhee hasn't much originality and lacks the verve found in others in this category. Of no especial help was the emceeing of Johnny Faulk, an earlybird WOV, N. Y., platter jockey. While proclaiming he comes from Texas, his bucolic, unctuous accent is too exaggerated.

Maxine Sullivan, also current at Le Ruban Bleu, who's been warbling her Scotch and other ballads nigh onto a decade now, contribbed a half dozen tunes, all in the crisp idiom with which she's long been identified. Customers, who filled perhaps 60% of the house, were vociferous in their applause.

Conventioneers Spark Biz in Atlantic City

Atlantic City, Oct. 14.

Conventions continue to provide upbeat in amusement business here. Vacationists also are taking advantage of Indian Summer weather and checking into hotels.

Life guards were on duty last week as the sometimes high 80 degree temperatures made the ocean inviting.

Biggest convention was the American Public Health Assn. with its 4,000 delegates. Altogether conventions brought approximately 15,000 to the resort during the week, counting delegates and families.

Tishman Ankles CB Agcy.

Max Tishman has resigned from the Continental Booking office to go on his own.

Prior to joining Continental, Tishman was with the theatre dept. of General Artist Corp. for three years.

TOLEDO NITERY LOOTED

Toledo, O., Oct. 14.

Edward Kelly, operator of the Bomb Shelter night club, Toledo, told detectives he discovered his safe looted of $1,210 and a metal box containing $290 in cash missing last Tuesday (7).

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 14.

William Chase (& LaTour) oldtime performer shot in from Chicago for observation and checkup.

Sydney Cohen now rates all privileges including mild exercise, while Kitty Bernard (Stapleton Sister) also upped for exercise, expects an all-clear soon.

Walter Romanik upped him for one meal and pictures.

Seni Okun, author, back to the Will Rogers after four weeks of observation in the French hospital, N. Y. C.

Christine and Elaine Mandracchia of N. Y. C. in for a vacation and visiting Tom Curry.

Sam Lefko back to work in the Philadelphia office of RKO reports that he is feeling above par.

George Latham, announcer for local station WNBZ off for a vacation in the Berkshire hills.

Betty Blessing elated over the surprise visit from Dr. Edgar Mayer of N. Y. C. She was his secretary before recent breakdown.

Yvonne Michalski, after six months of vacationing here left for Boston.

Frank Scheedel has been promoted to relief switchboard operator at the Rogers.

Marie and Anne Miller shot in to ogle Richard (Dickie) Moore who is doing nicely via the rest routine.

(Write to those who are ill.)

FISCHER REVUE MAY CUE MORE 2-A-DAY VARIETIES

Clifford C. Fischer who's producing a vaude-type legit show at the Playhouse, N. Y. starting Oct. 30, with Edith Piaf and the Campagoons de la Chansons topping, will offer the first completely Continental variety show in many years.

Cast will comprise George Dormande, comedy bicycle act; George Andre Martin, novelty turn; Lyda and Yanni, Greek dancers; Marvellis, magicians, and Les Canovas, acro turn.

The Fischer show may be the start of a cycle of two-a-day shows. Arthur Lesser is also contemplating a concert varieties revue starring Lucienne Boyer. Opening date is not yet set.

Rocco, Shaver Signed For London Casino

Bookings of American talent in England continue with Maurice Rocco and Buster Shaver and Olive and George having signed to open at the Casino theatre. Rocco opens in April, while Shaver's act goes in Nov. 10.

Negotiations are on for Olsen & Johnson to play Britain, but no deal has yet been set.

Bookings were handled by Harold Dobrow of the William Morris agency and the Foster agency in London.

Booze Testers Out To Snag Watered Stocks

Columbus, O., Oct. 14.

Following complaints of patrons in nightclubs and taverns, three two-man squads of liquor inspectors have been touring Ohio bars for a month to find license-holders selling diluted whisky.

Inspectors use a portable testing kit to determine alcoholic content and proof of whisky by specific gravity, taking random bottles from shelves in the presence of the permit-holder. This is the first check of liquor after it reaches the retailer in more than four years. Citations will be asked by the state liquor board against any permit-holder found wilfully watering whisky.

No Time for Benefits

Morey Amsterdam will be one of the busiest guys in showbusiness when he opens at the Strand theatre, N. Y., Oct. 24. In addition to his theatre stint, Amsterdam will have his two radio shows, one over WHN and the other at WOR. WHN stint will go on from Amsterdam's dressing room.

Amsterdam will also continue as stellar attraction at the Playgoers club where he's part owner, and will take interest in his 57th street steakhouse.

Lewis' Philly Date

Joe E. Lewis is booked for the Latin Casino, Philadelphia, Nov. 24, following his run at the Copacabana, N. Y.

Lewis' spot at the N.Y. cafe will be assumed by Peter Lind Hayes.

Gambling Lid On For Chi Bistros

Chicago, Oct. 14.

Gambling in Chicago bistros ended Monday (13) with sudden police warnings to stop all games of chance in the city. Order had been issued by Mayor Kennelly last month, but police had been slow in complying. Monday's gaming shuttering followed internal trouble in the police dept.

Operators of most niteries lose a hefty amount of coin with enforcement of the no gaming edict from modified dice games openly operated in lobbies and bars. Games are usually leased on a concession basis which normally pays a healthy part of the operating expenses.

Mack With Fredericks

Roy Mack, who handled bookings for USO-Camp Shows for four years, will head act department of Frederick Bros. Hollywood agency.

His chore will be to supply talent to theatres, nightclubs and film lots.

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Variety Bills

WEEK OF OCTOBER 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 17
Hal McIntyre Orc
Gertrude Niesen
Jackie Gleason
Betty Bruce
Music Hall (I) 16
E Talbot-Martin
Paul Franke
Lucille Cummings
Dorothy Keller
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 15
Charlie Spivak Orc
Al Bernie
Tip Tap & Toe
Mel Torme
Roxy (I) 15
Nancy Donovan
Milton Berle
Stan Fisher
4 Morroccans
The Vikings
State (L) 16
5 Grays
Angie Bond 3
Ben Berl
Joan Roberts
Buck & Bubbles
Paul Haakon
Strand (W) 17
Blue Barron Orc
Joey Adams
Tony Canzoneri
Mark Plant
Tari Vance
BRONX
Windsor (I) 17-19
Al Schenk
3 Arnauts
Mary LaRoche
Jans & Martell
Morey & Eaton
BROOKLYN
Flatbush (I) 17-19
Leon Fields
L & Bernard
3 Parks
Ada Lynn
Dugal & Kaey
QUEENS
Jamaica (I) 15-18
Gonzales 2
Buddy Walker
Paul Benson Co
Judy Manners
Herb Sells
Leigh 3
(three to fill)
AKRON
Palace (I) 16-19
Sammy Kaye Orc
Canfield Smith
Olsen & Joy
BALTIMORE
Hippodrome (I) 17
Betty Jane Smith
Stan Irwin
Joe E Howard
Connee Boswell
State (I) 16-18
Flordelina
Al Ruskin
Willie Solar
Col Colleano 3
19-22
Jordan & Parvis
Clem Faust
Rick Lane
Large & Morgner
BOSTON
Keith's (R) 16
Francis Craig
The Shyrettos
Senor Wences
Ella Fitzgerald
Lucienne & Ashour
CAMDEN
Towers (I) 17-19
Morris & Morris
Chet Clark
Magical Arnolds
Levan & Boles
The Dunhills
CHICAGO
Chicago (P) 17
Frankie Carle Orc
Nip Nelson
Clark Bros
Oriental (I) 15
Frankie Laine
Winter Sis (2)
Carl Sands Orc
(two to fill)
CLEVELAND
Palace (R) 16
Jack Haley
Elsa & Waldo
Stagg McMann 3
Constance Moore
Hal Leroy
COLUMBUS
Palace (R) 20-22
Rosenbloom & Baer
V Lombardo Orc
Floria Vestoff
Martin & Florenz
HARTFORD
State (I) 17-19
Buddy Clark
Rose-Marie
INDIANAPOLIS
Circle (I) 16
Ted Weems Orc
Beverly Tyler
Herb Shriner
Ladd Lyon
MIAMI
Olympia (P) 15
V & G Haydock
Senor Francisco
Smiley Burnette
Steve Murray
Holst & Milady
NEWARK
Adams (I) 16
Desi Arnaz Orc
The Nonchalants
Rudy Cardenas
Dulcina
OMAHA
Orpheum (P) 17
Tex Williams Bd
Marion Hutton
Colstons
Coley Worth
PHILADELPHIA
Carman (I) 16
Neil Stanley
Wilfred Mae 3
B &-M Gates
Kajar
PROVIDENCE
Capitol (I) 15
Gordon MacCrae
Burns 2 & Evelyn
4 Elgins
Steve Evans
Pat Hill
16 only
Dr Neff
17-19
Sgr Chile Robinson
READING
Rajah (I) 16-18
Baer & Rosenboom
Sonny Dunham Orc
Martin & Florenz
Floria Vestoff
ROCKFORD
Palace (I) 17-19
Stepping Out Rev
Nicholas & Haley
Jay Arnold
Peters Bros
3 Eddingtons
Dick Burns
Lady Frances
SAN FRANCISCO
Golden Gate (R) 15
Shirley Ross
Helmut Dantine
Sammy Walsh
Burd & Leroy
Stone & Barton
Paramount (P) 15
Andy Russell
Martha Tilton
Dick Wesson
Gus Arnheim
Will Mastin 3
SPRINGFIELD
Court Sq (I) 16-19
Yvonne Moray
Ross & Stone
The Glenns
Thk Drink Hoffm'n
Perry & Clarisse
(one to fill)
WASHINGTON
Capitol (L) 16
Gene Krupa Orc
Joey Rardin
Follie Miller

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ENGLAND

CARDIFF
New Theatre (I) 13
Vera Lynn
D & J O'Gorman
Herschel Henlere
Jenks & Williams
Godfrey & Kerby
Dudley's Midgets
3 Garcias
CHISWICK
Empire (I) 13
Rev Continentale
Derek Roy
Arnley & Day
Anette & Silvio
5 Rapids
Big Ben 3
Charles Stephen
Rona Ricardo
DERBY
Grand (I) 13
Dave Morris
O'Brien & Brookl'n
Albert Whelan
Fogel
Earle & Babette
Adele
Harris & Christine
D Gray & Bro
HACKNEY
Empire (I) 13
Good Evans
Norman Evans
V & J Crastonian
4 Pomers
3 Shades
Radcliffe & Ray
Jackie Trevor
Swan & Leigh
Marion
Zio Angels Co
LEICESTER
Opera House (I) 13
Rebecca
Palace (I) 13
Nat Jackley
George Lacy
Pharos & Marina
Raool
3 Astors
Terri Carol
Jan Tors
Fearson & Gill'pie
MANCHESTER
Hippodrome (I) 13
Broadcast of '47
Issy Bonn
Rhodes & Lane
Siki & Son
2 Movers
Vivian Co
SHEPH'RDS BUSH
Empire (I) 13
The Nitwits
Sandy Powell
Rex Ramer
Lloyd & Betty
Shane Sis
St Clair
Naitos
WOOD GREEN
Empire (I) 13
Turner Layton
Max Bacon
Beryl Orde
Silver & Day
4 Atlas
10 Starlets
Harry Shiels
Foster & Clarke

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Alice Pearce
Marc Lawreno
Amanda Lane
3 Flames
George Bauer
Ellis Larkin 3
Belmont-Plaza
Russell Swann
Bob Dixon
Taylor Line
Dacita Orc
Eddie Stone Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard
Bill Dillard
Harold Hastings 3
Wally Blacker
Cafe Society (Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Nellie Lutcher
Dave Martin Orc
Cafe Society Uptn
Lucienne Boyer
Frank Pourcel
Abbey Albert Orc
Carnival
Ray Bolger
Beatrice Kraft
Kaye Ballard
Wiere Bros
Yvonne Adair
Paul Gavotte
Reid Orc
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbello Orc
Jack Prase Orc
Copacabana
Joe E Lewis
Jet MacDonald
Mario & Floria
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Pilar Gomez
Barreira & Margarita
Los Shamulos
Los Cabelleros
Enrique Aragon O
Greenwich Vil. Inn
Jackie Phillips
Collette Lyons
Shirley Allen
Ned Harvey Orc
Sonny Roberts O'
Harem
Jack Cole Dcrs
Moore & Lessy
Pinky Lee
Lucille Page
Lee Bartel
Nevada Smith
Paul Remos
Fausto Curbello O
Art Roman O
Hotel Edison
Gay Claridge
No 1 Fifth Ave
Louise Howard
Nype & Cole
Hazel Webster
Downey & Fonville
Highlights
Hotel Biltmore
Lanny Ross
Pat Whitney
Mark David
Sonny Weldon O
Stephen Kisley O
Hotel Lexington
Alomas Hawaiians
Havana-Madrid
Noro Morales Orc
Rodriq'z & Phyllis
Repila Triano
Maximo
Sarasas Orc
Iceland
Rose Ellin
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Frankie Frissaura
Bilmpy Blank Orc
La Martinique
George Goble
Franklin Twins
Los Barrancos
Anne Francine
Erwin Kent Orc
Maya Orc
Nicola Matthey Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc
Gloria Wallis
Ruloff 3
Terry Corrigan
Catron Bros
Robert Baxter
Paco & Hilda
Shepard Line
Monte Carlo
Joel Shaw Orc
Rhumba Orc
Roberto
Old Roumanian
Sadie Banks
Lou Seiler
Althea
Joey Dean
Joe LaPorte Orc
D'Aquila Orc
Essex House
Richard Himber O
Hotel New Yorker
Ray McKinley Orc
Marion Spelman
Arnold Shoda
Narena & Norris
Connie Conn
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Walton & O'Rourke
McLerie & Butler
Chas Reader Orc
Van Smith Orc
Hotel Plaza
Liberace
Joel Herron Orc
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Ed Sublch Orc
Latin Quarter
Willie Howard
Al Kelly
Mazzone-Abbott D's
Gloria Le Roy
Emile Boreo
Piroska
Miriam Gwynne
Bon Vivants
Vincent Travers O
Riviera
Martin & Lewis
Manor & Mignon
Tony Bavaar
Miriam La Velle
Hotel St Regis
Beryl Davis
Milt Shaw
Laszla & Pepito
Maria Morales
Darling & Jones
Paul Sparr Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Spivy's
Spivy
Shiela Barrett
Rico Sarroga
Versailles
Dwight Fiske
Bob Grant Orc
Panchito Orc
Village Barn
Ann Dennis
Lou Cecil
Betty Percy
Pappy Below
Village Vanguard
Chippy Hill
Jay Marshall
Jerry Reed
Jimmy Shirley 3
Don Frye
Waldorf-Astoria
Jean Sablon
Nat Brandwynne O
Misha Borr Orc
Wivel
Bob Lee
Kay Carole
Brynne Lorey
Janie Scott
Danny White
Zimmerman's
Paul Smith
Janczi Makula
Zalga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Sherman Hayes O
Vera Love
Bob Karl
Chez Paree
Mitzi Green
Jackie Miles
Marty Gould Orc
Bobby Clark
Jack Nelson
Don Chiesta
Chez Adorables (10)
Hotel Blackstone
Peter Lind Hayes
Mary Healy
Ray Burton Orc
Hotel Bismark
Fred Harris, Donna & Annette
Tonny DiPardo O
Rudenko Orc
Benno Delsan O
Orin Morehouse
Montero & Yvonne
Helsings
Lionel Proutling O
Ralph Cook
Marvin Himmel
Mary Jane Dodd
Adrian Lorraine
H Edgewater Beach
R Heatherton Orc
Sol Grauman
Arthur Nelson
Marian Fedele
Song Stylists (4)
D Hild Dancers (12)
Hotel Sherman
Carl Marx
Frankie Laine
Eddie Hubbard
Jose Mells
Jean Williams
Latin Quarter
Phil Foster
Latin Lovelies
Buddy Shaw Orc
Day, Dawn & Dusk
Palmer House
Griff Williams Orc
Florence Desmond
Artina & Consuelo
Ray Malone
Howard De Courcy

Brothers Manuel and Ernesio Espinosa Iglesias have added three of the biggest cinemas, one brand new, in San Luis Potosi state, rich Mexican mining-industrial zone, to the circuit they operate.

Use Pix for Votes

Continued from page 1

tends carrying its 16m film program into trade unions, consumer cooperatives, neighborhood councils and other community groups. As a preliminary step, they've issued a 20-page catalog titled "Films for Progress" which lists all available documentaries and shorts suitable for their ideological purposes.

On the other side of the political fence, the National Assn. of Manufacturers got sold on films about two years ago. Through a well-oiled 16m campaign, the NAM has carried its point of view to the country through gratis distribution of its features to schools, libraries and special meetings organized by local groups. Although these films have a broad educational perspective going beyond strict party-line ballyhoo, NAM leaders, who know what films can do, are also bigwigs in the two major parties, and they're urging adoption of films as a compelling medium for mass influence.

Major party leaders, who concede the effectiveness of films in selling ideas, are also taking their cue from the boom in commercial films during the past couple of years, the Army's widespread use of pictures for educational and indoctrination purposes; and the growth of the 16m industry. Up to now, they've lacked the technical facilities and know-how to exploit the celluloid medium even if they wanted to, especially with Hollywood's strict neutrality policy towards partisan politics. But the growth of the narrow-gauge field with development of a new crop of commercial filmmakers has radically changed the situation. Anybody with coin to pay can now get a professionally polished pic slanted to order.

Pix, for example, built around the biogs of the Presidential nominees could be released through political organizational channels extending through every town of the U. S. Despite the fact that "The Roosevelt Story" had the advantage of commercial distribution through regular theatre channels, politicos predict that special films screened before political assemblages can have the same impact.

Boxoffice interest shown in "The Roosevelt Story," compiled from newsreel clips around FDR's career, shocked politicos of all shades into realizing the potency of such fare if harnessed into a vote-getting apparatus. In Hitler Germany and Fascist Italy, before the war, and in present-day Russia, political exploitation of films was and is taken for granted.

Possibility, earlier bruited, that television, instead of films, would be in position to furnish the visual impact of the nominees to the electorate in 1948 now appears dim. Most optimistic calculations estimate a total of 35,000 sets in use by that time with little likelihood that the projected cross-country network will be completed by them.

Theatre Exchanges

Continued from page 25

resigned. Katz formerly was an EL salesman in Frisco.

Appointed to EL's sales staff are Kenneth E. Siem, Milwaukee salesman; Martin H. Seed, Cleveland salesman, and Elizabeth M. Bacon, New Orleans booker-salesman.

Schulman's Realart Spot

Realart Pictures has taken on William B. Schulman as ad-pub director.

Schulman formerly was with Universal as head of advertising and publicity in the New England territory.

WB Getting New Omaha Office

Omaha.

Work has finally started on the new Warner Bros. exchange, block below film row. Universal follows shortly with new home on the row proper. Paramount execs fear the office will have to move from its comparatively new home when the city planning action starts.

3 New Texas Drive-Ins

Ft. Worth.

Harold Gibbons has opened the Pike drive-in, with a capacity of 600 cars.

Construction has been completed on the Buckhorn drive-in theatre at Alice, Texas, to open in a couple of weeks. H. C. Gunter will operate the spot, with a capacity of 500 cars.

O. M. Kirkeby has opened the Comet drive-in theatre at Abilene, with a capacity of 350 cars.

Ben Donaldson has been named manager of the Dennis and Rio theatres, Gainesville, owned and operated by L. C. Dennis.

New Acts

TEX WILLIAMS & ORCHESTRA
Instrumental, Songs
25 Mins.
Oriental, Chicago

Even though but recently catapulted into national attention by their recording of "Smoke! Smoke! Smoke!" (Capitol), Tex Williams and his orchestra have all the makings of a solid theatre act. There's showmanship in the way it's routined, the musicianship is good, the repertoire has enough of a mixing of hillbilly, novelty and jive to cover individual tastes, the act is brightly dressed and the personality, both vocal and manner, of Williams himself is strongly on the ingratiating side.

This western musical package has a refreshing quality of its own. It should appeal to the hep as well as the novelty clan. The instrumentation of three violins, two guitars, string bass, accordion, piano and harp allows for wide variance of tempo, mood and idiom. It's entertaining and exciting music whether the topic is "Smoke! Smoke! Smoke!," "That's What I Like About the West," or "One O'Clock Jump" and "Three-Way Boogie."

Besides Williams on the vocal specialty side, the act sports a corking pair of performers in Smokey Rogers and Duce Springgers. They make a howl out of their treatment of "Temptation" and "Chattanooga Choo-Choo." Rogers also shines in a banjo solo.

Before setting out with his own outfit about a year and a half ago, Williams handled the vocals for Spade Cooley. It was fairly nip and tuck stuff until Williams' version of "Smoke! Smoke! Smoke!" became a jukebox sensation. The number to date has sold over 750,000 platters and seems headed for the million-mark. *Odec.*

FRANCIS CRAIG
With Bob Lamb
Piano with Vocals
12 Mins.
Hippodrome, Baltimore

Francis Craig is the dance band maestro from WSM, Nashville, who zoomed to top rating with his sock Bullet recording of "Near You." Gets a knowing reception on his entrance in p.a. here and holds up his end at the ivories in good style. Pianistic style is a peculiar combo of hillbilly and Cavalarro and registers well.

At the piano on opening he does his own "Red Rose" after which he brings on Bob Lamb for a bit of trumpeting ("Star Dust") and then the announced original vocal of "Near You." Singer is blind, but manages to get on and off as set up here without any indication of handicap. His end of the stint is capably handled. Craig closes with another announced original, "Beg Your Pardon," and earns solid response. Is proving some draught here and should help anywhere on strength of current popularity and actual performance. *Burm.*

MARGE & GOWER CHAMPION
Dance
20 Mins.
Persian Room, N. Y.

Marge & Gower Champion have everything for a truly topflight terp team, in the class niteries, vaudeville or legit musicals. Formerly partnered with Jeanne, Gower Champion's new partner is his bride of a week, nee Marjorie Bell, daughter of a west coast dancing master. Under their new billing they are an advanced pair of dancers, featuring the "dance story" idea, i.e., more talk and comedy to augment the normally expert terpsichore.

Like Tony deMarco, who likewise has veered more to patter, Gower Champion is facile in his address as he unreels "Showing the Town" as a vocal thematic for takeoffs on Bolger, the ballet, the Agnes deMille technique, etc. Their yesteryear vaude strut, with its 1910 boy-girl corn, cane and can-can, is a miniature classic.

They're a resounding hit at the Hotel Plaza's Persian Room. They're highly personable pair, he tall, and she a cute looker. *Abel.*

KATHLEEN DENNIS
Songs
12 Mins.
Paddock Club, Miami Beach

Once she's acquired smarter gowns and more attractive hairdo, Kathleen Dennis should be ready for spots in the better cafes and vauders.

A trim looking thrush, she possesses plenty of assurance for a youngster starting out, plus a pair of pipes that effortlessly handle the ballads and swing arrangements she essays. Had them all the way in a room that is usually tough on femme singers.

Repertoire is well chosen and carefully blended, including "Just One of Those Things," "I'm Nobody's Baby," "Almost Like Being in Love" from Brigadoon for a change of pace, and a special, "From Maine to Spain" for the topper.

Delivery adds to overall effect, departing from the hold-on-to-mike stance which seems to be a standard with the younger thrushes of late. *Lary.*

AMANDA LANE
Songs
13 Mins.
Blue Angel, N. Y.

Amanda Lane is a talented and intelligent performer. Fortified by personality and poise, she's a cinch for the class cafes, and doubly so in chichi boites like the Blue Angel. Hailing from the Coast, Miss Lane comes on with tongue-in-cheek attitude that she's supposed to be a chantoosey, and then starts to chantoose. But despite the throwaway attitude she packs authority with her special material or little known musicomedy excerpts which, by their unfamiliarity, sound like the lyrics were exclusively tailored for her.

"Wish I Were In Love Again," "I Believe," "Too Good For the Average Man" and "To Keep My Love Alive" are in that idiom. She drapes herself at the Steinway, sings in relaxed drawing room manner, and withal socks 'em. *Abel.*

PHIL GORDON
Piano-Songs
12 Mins.
Blue Angel, N. Y.

Phil Gordon looks like a lammister from the John Held, Jr., rah-rah era. A likeable little chap, his college boy piantics, vocally and instrumentally, are surefire. He's best described as "cute" in personality without, however, parading it, since, his material best parallels his style. "Little Augie" is a racetrack saga, and "Trout No Doubt" is a pop nonsense song which sounds like it was specially written for him; and yet when he does "Girl That I Like" (from "Finian") he is equally effective.

Dapper in black tie, talented on the black-and-whites, and effective on delivery, Phil Gordon is off to the races. *Abel.*

Middle-Bracket

Continued from page 7

still holds up and will continue to." Stein averred. "But the medium-priced talent and the lesser fry are on the receiving end of a dip in pay. It'll take a year to feel its full effect but the trend is on."

Indie producers must take advantage of the growing pool of lower-priced talent to bring their costs down, Stein believes. Unless they do so, they'll be driven to the wall. You can't stay in business now without substantial slashing of overhead—that's particularly true for the indie.

Pic Talent Market Break Hypo to B Producers

Producers of the cheapies have suddenly stumbled on green pastures. The dropping by the majors of hundreds of contract players, writers and directors from the payrolls in the past month has broken Hollywood's market on personnel wide-open for filmmakers looking to get under the wire at $100,000-$200,000. That's the observation of Lionell Toll, indie producer, who's east for New York opening of his "Blonde Savage," released through Eagle Lion.

"Any indie producer can make great deals now for scripters, players or directors," Toll declared. "You can bargain with agents like you never could before. With things at a low ebb, these agents are screaming for business. Only labor is holding up at a terrifically high level."

Despite this, to make a picture under $100,000 is now impossible, according to Toll. Even producers who do without offices, secretaries or any other overhead, and there's a number of them, can't bring in a film for less than $105,000-$110,000, Toll said.

"For that price, the films are invariably whodunits. They're the cheapest because a producer can get away with four or five people in the cast and shoot nothing but four walls and corners. He can't make comedies or love stories because they require better writers and talent."

The manufacturer of cheapies can get all the space he wants in Hollywood at the present time, he said. Plenty of lots are available and Nassour studios are adding two more sound stages. Banks, moreover, are still willing to back the low-budget venture to the tune of 65%-70% of the cost.

Toll's next venture is the filmization of "Aurora Dawn" in partnership with Frank P. Rosenberg, former Columbia ad-pub exec. Novel by Herman Wouk takes the radio biz for a ride, a la "The Hucksters" in actuality it was written before that book.

Equity Surveys Jobless Situation: Showmen See Upturn Ahead

An Equity committee of councillors and rank-and-filers, which aims to survey the economic condition of the theatre, has been formed.

Leaders of the legit association are alarmed at the paucity of engagements, namely because of the sub-normal volume of new-play production. One describes the situation as "tragic" for at least an appreciable percentage of the membership.

Showmen, however, believe there will be an upturn in managerial activity before winter sets in and say the actors have exaggerated the situation. Actors took issue at a seeming trend of bringing English players here to enact parts in imported plays, saying that there are already plenty of British players resident in New York or on the Coast who are Equityites. That does not pertain to unit imports such as "Under the Counter," Shubert, N. Y., "The Winslow Boy," due on Broadway this month, and the D'Oyly Carte troupe of Gilbert & Sullivan operettas slated to arrive in December.

One English drama, "Duet For Two Hands" which used British leads, was a fast flop. "We Love a Lassie," of English origin, used American players but closed at tryout. "[illegible]," a London hit, was panned, and Broadwayites are generally skeptical over the Broadway chances of shows that click in Piccadilly. There are half a dozen English musicals listed for presentation but there are no definite production dates and the casting appears to be as indefinite. Indications are that several new American musicals will reach the boards ahead of most imports.

'Lucasta' Wows Oxford; 'DuBarry' Dubious, 'Man' Mild in London Preem

London, Oct. 14.

"The DuBarry," 15-year-old operetta, revived at the Princes Wednesday (8), looks dubious. Irene Manning, playing the lead role created by the late Anny Ahlers, received an ovation but the show's outcome is doubtful as it lacks prewar lavishness. Public also is tired of outmoded musicals. Production, however, was generally well mounted and displayed an excellent chorus and ballet dancers.

Press was hard on John Hendrik, American co-star, while other reviewers were only lukewarm. Tenor was suffering from after-effects of a severe cold. Provincial tour of the show, with book by Rowland Leigh and Desmond Carter and music by Carl Millocker, brought Hendrik considerable praise.

"Anna Lucasta," imported by its American producer John Wildberg, made its pre-London debut Oct. 6 at the New theatre, Oxford. Play received the biggest ovation ever known there with innumerable curtain calls for Hilda Simms and Frederick O'Neal. Both responded with brief speeches. Consensus of opinion was that the drama is not great, but definitely is a gripping, exciting, first rate production. Coupled with magnificent performances of its stars, show is likely to be a smash hit when it comes to His Majesty's here next month.

In the lone other London opening of the week, "Man in the Street," an amusing but unoriginal comedy by Geoffrey Kerr, opened at the St. James Thursday (9). Piece, starring Bobby Howes, is well acted and was warmly received. It may succeed on its star's drawing power but a prolonged run is doubtful.

BMT Troupe Schedules Long Southwest Tour

Salt Lake City, Oct. 14.

BMT Productions, new troupe, has scheduled a tour of one and two-nighters opening Nov. 5, covering 135 towns in Utah, Idaho, Nevada, Arizona, New Mexico, Colorado, Wyoming, and Montana, and lasting six to eight months. "Tommy," by Howard Lindsay and Bertrand Robinson and produced on Broadway in 1927, will be the vehicle.

BMT is headed by Alfred Brooks, Marc Morrison and Dick Thorne, all of Chicago.

'TURTLE' SLOW IN GOING ABROAD—SULLAVAN

Margaret Sullavan, who returned to New York last week after starring in the two-month London run of "The Voice of the Turtle," [illegible] upon her arrival that the failure of the American hit was [illegible] due to the fact that the [illegible] [illegible] wasn't [illegible] [illegible] and also that the [illegible] of the British people was the [illegible] of the play.

Miss Sullavan, wife of producer-agent Leland Hayward, has no immediate plans. Actress, along with Audrey Christie and Elliott Nugent, was a member of "Turtle's" original cast when the John van Druten comedy opened under Alfred de Liagre, Jr.'s auspices at the Morosco, N. Y., Dec. 8, 1943. Her London associates were Miss Christie and Wendell Corey.

Negro 'Mikado' Quits in Red

Chicago, Oct. 14.

All-Negro [illegible] of "Swing Mikado" folded in St. Paul last week after Jules Pfeiffer, the producer, paid only $15 to each member of the cast as his weekly salary. He gave IOU's for the rest.

Show, a revival, has been dogged by bad luck since its outdoor opening in Toledo in August, where it was rained out at most performances. It did three weeks at the Chicago Civic Opera House to weak grosses and then toured midwest.

Pfeiffer provided transportation back to Chicago, home of most of the cast.

"Mikado" first broke point when Pfeiffer did not hire a company manager in Toledo and did not put on a union press agent. Assn. of Theatrical Agents and Managers, however, did not take steps at the Chi Opera House, as theatre is union and Harry Carlin, manager, had made contract with the understanding that the musical was fully unionized. Pfeiffer also would not put up Equity bond although he claimed Equity was free to organize players.

Gert's 15% and 50% Terms Too High for Lerner-Weill

Terms sought by Gertrude Lawrence to star in the new Alan Jay Lerner-Kurt Weill musical were 15% of the gross plus 50% of the net profits. As a result, Lerner and Weill have nixed her and are dickering with Adele Dixon, British actress last seen on Broadway in "Between the Devil."

Theme of the play, meanwhile, is being kept strictly sub rosa. Only information on it to date is that it's a musical and that Lerner and Weill have written 15 songs for the score.

Herman Bernstein Sliced

Herman Bernstein, general manager for Lindsay and Crouse and the Alvin, N. Y. ("Man and Superman") is at Manhattan General hospital, N. Y., in fair condition after an emergency appendectomy early last week.

Although doctors state his condition is not critical, the patient is denied all visitors and is being fed intravenously.

'Ivory Tower' for B'way

"Ivory Tower," drama by George Wolf, publicity director at Foote, Cone & Belding, and Lawrence Bearson, has been bought by Rex Carlton for fall Broadway production.

Play tried out at White Barn theatre, Westport, during the summer. Alexander Knox and Ruth Hussey are being dickered for the leads.

KAZAN TAKES 'TIME'

Hollywood, Oct. 14.

Elia Kazan has pacted to direct Arthur Miller's next play, "Plenty Good Time."

Play, by author of prizewinning "All My Sons," is slated for Christmas production on Broadway.

Lea Penman Bankrupt

Actress Lea Penman, currently with the [illegible] [illegible] [illegible] at the [illegible], N. Y., filed a voluntary petition in bankruptcy, N. Y., [illegible]. She lists liabilities of $[illegible] and no assets.

Miss Penman, whose regular salary is $[illegible] weekly, [illegible] [illegible] [illegible] from the [illegible] show since April [illegible], [illegible] [illegible] [illegible] [illegible] her chief creditor. Her debts [illegible] to $[illegible], which she also lists the sum of $[illegible] to the [illegible] School for boarding her son.

Mgrs. Re-Elect All Officers At Annual Meeting

Annual meeting of the managerial League of New York Theatres was held last Thursday (9), all officers being re-elected. Two amendments to the constitution were adopted but another was voted down. Another proposal, to place a limit on the number of first-night press tickets, was referred to a committee although some showmen felt that it was a matter to be handled by managers individually.

Idea of limiting or eliminating board members who also belong to unions from voting on questions pertaining to such organizations was defeated. Some producers are members of the Dramatists Guild, technically a union, several belong to the Assn. of Theatrical Agents and Managers, while one or two are inactive members of Equity. Adopted were amendments reducing the quorum from one-third to one-quarter of the membership and a stipulation that producers are not to vote on questions pertaining to theatre operation, and vice versa.

There are usually 72 pairs of first-night tickets for the press and radio, it being claimed the list is excessive. One reason for it is that some dailies ask for and receive seven to eight pairs. Second-night list has 36 pairs but press agents say that that's necessary to obtain full coverage.

Brock Pemberton remains president of the League, the other officers being Lee Shubert, Marcus Heiman, Gilbert Miller and Herman Shumlin. William A. Brady is a permanent member of the board although unable to attend meetings. New directors are Herman Levin and Alfred de Liagre, Jr., those re-elected being [illegible] Mrs. Martin Beck, Herman Bernstein, Louis Lotito, Max Gordon, Vinton Freedley, Kermit Bloomgarden and Lawrence Langner.

'Father' Living Capacity Pace in London Run

"Life With Father," which was figured a somewhat doubtful thing for London audiences, is now selling out at the Savoy theatre there, according to word received by the co-authors, Howard Lindsay and Russel Crouse.

Comedy is in its [illegible] week and has been grossing the £2,400 pounds ($9,600) capacity for the last three weeks.

'Bean'-Pitts-Kibbee In Free Norfolk Tryout

[illegible] production of "The Late Christopher Bean," starring ZaSu Pitts and Guy Kibbee, stopped off at Norfolk last weekend for gratis performances Monday through Wednesday (13-15) at the Naval Air Station for the Navy. Producer Michael Myerberg and company consented to use its rehearsal time for this purpose. Company is on its way to Chicago for opening there next Monday (20).

Engagement was set up through N. Y. by Douglas Gregory, who has been bringing up Broadway talent for these Norfolk shows, working with Capt. J. M. Kennedy, director of welfare, Fifth Naval District. Gregory has also set up a week's presentation at Norfolk of "The Voice of the Turtle," starring [illegible] [illegible] Beatrice [illegible], starting next Monday (20).

Everyone's effort is contributed, Navy just paying expenses. This marks second season for these Navy presentations set up by Gregory. There were no shows or talent sent down in August-September due to the heat and lack of theatre air conditioning.

5 Out of 14 B.O. Clickeroos Indicated Among October Broadway Premieres

PRIESTLEY LONDON HIT FOR FREEDLEY IN N. Y.

"The Linden Tree," new J. B. Priestley play currently at the New theatre, London, [illegible] [illegible] [illegible] [illegible] Priestley's first Broadway [illegible] this season [illegible] [illegible] [illegible] an American cast although the [illegible] of the principal characters is difficult. Both are expected to be accomplished, however.

[illegible] is something of a [illegible] month on the West End. Priestley will be represented on Broadway next week when his "An Inspector Calls" opens at the Booth. "The Linden Tree," by the same dramatist, is another possibility this season.

AFM Cincy Tiff Key to Bookings

Cincinnati, Oct. 14.

Whether Cincy is to get musicals this season is something to be straightened out between Local No. 1, American Federation of Musicians, and the Shuberts before Nov. 10, when "Red Mill" is scheduled to open a week's engagement at Emery auditorium. The two forces have been at outs, the theatre management refusing for the first time in years to engage musicians for overtures and intermission numbers at dramatic shows, and Oscar F. Hild, prexy of the local musicians, announcing that his men "probably will not play for musicals."

Meantime, the Cox is getting its third booking of the season this week, "[illegible] [illegible]," with the house being picketed by union musicians while members of other unions are working.

Critic Sheds Typewriter For Ballad-Singing Role In 'Dark of the Moon'

Los Angeles, Oct. 14.

When a critic abandons his traditional aisle-seat for a spot in front of the footlights, it should be news. But the dailies here chose to ignore it when W. E. Bud Oliver stepped into the ballad-singing role in "Dark of the Moon" at the Coronet, replacing [illegible] Pete Seeger, who had to hasten to Chicago for a few days.

[illegible] [illegible] [illegible] Seeger [illegible] [illegible] [illegible] [illegible] [illegible] Oliver [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Seeger [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] [illegible] [illegible] Coronet [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Oliver's [illegible] [illegible] [illegible] three days. [illegible] Seeger [illegible] great [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Milwaukee Davidson Shuttering in 1949

Milwaukee, Oct. 14.

Davidson theatre, for 50 years one of the [illegible] [illegible] [illegible], will close for good in June 1949. The Boston Store, big department store adjoining, has acquired the property and [illegible] [illegible] a part of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] June 1949.

Davidson, which for years has held the United Booking Office franchise here, is now owned by Albert Levy of Chicago, who owns several theatres [illegible] [illegible] midwest, and Anthony [illegible], veteran Milwaukee manager.

No plans are yet made to house touring plays after theatre closes.

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] theatres that arrived on Broadway [illegible] the first weeks [illegible] [illegible] comparatively light [illegible] [illegible] [illegible] money shows. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

While the new season is apparently off to a good start with new [illegible] arrivals, the volume of production is still under normal and theatres are still available on Broadway. Opening dates are listed for [illegible] [illegible] new attractions up to the [illegible] of the month, including three [illegible] next week, no openings [illegible]. In managerial circles it's felt that there will be a production spurt in November and December, otherwise [illegible] may [illegible] a new low in the number of new shows.

[illegible] of several years, managers have complained of increasing production costs but such costs have about reached the limit. Costs are not higher this season than last, and the production tab of most new shows has [illegible] [illegible], tendency being for managers to trim the budget [illegible] [illegible] [illegible] usually [illegible] [illegible] [illegible].

'Allegro' and Shoes

Two out of four musicals of the month's crop are rated good things: "Allegro," even though four out of nine notices were adverse, and "High Button Shoes." Of the other brace, "Music in My Heart" started quite well and may find its audience. [illegible] [illegible] "Under the Counter" [illegible] [illegible]. Three of the new straight plays are indicated clicks, the revival of "Man and Superman" probably becoming the top grosser of its class, while "Command Decision" and "The Heiress" are getting big money. "[illegible]" is also having little chance, and "Duet for Two Hands," which was panned, closed after seven times. "How I Wonder," which drew a good press, showed a healthy attendance the first full week, grossing around $[illegible],000, but there were two theatre parties [illegible] [illegible] [illegible] [illegible].

Season may be too young for clear indications of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the season on Broadway. There have been [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Broadway [illegible] [illegible] a managerial [illegible].

EQUITY NIXES ABBOTT'S 6-WK. REHEARSAL BID

Request of George Abbott for two weeks extra rehearsal [illegible] [illegible] "Look Ma, I'm Dancin'," [illegible] [illegible] [illegible] [illegible] Equity [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] "Allegro" [illegible] [illegible] [illegible] [illegible].

[illegible] [illegible].

Kanin's 'Fancy' Legit

Hollywood, Oct. 14.

Michael Kanin plans to produce "Goodbye, My Fancy," comedy authored by his wife, Fay Kanin, on Broadway this winter.

Producer leaves for New York as soon as he winds up writing "A Double Life" at Universal-International.

Variety Bills

WEEK OF OCTOBER 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 17
Hal McIntyre Orc
Gertrude Niesen
Jackie Gleason
Betty Bruce
Music Hall (I) 16
E Talbot-Martin
Paul Franke
Lucille Cummings
Dorothy Keller
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 15
Charlie Spivak Orc
Al Bernie
Tip Tap & Toe
Mel Torme
Roxy (I) 15
Nancy Donovan
Milton Berle
Stan Fisher
4 Morroccans
The Vikings
State (L) 16
5 Grays
Augie Bond 3
Ben Beri
Joan Roberts
Buck & Bubbles
Paul Haakon
Strand (W) 17
Blue Barron Orc
Joey Adams
Tony Canzoneri
Mark Plant
Tari Vance
BRONX
Windsor (I) 17-19
Al Schenk
3 Arnauts
Mary LaRoche
Jans & Martell
Morey & Eaton
BROOKLYN
Flatbush (I) 17-19
Leon Fields
L & Bernard
3 Parks
Ada Lynn
Ducat & Kaey
QUEENS
Jamaica (I) 15-18
Gonzales 2
Buddy Walker
Paul Benson Co
Judy Manners
Herb Sells
Leigh 3
(three to fill)
AKRON
Palace (I) 16-19
Sammy Kaye Orc
Canfield Smith
Olsen & Joy
BALTIMORE
Hippodrome (I) 17
Betty Jane Smith
Stan Irwin
Joe E Howard
Connee Boswell
State (I) 16-18
Flordelina
Al Ruskin
Willie Solar
Col Colleano 3
19-22
Jordan & Parvis
Clem Faust
Rick Lane
Large & Morgner
BOSTON
Keith's (R) 16
Francis Craig
The Shyrettos
Senor Wences
Ella Fitzgerald
Lucienne & Ashour
CAMDEN
Towers (I) 17-19
Morris & Morris
Chat Clark
Magical Arnolds
Levan & Boles
The Dunhills
CHICAGO
Chicago (P) 17
Frankie Carle Orc
Nip Nelson
Clark Bros
Oriental (I) 15
Frankie Laine
Winter Sis (2)
Carl Sands Orc
(two to fill)
CLEVELAND
Palace (R) 16
Jack Haley
Elsa & Waldo
Stagg McMann 3
Constance Moore
Hal Leroy
COLUMBUS
Palace (R) 20-22
Rosenbloom & Baer
V Lombardo Orc
Floria Vestoff
Martin & Florenz
HARTFORD
State (I) 17-19
Buddy Clark
Rose-Marie
INDIANAPOLIS
Circle (I) 16
Ted Weems Orc
Beverly Tyler
Herb Shriner
Ladd Lyon
MIAMI
Olympia (P) 15
V & G Haydock
Senor Francisco
Smiley Burnette
Steve Murray
Holst & Milady
NEWARK
Adams (I) 16
Desi Arnaz Orc
The Nonchalants
Rudy Cardenas
Dulcina
OMAHA
Orpheum (P) 17
Tex Williams Bd
Marion Hutton
Colstons
Coley Worth
PHILADELPHIA
Carman (I) 16
Neil Stanley
Wilfred Mae 3
B & M Gates
Kajar
PROVIDENCE
Capitol (I) 15
Gordon MacCrae
Burns 2 & Evelyn
4 Elgins
Steve Evans
Pat Hill
16 only
Dr Neff
17-19
Sgt Chile Robinson
READING
Rajah (I) 16-18
Baer & Rosenboom
Sonny Dunham Orc
Martin & Florenz
Floria Vestoff
ROCKFORD
Palace (I) 17-19
Stepping Out Rev
Nicholas & Haley
Jay Arnold
Peters Bros
3 Eddingtons
Dick Burns
Lady Frances
SAN FRANCISCO
Golden Gate (R) 15
Shirley Ross
Helmut Dantine
Sammy Walsh
Burd & Leroy
Stone & Barton
Paramount (P) 15
Andy Russell
Martha Tilton
Dick Wesson
Gus Arnheim
Will Mastin 3
SPRINGFIELD
Court Sq (I) 16-19
Yvonne Moray
Ross & Stone
The Glenns
Thk Drink Hoffm'n
Perry & Clarisse
(one to fill)
WASHINGTON
Capitol (L) 16
Gene Krupa Orc
Joey Rardin
Folie Miller

ENGLAND

CARDIFF
New Theatre (I) 13
Vera Lynn
D & J O'Gorman
Herschel Henlere
Jenks & Williams
Godfrey & Kerby
Dudley's Midgets
3 Garcias
CHISWICK
Empire (I) 13
Rev Continentale
Derek Roy
Arnley & Day
Anette & Silvio
5 Rapids
Big Ben 3
Charles Stephen
Rona Ricardo
DERBY
Grand (I) 13
Dave Morris
O'Brien & Brookl'n
Albert Whelan
Fogel
Earle & Babette
Adele
Harris & Christine
D Gray & Bro
HACKNEY
Empire (I) 13
Good Evans
Norman Evans
V & J Craslonian
4 Pomers
3 Shades
Radcliffe & Ray
Jackie Trevor
Swan & Leigh
Marion
Zio Angels Co
LEICESTER
Opera House (I) 13
Rebecca
Palace (I) 13
Nat Jackley
George Lacy
Pharos & Marina
Raoul
3 Astors
Terri Carol
Jan Tors
Fearson & Gill'pie
MANCHESTER
Hippodrome (I) 13
Broadcast of '47
Issy Bonn
Rhodes & Lane
Siki & Son
2 Movers
Vivian Co
SHEPHERDS BUSH
Empire (I) 13
The Nitwits
Sandy Powell
Rex Ramer
Lloyd & Betty
Shane Sis
St Clair
Naitos
WOOD GREEN
Empire (I) 13
Turner Layton
Max Bacon
Beryl Orde
Silver & Day
4 Atlas
10 Starlets
Harry Shiels
Foster & Clarke

3 RAYS
Returning Soon
From Europe
Mgt.: BILLY CREEDON
Dir.: EDDIE SMITH AGENCY
1501 Broadway, New York

TWO BRIANTS
On Tour with
HAMID-MORTON SHRINE CIRCUS
Currently:
GARDEN ARENA, BOSTON
Direction: MAX TISHMAN
1674 Broadway, New York

Cabaret Bills

NEW YORK CITY

Bugatelle
Dorothy Ross
Blue Angel
Alice Pearce
Marc Lawrence
Amanda Lane
3 Flames
George Bauer
Ellis Larkin 3
Belmont-Plaza
Russell Swann
Bob Dixon
Taylor Line
Dacita Orc
Eddie Stone Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard
Bill Dillard
Harold Hastings 3
Wally Blacker
Cafe Society (Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Nellie Lutcher
Dave Martin Orc
Cafe Society Uptn
Lucienne Boyer
Frank Pourcel
Abbey Albert Orc
Carnival
Ray Bolger
Beatrice Kraft
Kaye Ballard
Wiere Bros
Yvonne Adair
Paul Gavotte
Reid Orc
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbello Orc
Jack Prase Orc
Copacabana
Joe E Lewis
Jet MacDonald
Mario & Floria
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Pilar Gomez
Barreira & Margarita
Los Shamulos
Los Cabelleros
Enrique Aragon O
Greenwich Vil. Inn
Jackie Phillips
Collette Lyons
Shirley Allen
Ned Harvey Orc
Sonny Roberts O
Harem
Jack Cole Dcrs
Moore & Lessy
Pinky Lee
Lucille Page
Lee Bartel
Nevada Smith
Paul Remos
Fausto Curbello O
Art Roman O
Hotel Edison
Gay Claridge
No. 1 Fifth Ave
Louise Howard
Nype & Cole
Hazel Webster
Downey & Fonville
Highlights
Hotel Biltmore
Lanny Ross
Pat Whitney
Mark David
Sonny Weldon O
Stephen Kisley O
Hotel Lexington
Alomas Hawaiians
Havana-Madrid
Noro Morales Orc
Rodriq'z & Phyllis
Repita Triano
Maximo
Sarasas Orc
Iceland
Rose Ellin
Lynn Allison
Tiny Clark
Lou Menschel
Martin Lipe
Frankie Frissaura
Blimpy Blank Orc
La Martinique
George Gohle
Franklin Twins
Las Barrancos
Anne Francine
Erwin Kent Orc
Maya Orc
Nicola Mathey Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc
Gloria Wallie
Ruloff 3
Terry Corrigan
Catron Bros
Robert Baxter
Paco & Hilda
Shepard Line
Monte Carlo
Joel Shaw Orc
Rhumba Orc
Roberto
Old Roumanian
Sadie Banke
Lou Seller
Althea
Joey Dean
Joe LaPorte Orc
D'Aquila Orc
Essex House
Richard Himber O
Hotel New Yorker
Ray McKinley Orc
Marion Spelman
Arnold Shoda
Narena & Norris
Connie Conn
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Walton & O'Rourke
McLerie & Butler
Chas Reader Orc
Van Smith Orc
Hotel Plaza
Liberace
Joel Herron Orc
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Ed Subich Orc
Latin Quarter
Willie Howard
Al Kelly
Mazzone-Abbott D's
Gloria Le Roy
Emile Boreo
Piroska
Miriam Gwynne
Bon Vivants
Vincent Travers O
Riviera
Martin & Lewis
Manor & Mignon
Tony Bavaar
Miriam La Velle
Hotel St Regis
Beryl Davis
Milt Shaw
Laszla & Pepito
Maria Morales
Darling & Jones
Paul Sparr Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Spivy's
Spivy
Shiela Barrett
Rico Sarroga
Versailles
Dwight Fiske
Bob Grant Orc
Panchito Orc
Village Barn
Ann Dennis
Lou Cecil
Betty Percy
Pappy Below
Village Vanguard
Chippy Hill
Jay Marshall
Jerry Reed
Jimmy Shirley 3
Don Frye
Waldorf-Astoria
Jean Sablon
Nat Brandwynne O
Misha Borr Orc
Wivel
Bob Lee
Kay Carole
Brynne Lorey
Janie Scott
Danny White
Zimmermann's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Sherman Hayes O
Vera Love
Bob Karl
Chez Paree
Mitzi Green
Jackie Miles
Marty Gould Orc
Bobby Clark
Jack Nelson
Don Chiesta
Chez Adorables (10)
Hotel Blackstone
Peter Lind Hayes
Mary Healy
Ray Burton Orc
Hotel Bismark
Fred Harris, Donna & Annette
Tonny DiPardo O
Rudenko Orc
Benro Delsan O
Orin Morehouse
Montero & Yvonne
Helsings
Lionel Prouting O
Ralph Cook
Marvin Hummel
Mary Jane Dodd
Adrian Lorraine
H Edgewater Beach
R Heatherton Orc
Sol Grauman
Arthur Nelson
Marian Fedele
Song Stylists (4)
D Hild Dancers (12)
Hotel Sherman
Carl Marx
Frankie Laine
Eddie Hubbard
Jose Melis
Jean Williams
Latin Quarter
Phil Foster
Latin Lovelies
Buddy Shaw Orc
Day, Dawn & Dusk
Palmer House
Griff Williams Orc
Florence Desmond
Artino & Consuelo
Ray Malone
Howard De Courcy

Brothers Manuel and Ernesto Espinosa Iglesias have added three of the biggest cinemas, one brand new, in San Luis Potosi state, rich Mexican mining-industrial zone, to the circuit they operate.

Use Pix for Votes

Continued from page 1

tends carrying its 16m film program into trade unions, consumer cooperatives, neighborhood councils and other community groups. As a preliminary step, they've issued a 20-page catalog titled "Films for Progress" which lists all available documentaries and shorts suitable for their ideological purposes.

On the other side of the political fence, the National Assn. of Manufacturers got sold on films about two years ago. Through a well-oiled 16m campaign, the NAM has carried its point of view to the country through gratis distribution of its features to schools, libraries and special meetings organized by local groups. Although these films have a broad educational perspective going beyond strict party-line ballyhoo, NAM leaders, who know what films can do, are also bigwigs in the two major parties, and they're urging adoption of films as a compelling medium for mass influence.

Major party leaders, who concede the effectiveness of films in selling ideas, are also taking their cue from the boom in commercial films during the past couple of years, the Army's widespread use of pictures for educational and indoctrination purposes; and the growth of the 16m industry. Up to now, they've lacked the technical facilities and know-how to exploit the celluloid medium even if they wanted to, especially with Hollywood's strict neutrality policy towards partisan politics. But the growth of the narrow-gauge field with development of a new crop of commercial filmmakers has radically changed the situation. Anybody with coin to pay can now get a professionally polished pic slanted to order.

Pix, for example, built around the biogs of the Presidential nominees could be released through political organizational channels extending through every town of the U. S. Despite the fact that "The Roosevelt Story" had the advantage of commercial distribution through regular theatre channels, politicos predict that special films screened before political assemblages can have the same impact.

Boxoffice interest shown in "The Roosevelt Story," compiled from newsreel clips around FDR's career, shocked politicos of all shades into realizing the potency of such fare if harnessed into a vote-getting apparatus. In Hitler Germany and Fascist Italy, before the war, and in present-day Russia, political exploitation of films was and is taken for granted.

Possibility, earlier bruited, that television, instead of films, would be in position to furnish the visual impact of the nominees to the electorate in 1948 now appears dim. Most optimistic calculations estimate a total of 35,000 sets in use by that time with little likelihood that the projected cross-country network will be completed by them.

Theatre Exchanges

Continued from page 25

resigned. Katz formerly was an EL salesman in Frisco.

Appointed to EL's sales staff are Kenneth E. Siem, Milwaukee salesman; Martin H. Seed, Cleveland salesman, and Elizabeth M. Bacon, New Orleans booker-salesman.

Schulman's Realart Spot

Realart Pictures has taken on William B. Schulman as ad-pub director.

Schulman formerly was with Universal as head of advertising and publicity in the New England territory.

WB Getting New Omaha Office

Omaha.

Work has finally started on the new Warner Bros. exchange, block below film row. Universal follows shortly with new home on the row proper. Paramount execs fear the office will have to move from its comparatively new home when the city planning action starts.

3 New Texas Drive-Ins

Ft. Worth.

Harold Gibbons has opened the Pike drive-in, with a capacity of 600 cars.

Construction has been completed on the Buckhorn drive-in theatre at Alice, Texas, to open in a couple of weeks. H. C. Gunter will operate the spot, with a capacity of 500 cars.

O. M. Kirkeby has opened the Comet drive-in theatre at Abilene, with a capacity of 350 cars.

Ben Donaldson has been named manager of the Dennis and Rio theatres, Gainesville, owned and operated by L. C. Dennis.

New Acts

TEX WILLIAMS & ORCHESTRA
Instrumental, Songs
25 Mins.
Oriental, Chicago

Even though but recently catapulted into national attention by their recording of "Smoke! Smoke! Smoke!" (Capitol), Tex Williams and his orchestra have all the makings of a solid theatre act. There's showmanship in the way it's routined, the musicianship is good, the repertoire has enough of a mixing of hillbilly, novelty and jive to cover individual tastes, the act is brightly dressed and the personality, both vocal and manner, of Williams himself is strongly on the ingratiating side.

This western musical package has a refreshing quality of its own. It should appeal to the hep as well as the novelty clan. The instrumentation of three violins, two guitars, string bass, accordion, piano and harp allows for wide variance of tempo, mood and idiom. It's entertaining and exciting music whether the topic is "Smoke! Smoke! Smoke!," "That's What I Like About the West," or "One O'Clock Jump" and "Three-Way Boogie."

Besides Williams on the vocal specialty side, the act sports a corking pair of performers in Smokey Rogers and Duce Springgers. They make a howl out of their treatment of "Temptation" and "Chattanooga Choo-Choo." Rogers also shines in a banjo solo.

Before setting out with his own outfit about a year and a half ago, Williams handled the vocals for Spade Cooley. It was fairly nip and tuck stuff until Williams' version of "Smoke! Smoke! Smoke!" became a jukebox sensation. The number to date has sold over 750,000 platters and seems headed for the million-mark. *Odec.*

FRANCIS CRAIG
With Bob Lamb
Piano with Vocals
12 Mins.
Hippodrome, Baltimore

Francis Craig is the dance band maestro from WSM, Nashville, who zoomed to top rating with his sock Bullet recording of "Near You." Gets a knowing reception on his entrance in p.a. here and holds up his end at the ivories in good style. Pianistic style is a peculiar combo of hillbilly and Cavalarro and registers well.

At the piano on opening he does his own "Red Rose" after which he brings on Bob Lamb for a bit of trumpeting ("Star Dust") and then the announced original vocal of "Near You." Singer is blind, but manages to get on and off as set up here without any indication of handicap. His end of the stint is capably handled. Craig closes with another announced original, "Beg Your Pardon," and earns solid response. Is proving some draught here and should help anywhere on strength of current popularity and actual performance. *Burm.*

MARGE & GOWER CHAMPION
Dance
20 Mins.
Persian Room, N. Y.

Marge & Gower Champion have everything for a truly topflight terp team, in the class niteries, vaudeville or legit musicals. Formerly partnered with Jeanne, Gower Champion's new partner is his bride of a week, nee Marjorie Bell, daughter of a west coast dancing master. Under their new billing they are an advanced pair of dancers, featuring the "dance story" idea, i.e., more talk and comedy to augment the normally expert terpsichore.

Like Tony deMarco, who likewise has veered more to patter, Gower Champion is facile in his address as he unreels "Showing the Town" as a vocal thematic for takeoffs on Bolger, the ballet, the Agnes deMille technique, etc. Their yesteryear vaude strut, with its 1910 boy-girl corn, cane and can-can, is a miniature classic.

They're a resounding hit at the Hotel Plaza's Persian Room. They're highly personable pair, he tall and she a cute looker. *Abel.*

KATHLEEN DENNIS
Songs
12 Mins.
Paddock Club, Miami Beach

Once she's acquired smarter gowns and more attractive hairdo, Kathleen Dennis should be ready for spots in the better cafes and vauders.

A trim looking thrush, she possesses plenty of assurance for a youngster starting out, plus a pair of pipes that effortlessly handle the ballads and swing arrangements she essays. Had them all the way in a room that is usually tough on femme singers.

Repertoire is well chosen and carefully blended, including "Just One of Those Things," "I'm Nobody's Baby," "Almost Like Being in Love" from Brigadoon for a change of pace, and a special, "From Maine to Spain" for the topper.

Delivery adds to overall effect, departing from the hold-on-to-mike stance which seems to be a standard with the younger thrushes of late. *Lary.*

AMANDA LANE
Songs
13 Mins.
Blue Angel, N. Y.

Amanda Lane is a talented and intelligent performer. Fortified by personality and poise, she's a cinch for the class cafes, and doubly so in chichi boites like the Blue Angel. Hailing from the Coast, Miss Lane comes on with tongue-in-cheek attitude that she's supposed to be a chantoosey, and then starts to chantoose. But despite the throwaway attitude she packs authority with her special material or little known musicomedy excerpts which, by their unfamiliarity, sound like the lyrics were exclusively tailored for her.

"Wish I Were In Love Again," "I Believe," "Too Good For the Average Man" and "To Keep My Love Alive" are in that idiom. She drapes herself at the Steinway, sings in relaxed drawing room manner, and withal socks 'em. *Abel.*

PHIL GORDON
Piano-Songs
12 Mins.
Blue Angel, N. Y.

Phil Gordon looks like a lammister from the John Held, Jr., rah-rah era. A likeable little chap, his college boy piantics, vocally and instrumentally, are surefire. He's best described as "cute" in personality without, however, parading it, since, his material best parallels his style. "Little Augie" is a racetrack saga, and "Trout No Doubt" is a pop nonsense song which sounds like it was specially written for him; and yet when he does "Girl That I Like" (from "Finian") he is equally effective.

Dapper in black tie, talented on the black-and-whites, and effective on delivery, Phil Gordon is off to the races. *Abel.*

Middle-Bracket

Continued from page 7

still holds up and will continue to." Stein averred. "But the medium-priced talent and the lesser fry are on the receiving end of a dip in pay. It'll take a year to feel its full effect but the trend is on."

Indie producers must take advantage of the growing pool of lower-priced talent to bring their costs down, Stein believes. Unless they do so, they'll be driven to the wall. You can't stay in business now without substantial slashing of overhead—that's particularly true for the indie.

Pic Talent Market Break Hypo to B Producers

Producers of the cheapies have suddenly stumbled on green pastures. The dropping by the majors of hundreds of contract players, writers and directors from the payrolls in the past month has broken Hollywood's market on personnel wide-open for filmmakers looking to get under the wire at $100,000-$200,000. That's the observation of Lionell Toll, indie producer, who's east for New York opening of his "Blonde Savage," released through Eagle Lion.

"Any indie producer can make great deals now for scripters, players or directors," Toll declared. "You can bargain with agents like you never could before. With things at a low ebb, these agents are screaming for business. Only labor is holding up at a terrifically high level."

Despite this, to make a picture under $100,000 is now impossible, according to Toll. Even producers who do without offices, secretaries or any other overhead, and there's a number of them, can't bring in a film for less than $105,000-$110,000, Toll said.

"For that price, the films are invariably whodunits. They're the cheapest because a producer can get away with four or five people in the cast and shoot nothing but four walls and corners. He can't make comedies or love stories because they require better writers and talent."

The manufacturer of cheapies can get all the space he wants in Hollywood at the present time, he said. Plenty of lots are available and Nassour studios are adding two more sound stages. Banks, moreover, are still willing to back the low-budget venture to the tune of 65%-70% of the cost.

Toll's next venture is the filmization of "Aurora Dawn" in partnership with Frank P. Rosenberg, former Columbia ad-pub exec. Novel by Herman Wouk takes the radio biz for a ride, a la "The Hucksters" in actuality it was written before that book.

Equity Surveys Jobless Situation; Showmen See Upturn Ahead

An Equity committee of councillors and rank-and-filers, which aims to survey the economic condition of the theatre, has been formed.

Leaders of the legit association are alarmed at the paucity of engagements, namely because of the sub-normal volume of new-play production. One describes the situation as "tragic" for at least an appreciable percentage of the membership.

Showmen, however, believe there will be an upturn in managerial activity before winter sets in and say the actors have exaggerated the situation. Actors look askance at a seeming trend of bringing English players here to enact parts in imported plays, saying that there are already plenty of British players resident in New York or on the Coast who are Equityites. That does not pertain to unit imports such as "Under the Counter," Shubert, N. Y.; "The Winslow Boy," due on Broadway this month, and the D'Oyly Carte troupe of Gilbert & Sullivan operettas slated to arrive in December.

One English drama "Duet For Two Hands" which used British leads, was a fast flop. "We Love a Lassie," of English origin, used American players but closed at tryout. "Counter," a London hit, was panned, and Broadwayites are generally skeptical over the Broadway chances of shows that click in Piccadilly. There are half a dozen English musicals listed for presentation but there are no definite production dates and the casting appears to be as indefinite. Indications are that several new American musicals will reach the boards ahead of most imports.

'Lucasta' Wows Oxford; 'DuBarry' Dubious, 'Man' Mild in London Preem

London, Oct. 14.

"The Dubarry," 15-year-old operetta, revived at the Princes Wednesday (8), looks dubious. Irene Manning, playing the lead role created by the late Anny Ahlers, received an ovation but the show's outcome is doubtful as it lacks pre-war lavishness. Public also is tired of outmoded musicals. Production, however, was generally well mounted and displayed an excellent chorus and ballet dancers.

Press was hard on John Hendrik, American co-star, while other reviewers were only lukewarm. Tenor was suffering from after-effects of a severe cold. Provincial tour of the show, with book by Rowland Leigh and Desmond Carter and music by Carl Millocker, brought Hendrik considerable praise.

"Anna Lucasta," imported by its American producer John Wildberg, made its pre-London debut Oct. 6 at the New theatre, Oxford. Play received the biggest ovation ever known there with innumerable curtain calls for Hilda Simms and Frederick O'Neal. Both responded with brief speeches. Consensus of opinion was that the drama is not great, but definitely is a gripping, exciting, first rate production. Coupled with magnificent performances of its stars, show is likely to be a smash hit when it comes to His Majesty's here next month.

In the lone other London opening of the week, "Man in the Street," an amusing but unoriginal comedy by Geoffrey Kerr, bowed at the St. James Thursday (9). Piece, starring Bobby Howes, is well acted and was warmly received. It may succeed on its star's drawing power but a prolonged run is doubtful.

BMT Troupe Schedules Long Southwest Tour

Salt Lake City, Oct. 14.

BMT Productions, new troupe, has scheduled a tour of one and two-nighters opening Nov. 5, covering 135 towns in Utah, Idaho, Nevada, Arizona, New Mexico, Colorado, Wyoming, and Montana, and lasting six to eight months. "Tommy," by Howard Lindsay and Bertrand Robinson, and produced on Broadway in 1927, will be the vehicle.

BMT is headed by Alfred Brooks, Marc Morrison and Dick Thorne, all of Chicago.

'TURTLE' SLOW IN GOING ABROAD—SULLAVAN

Margaret Sullavan, who returned to New York last week after starring in the two-month London run of "The Voice of the Turtle," declared upon her arrival that the failure of the American hit was partly due to the fact that the four-year-old play wasn't taken over earlier and also that the "mood of the British people was too serious for the play."

Miss Sullavan, wife of producer-agent Leland Hayward, has no immediate plans. Actress, along with Audrey Christie and Elliott Nugent, was a member of "Turtle's" original cast when the John van Druten comedy bowed under Alfred de Liagre, Jr.'s auspices at the Morosco, N. Y., Dec. 8, 1943. Her London associates were Miss Christie and Wendell Corey.

Negro 'Mikado' Quits in Red

Chicago, Oct. 14.

All-Negro, non-union "Swing Mikado" folded in St. Paul last week after Jules Pfeiffer, the producer, paid only $15 to each member of the cast as his weekly salary. He gave IOU's for the rest.

Show, a revival, has been dogged by bad luck since its outdoor opening in Toledo in August, where it was rained out at most performances. It did three weeks at the Chicago Civic Opera House to weak grosses and then toured midwest.

Pfeiffer provided transportation back to Chicago, home of most of the cast.

"Mikado" first broke print when Pfeiffer did not hire a company manager in Toledo and did not put on a union press agent. Assn. of Theatrical Agents and Managers, however, did not take steps at the Chi Opera House, as theatre is union and Herb Carlin, manager, had made contract with the understanding that the musical was fully unionized. Pfeiffer also would not put up Equity bond although he claimed Equity was free to organize players.

Gert's 15% and 50% Terms Too High for Lerner-Weill

Terms sought by Gertrude Lawrence to star in the New Alan Jay Lerner-Kurt Weill musical were 15% of the gross plus 50% of the net profits. As a result, Lerner and Weill have nixed her and are dickering with Adele Dixon, British actress last seen on Broadway in "Between the Devil."

Theme of the play, meanwhile, is being kept strictly sub rosa. Only information on it to date is that it's a musical and that Lerner and Weill have written 15 songs for the score.

Herman Bernstein Sliced

Herman Bernstein, general manager for Lindsay and Crouse and the Alvin, N. Y. ("Man and Superman"), is at Manhattan General hospital, N. Y., in fair condition after an emergency appendectomy early last week.

Although doctors state his condition is not critical, the patient is denied all visitors and is being fed intravenously.

'Ivory Tower' for B'way

"Ivory Tower," drama by George Wolf, publicity director at Foote, Cone & Belding, and Lawrence Bearson, has been bought by Rex Carlton for fall Broadway production.

Play tried out at White Barn theatre, Westport, during the summer. Alexander Knox and Ruth Hussey are being dickered for the leads.

KAZAN TAKES 'TIME'

Hollywood, Oct. 14.

Elia Kazan has pacted to direct Arthur Miller's next play. "Plenty Good Time."

Play, by author of prizewinning "All My Sons," is slated for Christmas production on Broadway.

Lea Penman Bankrupt

Actress Lea Penman, currently with the "Annie Get Your Gun" musical at the Music Box, N. Y., filed a voluntary petition of bankruptcy in N. Y. federal court last week. She lists liabilities of $5,253, no assets.

Miss Penman, whose papers state she has had a $300 weekly gross salary (246 net) from the "Annie" show since April 26, 1946, names Katherine B. Clark as her chief creditor. This debt amounts to $4,743, while she also lists the sum of $540 as due the Daycraft School for boarding her son.

Mgrs. Re-Elect All Officers At Annual Meeting

Annual meeting of the managerial League of New York Theatres was held last Thursday (9), all officers being re-elected. Two amendments to the constitution were adopted but another was voted down. Another proposal, to place a limit on the number of first-night press tickets, was referred to a committee although some showmen felt that it was a matter to be handled by managers individually.

Idea of limiting or eliminating board members who also belong to unions, from voting on questions pertaining to such organizations, was defeated. Some producers are members of the Dramatists Guild, technically a union, several belong to the Assn. of Theatrical Agents and Managers, while one or two are inactive members of Equity. Adopted were amendments reducing the quorum from one-third to one-quarter of the membership and a stipulation that producers are not to vote on questions pertaining to theatre operation, and vice versa.

There are usually 76 pairs of first-night tickets for the press and radio, it being claimed the list is excessive. One reason for it is that some dailies ask for and receive seven to eight pairs. Second-night list has 136 pairs but press agents say that that's necessary to obtain full coverage.

Brock Pemberton remains president of the League, the other officers being Lee Shubert, Marcus Helman, Gilbert Miller and Herman Shumlin. William A. Brady is a permanent member of the board although unable to attend meetings. New directors are Herman Levin and Alfred de Liagre, Jr., those re-elected being Louise (Mrs. Martin) Beck, Herman Bernstein, Louis Lotito, Max Gordon, Vinton Freedley, Kermit Bloomgarden and Lawrence Langner.

'Father' Living Capacity Pace in London Run

"Life With Father," which was figured a somewhat doubtful play for London audiences, is now selling out at the Savoy theatre there, according to word received by the co-authors, Howard Lindsay and Russel Crouse.

Comedy is in its 19th week and has been grossing the 2,400 pounds ($9,600) capacity for the last three weeks.

'Bean'-Pitts-Kibbee In Free Norfolk Tryout

Entire production of "The Late Christopher Bean," starring ZaSu Pitts and Guy Kibbee, stopped off at Norfolk last weekend, for gratis performances Monday through today (13-15) at the Naval Air Station for the Navy. Producer Michael Myerberg and company consented to use its rehearsal time for this purpose. Company is on its way to Chicago, for opening there next Monday (20).

Engagement was set up from N. Y. by Douglas Gregory, who has been lining up Broadway talent for these Norfolk shows, working with Capt. J. M. Kennady, director of welfare, Fifth Naval District. Gregory has also set up a week's presentation at Norfolk of "The Vinegar Tree," starring silent-film star Leatrice Joy, starting next Monday (20).

Everyone's effort is contributed, Navy just paying expenses. This marks second season for these Navy presentations set up by Gregory. There were no shows or talent sent down in August-September due to the heat and lack of theatre air-conditioning.

5 Out of 10 B.O. Clickeroos Indicated Among October Broadway Premieres

Success chances of the 10 new attractions that arrived on Broadway the first weeks of October are exceptionally high, five being indicated money shows. The 50% click showing more than doubles the usual percentage of incomers for a comparable period, and at least one fresh production which opened doubtfully may live down the notices. Good starting grosses were registered by some new shows because of theatre parties, sold in advance. In those instances, however, party agents may have to do some explaining for being avid in making deals for flops.

While the new season is apparently off to a good start with meritorious arrivals, the volume of production is still under normal and theatres are still available on Broadway. Opening dates are listed for not more than a dozen attractions up to the first of the year, including three debuts next week (no openings currently). In managerial circles it's felt that there will be a production spurt in November and December, otherwise 1947-48 may establish a new low in the number of new shows.

Seasonally for several years managers have complained of increasing production costs but such rates have about reached the limit. Costs are not higher this year than last, and the production nut for most new shows has probably decreased, tendency being for managers to trim the budget, or at least be more than usually careful in okaying the outlays.

'Allegro' and 'Shoes'

Two out of four musicals in the month's crop are rated good things —"Allegro," even though four out of nine notices were adverse, and "High Button Shoes." Of the other brace, "Music in My Heart" started quite well and may land in the winners' circle, but "Under the Counter" is doubtful. Three of the new straight plays are indicated clicks, the revival of "Man and Superman" probably becoming the top grosser of its classification, while "Command Decision" and "The Heiress" are getting big money. "Dear Judas" is rated having little chance, and "Duet for Two Hands," which was panned, disappeared after seven times. "How I Wonder," which drew a poor press, showed a healthy statement the first full week, gross being around $18,000, but there were five theatre parties, sales through the boxoffices being mild.

Season may be too young for clear indications of road business possibilities. Believed that tourers without names may find the going too tough, on the basis of weak takings of least one drama that ran all last season on Broadway. There have been several casualties in addition to tryout flops, one being "Toplitzky of Notre Dame," but that musical didn't even get by on Broadway and sending it out seems a managerial error.

EQUITY NIXES ABBOTT'S 6-WK. REHEARSAL BID

Request of George Abbott for two weeks' extra rehearsal for his forthcoming legit production of "Look, Ma, I'm Dancing" was refused yesterday (Tues.) by Actors Equity Assn. in N. Y. The producer, appearing before the Equity council with his general manager, Charles Harris, asked for the concession on the plea that "Ma" is a book-ballet. The council, after noting that Richard Rodgers and Oscar Hammerstein, 2d, had not asked for any rehearsal concession for their new "Allegro" production, nixed Abbott's bid.

At the same session, the council voted to accede to a resolution passed at the recent quarterly membership meeting, asking that $2,000 be donated to the Experimental Theatre. The council had voted last July not to give the coin.

Kanin's 'Fancy' Legit

Hollywood, Oct 14.

Michael Kanin plans to produce "Goodbye, My Fancy," new legiter authored by his wife, Fay, on Broadway this winter.

Producer leaves for New York as soon as he winds up editing "A Double Life" at Universal-International.

PRIESTLEY LONDON HIT FOR FREEDLEY IN N. Y.

"Ever Since Paradise," the J. B Priestley play current at the New theatre, London, is slated to be Vinton Freedley's first Broadway presentation this season. It will have an American cast although the problem of engaging two of the principal characers is difficult. Both are supposed to be accomplished pianists.

"Paradise" is completing its fifth month in the West End. Priestley will be represented on Broadway next week when his "An Inspector Calls" opens at the Booth. "The Linden Tree," by the same dramatist, is another possibility this season.

AFM Cincy Tiff Key to Bookings

Cincinnati, Oct. 14.

Whether Cincy is to get musicals this season is something to be straightened out between Local No. 1, American Federation of Musicians, and the Shuberts before Nov. 10, when "Red Mill" is scheduled to open a week's engagement in Emery auditorium. The two forces have been at outs, the theatre management refusing for the first time in years to engage musicians for overture and intermission chores on dramatic shows, and Oscar F. Hild, prexy of the local musicians, announcing that his men "probably will not play for musicals."

Meantime, the Cox is playing its third booking of the season this week, "Tobacco Road," with the house being picketed by union musicians while members of other AFL unions are working.

Critic Sheds Typewriter For Ballad-Singing Role In 'Dark of the Moon'

Los Angeles, Oct. 14.

When a critic abandons his traditional aisle-seat for a spot in front of the footlights, it should be news. But the dailies here chose to ignore it when W. E. "Bill" Oliver stepped into the ballad-singing chore in "Dark of the Moon" at the Coronet, replacing folksinger Pete Seeger, who had to hasten to Chicago for a few days.

Revised format of the legiter had Seeger coming before the curtains to sing verses from the "Barbara Allen" ballad to intro each scene. Chore couldn't be abandoned, so producer Bob McCahon and director Paul Guilfoyle lent a willing ear when Seeger suggested Oliver. Latter, when he isn't pursuing his hobby of folksinging, is drama critic for the Herald-Express, Hearst afternooner.

Sole daily paper mention of the event was in Louella Parsons' column, which runs in the Hearst a.m. sheet, the Examiner. She mentioned it in her Saturday column, with a plug for her contrere.

Oliver's professional stint lasted three days. While he didn't give Seeger any great cause for concern, he acquitted himself well. Critic has a pleasant enough voice and despite some traces of nervousness, drew a hand from the audience.

Milwaukee Davidson Shuttering in 1949

Milwaukee, Oct. 14.

Davidson theatre, for 57 years the home of the top legits here, is scheduled to close for good in June, 1949. The Boston Store, big department store adjoining, has acquired the property and needs a part of the theatre site for a big expansion program. Theatre's lease runs until June, 1949.

Davidson, which for years has held the United Booking office franchise here, is now owned by Asher Levy of Chicago, who owns several theatres in middlewest, and Anthony Thence, veteran Milwaukee manager. No plans are yet made to house touring plays after theatre closes.

Columbia Disking Triple-Threat Menotti's 'Medium'; Other Longhair

"The Medium" and "The Telephone" are being recorded this week by Columbia Records, with the Broadway cast, to be issued in a 20-side set of two albums. Emanuel Balaban, who batoned when show first opened at the Barrymore, N. Y., is conducting for the disking, with author-composer Gian-Carlo Menotti supervising.

Meantime, Menotti is working on "The Consul," a three-act opera to be done on Broadway next season; music for a ballet to Marcel Proust's "Remembrance of Things Past," which Antony Tudor is choreographing, and revision of the third act of the play, "A Copy of Madame Aupic," which was tried out in strawhat this summer.

"The Consul," on which Menotti is half through, will be produced by Chandler Cowles, who co-produced "Medium." The Proust-Tudor ballet is due for preeming by Ballet Theatre next spring. As for "Aupic," Menotti says that two Broadway producers are after it for this season, but that he's holding it up, trying to work out a pre-production film deal. Two filmers, Metro and David O. Selznick, are interested in "Aupic" for pix, with Selznick also contemplating the financing of a stage production.

Although reported under contract to Metro as director-writer, Menotti says no. Metro offered him a contract, but he countered with special requests, such as living in New York, permission to stage his own operas in N.Y., full artistic freedom, and direction of his own works in films. Negotiations are still on, however.

As for "Medium" and "Telephone," twin-show will tour the U.S. before going abroad, although Menotti believes it will reach London by the spring. Emile Littler and Max Dryfus are to present it in England, Paris, Stockholm and Copenhagen, with the U. S. cast. Greta Keller has bought the rights for Germany and Austria. As for film bids on the works, Menotti disclosed that Selznick is interested in filming both, while Sidney Bernstein, British pix producer, is interested in filming only "Medium" abroad. Menotti wants "Medium" filmed, as is, as an opera, not as a story with the necessary film changes; this is holding up a Selznick deal, he admits. He also wants full direction of the film himself.

Menotti also admitted Simon & Schuster dickering with him to put out a volume of his short stories. It's rumored, too, that Lily Pons approached him to write an opera for her. Meantime, Menotti's opera, "Amelia Goes to the Ball," was done in Berlin last month, while his "Old Maid and the Thief" was done this summer in Berlin, Bremen and Mannheim. "Amelia" was done in Chicago last season, while "Old Maid will be heard in Philadelphia, Chicago and Cleveland this year. Menotti figures "Old Maid" has been done 100 times in the U.S., remarkable for a modern longhair work.

New 'Ring' for Met

A complete restudy and restaging of Wagner's "Ring of the Niebelung" cycle, with sets by Broadway designer Lee Simonson, and the N. Y. premiere of Benjamin Britten's "Peter Grimes," will feature the 63d season of the Metropolitan Opera Assn. Season will tee off Nov. 10 with Verdi's "The Masked Ball" and run for 18 weeks. (There will also be a pre-season performance of Mozart's "Don Giovanni" as a benefit.)

Britten's opera, which had its world preem in London in 1945, excited considerable attention and has been heard throughout Europe. Serge Koussevitzky, who originally commissioned it, gave it its U. S. debut in August, 1946, at Tanglewood, Mass., but otherwise it hasn't been heard in America. For a time, when the Met was reported not interested in it, Eddie Dowling was mulling a presentation of the opera on Broadway.

Restaging of the four-opera "Ring" is considered one of the most ambitious projects of the Met's history, and was made possible by fund of $100,000 raised by the Metropolitan Opera Guild for the purpose. In addition to Simonson's sets, cycle will have new costumes by Mary Schenk, new staging by Herbert Graf, with Fritz Stiedry slated to conduct.

Kirsten Thorborg and Max Lorenz are returning to the company this season. Newly signed are soprano Polyna Stoska, who scored in Broadway's "Street Scene" last season; Claudia Pinza, soprano, daughter of Met basso Ezio Pinza; Inge Manski, soprano, daughter of onetime Met great Dorothee Manski; and about a dozen others, including a new conductor, Giuseppe Antonicelli, of Turin.

Five Dancers Hurt

Fort Wayne, Ind., Oct. 14.

Five members of the Ballet Russe de Monte Carlo were among those injured when a passenger train crashed into a road-grader four miles north of Fort Wayne last week, causing the deaths of three members of the train crew. The Ballet Russe troupe was en route to Dayton from an appearance in Grand Rapids. Eight other passengers and crewmen were hurt in addition to the Ballet Russe members. Jerome Lewis, Yvonne Chouteau, Daniel Epstein and Salvatore Piazzo, of the troupe, were released after treatment. Harding Dorn, suffering a broken pelvis, was reported in fair condition at Lutheran hospital here.

Eddy's 9-Week Sellout

Nelson Eddy will do nine weeks of recital dates next spring for his first concert tour in four years. Tour, limited to nine weeks, from March 1 to May 1, will be handled by Columbia Concerts, which claims sellout for complete tour already.

Eddy will sing on percentage, between 70-30 and 60-40, depending on local expenses, with a minimum guarantee of at least $2,000, depending on the town. Believed average grosses will be round $7,000, with between $4,000 and $5,000 each for Eddy's take. He was emcee on "Kraft Music Hall" this summer, and his latest film, released this summer, was "Northwest Outpost" for Republic.

Benzell's Concert Tour

Mimi Benzell, Metopera soprano who arrived in New York Thursday (9) aboard the Queen Mary after a four-month stay in London, starts a three to four week concert tour today (Wed.) with Morton Gould. With the windup of her road appearances she's slated to start rehearsals with the Met.

In making her first trip to Britain Miss Benzell also made her initial appearance in legit. Singer had the title role in "The Nightingale" produced by Lee Ephraim at the Princes, London. Oening July 15, the musical romance based upon a Hans Anderson fable drew mixed notices and closed after a two-month run. Despite her chores in the play, the soprano filled several Sunday concert dates in the provinces.

Grand Ballet Delay

The Grand Ballet de Monte Carlo, set to preem in Paris this month, couldn't get the Theatre Sarah Bernhardt for the purpose, and so its season has been set back a month.

Company is the one bought last spring by the Marquis George de Cuevas, who is married into the Rockefeller family. The Marquis sailed from N. Y. last week for Paris to rearrange troupe's schedule. Likely the extra month will be taken up with extra rehearsals while awaiting a Paris house.

New Orleans Youngsters

New Orleans, Oct. 14.

A concert series, titled "Stars of Tomorrow," set up to enable young artists to get a hearing, has been pacted here by Irwin Poche, local impresario. He'll present five artists this fall and winter in his own house, the Poche Theatre, formerly the Star.

National Concert & Artists Corp., of New York, represented by Paul Stoes, is supplying the artists, these being Richard Dyer-Bennett, folksong singer-guitarist; Rosalind Nadell, contralto, now appearing with the N. Y. City Center Opera Co.; Gary Graffman, 18-year-old pianist and Rachmaninoff prize winner; Devy Erlih, 17-year-old Parisian-born violinist, and a fifth to be selected.

Frisco Opera in L. A.

Los Angeles, Oct. 14.

San Francisco Opera Co. opens its Los Angeles season at the Shrine auditorium Oct. 20 with "La Gioconda," conducted by Richard Marzollo.

Second opera will be "Lucia di Lammermoor," with Lily Pons and Jan Peerce.

Lucia Chase's Ballet Co. (She's Related to Tafts) Gets Big Cincy Bally

Cincinnati, Oct. 14.

Ballet Theatre, playing the Taft Auditorium here last week, received a novel exploitation boost from one of the city's foremost families. It was in connection with a party at the home of the Charles P. Tafts, celebrating their 30th wedding anniversary. Circulars ballyhooing the Ballet Theatre engagement, Oct. 7-8, were included in the envelopes containing the formal, engraved invitations to the party. The invites also stated that Lucia Chase, one of the leading ballerinas and the principal backer of Ballet Theatre, as guest of honor at the affair.

Miss Chase is a sister of Mrs. Taft. Both are of the Chase Brass & Copper family, of Waterbury, Conn. Taft and his brother, Sen. Robert A. Taft, are sons of the late President and Chief Justice of the Supreme Court, William Howard Taft.

Mrs. Elkins' Coast Legits

Mary Louise Elkins is moving to Beverly Hills to establish residence and continue her legit production activities. She'll leave about Nov. 1.

First of three plays on her production schedule is "From Hell to Breakfast," by Maj. Garrett Graham, U. S. M. C. Mrs. Elkins produced several shows on Broadway, in association with Eddie Choate.

Plays Out of Town

Antony and Cleopatra

Buffalo, Oct. 8.

Guthrie McClintic's production of Shakespeare's drama in two acts. Stars Katharine Cornell and Godfrey Tearle; features Kent Smith, Lenore Ulric, Ralph Clanton and Ivan Simpson. Staged by McClintic; settings, Leo Kerz; costumes, John Boyt; music, Paul Nordoff. Opened at Erlanger, Buffalo, Oct. 7, '47; $3.60 top.

Philo	Alan Shayne
Demetrius	Theodore Marcuse
Antony	Godfrey Tearle
Cleopatra	Katharine Cornell
A Messenger	David J. Stewart
Dolabella	Robert Duke
Proculeius	Charlton Heston
Charmian	Lenore Ulric
Alexas	Oliver Cliff
A Soothsayer	Eli Wallach
Iras	Diana Rivas
Enobarbus	Kent Smith
Mardian	Joseph Wiseman
Octavius Caesar	Ralph Clanton
Lepidus	Ivan Simpson
Maecenas	David Orrick
Pompey	Joseph Holland
Menas	Martin Kingsley
Varrius	Barnet Biro
Ventidius	Bruce Gordon
Agrippa	Huntington Watts
Octavia	Betty Low
Canidius	Dayton Lummis
Silius	Charles Nolte
Eros	Douglass Watson
Thyreus	Robert Carricart
Taurus	Gilbert Reade
Gallus	Rudolph Watson
A Soldier	Bruce Gordon
Scarus	Anthony Randall
Euphornius	Ernest Rowan
Dercetas	Martin Kingsley
Diomedes	Eli Wallach
Clown	Oliver Cliff

Slaves, Guards, Servants, Soldiers: John Russo, Peter Barno, Drummond Erskine, Milfred Hull, Orrin Redfield, Charles Holt, James Grudier.

Katharine Cornell last night unveiled another monumental Shakespearean production for the approval of her hometown folks. The last occasion was when she lighted her epic "Romeo and Juliet" here 15 years ago. The present bow-in proved to be a towering production of this magnificently sweeping pageant which will write another page of theatrical history for Miss Cornell and Guthrie McClintic. The play, mounted with an almost stunning opulence and imposingly played by a mostly male cast, should take its place as one of the outstanding presentations of a generation.

As is usually the case with Cornell-McClintic Shakespeare, money has been poured onto the stage with a lavish hand, and the result represents a nearly ultimate achievement in acting, artistry and stagecraft. Comparison with Tallulah Bankhead's ill-fated production of the same drama, which was preemed here a decade ago, with Conway Tearle sharing the lead, is inevitable and heightens immeasurably the stature of the present effort. In fact, so elaborate is this production that it inclines to obscure the plain, panoramic sweep of the original story line and detracts from the brooding air of disillusionment, disaster and death which are the outstanding characteristics of this soaring drama. When the runoff becomes smoother much of this will undoubtedly disappear. While the opening was near perfection mechanically, there was a notable early unevenness in some of the individual characterizations, and it was not until just before midsession that the action hit its pace, culminating in a compelling first act and an even more exciting second stanza.

In this play, Shakespeare departs from the spiritual personal introspection which absorbed him over the periods of incubation of Hamlet,

(Continued on page 53)

Inside Stuff—Legit

George Jean Nathan takes his fellow-critics sharply to task in his column in the October American Mercury, which he heads "The Drama's Four Horsemen." The four are Timeliness, Journalism, Cynicism and Laughs, and it's Nathan's contention that the critics prostitute themselves in letting these four govern or sway their judgment on plays. Nathan, in discussing what he calls the journalistic attitude toward the drama, raps VARIETY's annual boxscore again (which he's done in the past in VARIETY articles) as "laying unction to the vanity of reviewers who are nominated leaders by virtue of picking the greatest number of box-office successes regardless of merit, when they themselves by their praise have made them hits." "There have been and there are still," writes Nathan, "the exceptional daily reviewers who seek to operate on more independent and loftier principles. But they are not the popular ones and their opinions are accepted mainly by the minority of their readers who are biased in favor of drama of some repute. And even they at times can not entirely resist the pull of what they are shrewd enough to realize is reader appeal. Compromise is accordingly not always beyond them. The more popular reviewers, on the other hand, are those who bear steadily in mind that the great majority of their readers have no use for the finer drama, that they can not be persuaded to attend it even if the reviewers endorse it, that it is therefore the wiser course to accept the standards of the majority, and that in doubtful cases it is best to side with that majority's prejudices, real or imaginary.

"What all this naturally leads to is the reviewers' either quick or gradual surrender to the popular view of drama, again whether real or imaginary, and their acquisition of pride in being thus established as bell-cows of the larger share of the theatregoing public. The end-product of the attitude is the public's acceptance of critical guidance which is no guidance at all but simply an advance reassurance that its tastes are what they properly should be. It is, in brief, a leadership in reverse."

Disclosure last week, in Michael Todd's bankruptcy action in New York, that the producer owes large amounts of back royalties to the authors of his musical comedies, brought out a little-noted phase of the current minimum basic agreement between the Dramatists Guild and the Broadway managers. Under the 1941-45 contract the Guild had the right to act as collection agency for all author royalties, but made only partial use of the clause.

In the 1946-51 contract, currently in force, the collection of royalties was amplified, and the Guild was given the right to demand a bond from the management to guarantee such payment. The Todd case occurred before the 1946-51 pact was adopted, and the producer has never signed the present version.

There have been eight recent instances of managements defaulting or falling behind in royalty payments. Three of them have lately been settled and two more are about to be cleaned up. According to a Guild representative, Todd will be forced to pay all back royalties in full, regardless of any bankruptcy arrangement, and will then have to post a bond before he is permitted to sign the basic agreement. Until he does so, it would be virtually impossible for him to produce another show, as Guild members are not permitted to deal with non-signatory managements. There are no non-Guild authors of any professional standing.

Collapse and death of Joseph A. Padway, while he addressed the American Federation of Labor convention in San Francisco last week, recalls that he was factor in Equity going through with its segregation demand relative to the National theatre, Washington, D. C., early in the summer. Some of Equity's advisers expressed doubt that it was within its rights to do so, and still think so. A clear opinion was not obtained from John J. Davis, but Padway, in a lengthy telegram, declared that Equity would not be in violation of the Taft-Hartley act if insisting on a non-discrimination clause in the basic contract with the managers. Padway's message was read at a special meeting of the League of New York Theatres by Elmer Rice, and the segregation clause was voted in. Actors are slated to ban National appearances next season, but it is intimated that the matter will reach the courts before that time, even though the League signed the pact.

There are half a dozen ticket brokers in Hollywood, and there's a code among them not to gyp. Their fee is $1, which includes federal tax, or about the same rate as on Broadway among agencies that adhere to the legit code and N. Y. statute. An exception is the price for Ken Murray's "Blackouts," at the El Capitan, agency fee being 67c, through an arrangement with Matt Allen, who operates the house. There are a number of little theatres with legit, tickets for which the brokers handle, they also selling for football, baseball and fights, plus feature film premieres. Tickets, too, for the longrun "The Drunkard" are handled mostly through the agencies, and that curiosity, which recently raised its top to $2.50, sells out a week in advance. Biltmore, Los Angeles, remains the number one legiter, $3.60 top being the rule.

Unusual program credit is the billing accorded the "Allegro" understudies with the notation "understudies never substitute for listed players unless a specific announcement of the appearance is made at the time of the performance." Then follows a list of alternate castces, roster of understudies including James Jewell, Charlotte Howard, Wilson Smith, Katrina Van Oss, Sylvia Karlton (for the "Jennie" role, as Roberta Jonay does it), Susan Svetlik, Julie Humphries, Robert Byrn, David Collyer and William McCully. Program indicates some understudy more than one William McCully. Program indicates some for more than one role. In the main, all mentioned have other regularly assigned roles in the musical.

It's no secret along Broadway that Jed Harris, who staged the new "The Heiress," attended to almost all the managerial end, although Fred Finklehoffe presents the drama at the Biltmore. When the booking contract was made out, Barney Klawans, manager of the house, wrote in eight stipulations, but Harris, whose idiosyncrasies are well known, struck out every one, then barked to Klawans: "You are the most unreasonable fellow I ever did business with." Finklehoffe and Harris are 50-50 on the indicated new click, but the latter is reported not to have invested any money.

First nights on Broadway are getting plenty of radio coverage on morning or breakfast programs, and those commentators are on the premiere press ticket list. Joseph Shipley goes on at midnight for WEVD, while the a.m. programs that include new-show summations are by Jinx Falkenburg and Tex McCrary, WNBC; Dorothy Kilgallen and Dick Kollmar, WOR; Bill Leonard, ABC, Ed and Pegeen Fitzgerald WJZ. Mary Margaret McBride, in her noon WNBC program, also comments on opening nights.

Management of "Music in My Heart" at the Adelphi, N. Y., gave immediate heed to complaints said to have been registered by two Catholic priests who attended the Broadway premiere. A line about attending mass was changed to going to church, while "Danse Arabe" was virtually eliminated. It was striptease type number, handled by Pauline Goddard; it aroused first-night comment, also when it played Philadelphia.

Last Friday (10) was Helen Hayes' birthday, and it was celebrated by the supporting cast in "Happy Birthday" plus the audience to the star's surprise. After the final curtain one of the players stepped forward and asked the customers to join the company in singing "Happy Birthday To You," and they did. Show celebrates its first anniversary week after next at the Broadhurst, N. Y., where it opened last October 31.

Life magazine, which usually waits until a show clicks before giving it a spread, did the unusual Friday (10), day that "Allegro" opened on Broadway, by coming out that day with not only a three-page spread on the musical, but the cover as well. Front page photo was that of Katrina Van Oss, singer in the show.

'Tomorrow' OK $15,000 in Chi Tryout; 'Chocolate' $18,000, 'Carousel' $31,000

Chicago, Oct. 14.

The local season finally got a winner in "Chocolate Soldier," which got thumbs up from all critics last week. Other opening of the week, "This Time Tomorrow," drew criticism of the play, but enthusiasm over cast. Tallulah Bankhead left the hospital Oct. 13 to reopen "Private Lives" after a two-week shutdown. down. San Carlo opera troupe scored with $45,000 its first week in big Civic Auditorium.

"Late Mr. Christopher Bean" relights the Civic theatre, Monday (20). "O Mistress Mine" opening at the Selwyn clashes with Mary Martin and the touring company of "Annie Get Your Gun," at the Shubert, both lighting Nov. 3. "Spike Jones Revue" arrives Monday at the Studebaker.

Estimates for Last Week

"Born Yesterday," Erlanger (34th week) (1,334; $3.60). Comedy closed long run Oct. 11 with sock $18,000. Company disbands.

"Carousel," Shubert (20th week) (2,100; $4.80). Going into final three weeks, neat $31,000 last semester.

"Chocolate Soldier," Blackstone (1,358; $4.80). First six performances heavy with matinee trade; brisk $18,000.

"This Time Tomorrow" (Selwyn) (1,000; $3.60). In spite of n.s.g. reviews, first seven days profitable $15,000.

DONLEVY-TOOMEY 14G IN 'PRICE GLORY,' DET.

Detroit, Oct. 14.

"What Price Glory," starring Brian Donlevy and Regis Toomey, pulled an estimated $14,000 at the 1,800-seat Music Hall for the first six performances, at $3.60 top.

"Harvey," starring Joe E. Brown, ended a four-week run at the 1,500-seat Cass with $22,000. The house will be dark until the arrival Monday (20) of "O Mistress Mine," starring Lynn Fontanne and Alfred Lunt.

'Biography' 37G, 6 Wks.; 'Moon' SRO $4,700, L.A.

Los Angeles, Oct. 14.

Legit patrons gave downtown houses varying degrees of the brush-off last week, but the Hollywood section continued to attract the shekels. Most disappointing take was registered by Kolb and Dill's "High Cost of Loving," which got nostalgic pats from the critics but not from the patrons.

"Biography," which finally bowed out of Las Palmas Saturday (11), finaled on a strong note. Production of the Actors' Company, LaJolla strawhatter, registered a sweet $37,000 for the six weeks and three days of its engagement.

Current frame has only one debut skedded, "Three Men On a Horse," which bows into Las Palmas Thursday night (16). Sam Levene production, similar to the version he took overseas for GI entertainment, is being presented jointly by Pelican Productions and Actors' Lab.

Estimates for Last Week

"Biography," Las Palmas (6th wk) (388; $3). Finaled with a strong $5,000 for a total of $37,000 in six weeks and three days. House reopens Thursday (16) with "Three Men On a Horse."

"Blackouts of 1947," El Capitan (277th wk) (1,142; $2.40). No change, $17,000.

"Call Me Mister," Biltmore (1st wk) (1,636; $3.60). Only so-so $18,000. Run ends Saturday (18).

"Dark of the Moon," Coronet (1st wk) (255; $3.60). SRO $4,700 with advance indicating seats will be scarce throughout local run.

"Ice Follies of 1948," Pan Pacific Aud (3rd wk) (6,000; $3.60). Still going strong with $121,000 for this frame after mild dip to $119,891 previous session.

"Musical Depreciation Revue," Philharmonic Aud (1 wk) (2,670; $3.60). Spike Jones musical mayhem drew fair $26,000 for single week.

"The High Cost of Loving," Belasco (1st wk) (1,061; $3). Kolb and Dill failed to lure the cash customers. First of two weeks drew a slim $5,700.

Shows in Rehearsal

"Tonight at 8:30" (revival)—Homer Curran, Russell Lewis and Howard Young.

"The First Mrs. Fraser" (revival)—Gant Gaither.

"Streetcar Named Desire"—Irene Selznick.

"Eastward in Eden"—Nancy Stern.

"All Gaul Is Divided"—John F. Golden and Michael Lambur.

"Trial Honeymoon"—Harry Rosen.

"Show Boat" (road)—Rodgers and Hammerstein.

"S.S. Calypso"—Samuel L. Manning and Theodore Thenstead.

'Turtle' Mild 7½G, S.F.

San Francisco, Oct. 14.

"The Voice of the Turtle," with Haila Stoddard, which opened Wednesday (9) for an 11-day run at the 1,550-seat Geary, chalked up a first week gross of $7,500 in five performances.

"Girl of the Golden West," starring James Ellison, Victor Jory and Dorothy Craig, which opened at the 1,776-seat Curran Sunday (5) hit a mild $8,000.

'RED MILL' FAIR $27,000; CORNELL NEXT WK., PITT

Pittsburgh, Oct. 14.

"Red Mill" got about $27,000 last week at the Nixon. Victor Herbert revival was figured to do more than that on strength of advance sale, but fell off on the mixed notices. Although upstairs business was heavy, house had trouble pushing the $4.20 seats downstairs. Scale was believed to be too heavy for an oldie without cast names.

Show remains this week, and box-office sale so far has been weak, with the call for the cheaper seats again. Katharine Cornell's "Antony and Cleopatra" next week will give the Nixon its first straight drama of season, with Blackstone following and Joe E. Brown's "Harvey" coming in Nov. 3 for three weeks.

Current Road Shows

(*Period covering* Oct. 13-25)

"All Gaul Is Divided"—Shubert-Lafayette, Det. (20-25).

"Angel Street"—Geary, Frisco (20-25).

"An Inspector Calls"—Plymouth, Bost. (13-18).

"Anna Lucasta"—Opera House, Newark (20-25).

"Annie Get Your Gun"—State Fair, Dallas (13-18); Music Hall, K. C. (20-25).

"Another Part of the Forest"—Erlanger, Chi. (13-25).

"Antony and Cleopatra"—Hanna, Cleve. (13-18); Nixon, Pitt. (20-25).

Ballet Theatre—KRNT, Des Moines (13-14); Aud.; St. Paul (15-16); Denfeld, Duluth (17); Lyceum Mpls. (18-19); Wisc., Madison (21-22); Davidson, Milw. (23-25).

"Blackouts of 1947"—El Capitan, Hollywood (13-25).

Blackstone—Walnut, Philly (13-18); Rajah, Reading (20); Aud., Lancaster (21); Mosque, Harrisburg (22); Playhouse, Wilm. (23-25).

"Call Me Mister"—Biltmore, L. A. (13-18); Curran, Frisco (20-25).

"Carousel"—Shubert, Chi. (13-25).

"Chocolate Soldier"—Blackstone, Chi. (13-25).

"Druid Circle"—Wilbur, Bost. (13-18).

"Fatal Weakness"—Davidson, Mil. (13-18); Lyceum, Mpls. (20-23); Aud., St. Paul (24-25).

"For the Love of Money"—Shubert, N. Haven (16-18); Wilbur, Bost. (20-25).

"Girl of the Golden West"—Curran, Frisco (13-18).

"Harvey"—Royal Alex., Toronto (13-18); Hanna, Cleve. (20-25).

"I Remember Mama"—Mayfair, Port. (13-15); Capitol, Salt Lake (17-18); American, St. Louis (20-25).

"Lady Windermere's Fan"—Forrest, Philly (13-25).

"Medea"—Locust, Philly (13-18).

"O Mistress Mine"—Cass, Det. (20-25).

"Oklahoma!"—Colonial, Bost. (13-25).

"Rose Marie-Merry Widow"—Harris, Chi. (13-18).

San Carlo Opera Co.—Civic Op. Hse., Chi (13-25).

"S. S. Calypso"—Shubert, Philly (20-25).

"Showboat"—Aud., Hart. (20-25).

"Song of Norway"—American, St. Louis (13-18); Coliseum, Evansville (20); English, Indpls. (21-25).

"State of the Union"—Avon, Utica (13); Strand, Elmira (14-16); Erlanger, Buff. (17-18); Town Hall, Toledo (20-22); Michigan, Ann Arbor (23); Palace, Flint (24); Temple, Saginaw (25).

"Sweethearts"—Shubert, Bost. (13-25).

"The Firefly"—Opera Hse., Bost. (20-25).

"The Red Mill"—Nixon, Pitt. (13-18); Park, Youngstown (20-22); Aud., Roch. (23-25).

"This Time Tomorrow"—Selwyn, Chi. (13-25).

"Tobacco Road"—Cox, Cincy (13-18); Walnut, Philly (20-25).

"Trial Honeymoon"—Plymouth, Bost. (20-25).

"Voice of the Turtle"—Geary, Frisco (13-18); Aud., Oakland (19); Aud., Sacramento (20); White, Fresno (21); Aud., San Gabriel (22); Tracy, Long Beach (23); Aud., San Diego (25).

"Winslow Boy"—National, Wash. (13-18); Ford's, Balto. (20-25).

'Tobacco Road' $11,500, With New Jeeter, St. L.

St. Louis, Oct. 14.

"Tobacco Road" completed its 170th performance at the American theatre Sunday (12), winding up its 14th visit here with a swell b.o. record. It drew approximately $11,500 for 11 performances, with the 1,700-seat house scaled to $2.44. Arthur Hunnicutt, the new Jeeter, copped good reviews

"Song of Norway" opened a week's stand last night (Mon.), with a good advance sale. The house is scaled to $4.27, highest of the current season.

'Inspector' 10G, 'Druid Circle' 7G In Hub Tryouts

Boston, Oct. 14.

Four legiters opened in town last week, two of them oldies, the other two tryouts. Coming presentations include "For Love or Money," at the Wilbur, Monday (20); "Trial Honeymoon," at the Plymouth, Oct. 21; "Show Boat," at the Opera House, Oct. 27, and "A Streetcar Named Desire," at the Wilbur, "Eastward in Eden," at the Plymouth, and "Calypso," at the Shubert, all Nov. 3.

Estimates for This Week

"An Inspector Calls," Plymouth (1,461; $3.60). Opened Tuesday (7) and drew a strange assortment of notices, with Elliot Norton, of the Post, thumbing it down. However, it has plenty of marquee draw, with Thomas Mitchell, plus Sir Cedric Hardwicke directing. Touched an estimated $10,000, fair, on seven performances. Current week is final.

"Druid Circle," Wilbur (1,241; $3). Opened Monday (6) and also caught cautious but generally cordial reviews. Isn't doing the usual John Van Druten business, getting mild $7,000 on eight performances. Final week current.

"Oklahoma!," Colonial (1,500; $4.20). Third visit of this item which was sold out for four weeks before it opened. Consequent $31,000 scale for the house, minus opening night free list. Should touch $32,000 next week and hold throughout run.

"Sweethearts," Shubert (1,713; $4.20). Played here last Christmas in offish week, but is doing much better this time, with a sock estimated $26,000 on first week and three good weeks in view.

READING FOR NEW 'GENTLEMAN' BACKERS

Reading was slated last night at the Savoy Plaza hotel, N. Y., for prospective backers, to determine whether "A Gentleman from Athens" production would proceed now or whether it would be postponed indefinitely.

If sufficient financing was pledged, Martin Gosch planned going ahead almost immediately, with Sam Wanamaker directing and Anthony Quinn in the title lead. If not, the production was to be set back until Gosch can collect enough coin.

Emmet Lavery, Screen Writers Guild president, who authored the play, had been due east last week to attend rehearsals, but cancelled the trip until such time as production actually starts. So far, Lavery has been holding off making any other move with the play until Gosch has ample time to raise the necessary financing. Wanamaker and Quinn have also been standing by, although the former is reported to have several other propositions.

"Gentleman" is a key factor in the $2,000,000 libel suit brought by Lavery and Gosch against Mrs. Lela Rogers, mother of Ginger Rogers. Latter referred to the play as "communist propaganda" during an "American Town Meeting" broadcast Sept. 2. According to Gosch, $46,500 of a pledged $65,000 in backing was withdrawn as a result of Mrs. Rogers' statement. In a pre-trial examination since then, the defendant has admitted under oath that at the time she made the accusation she had not read the play.

'Mama' SRO in Salt Lake

Salt Lake City, Oct. 14.

"I Remember Mama," starring Charlotte Greenwood, scheduled for a one-nighter here Friday (17), is slated for sock b. o. Last seats were sold last Friday (10) and with the 1,800-seat Capitol scaled from $3.05 to $1.22, the gross will hit a juicy $3,700.

The Lewis & Young production has Kurt Katch as supporting lead.

'Allegro' $18,000 in 1st 3, 'Shoes' 24G In 4, 'Man'-Evans 19G in 5 to Pace B'way Preems; 'Decision,' 'Heiress' Big

As another quintet of new shows opened on Broadway last week, business otherwise eased off, probably a reaction to the World Series excitement. Interest in the incomers was unusual, and despite questionable notices for some, grosses were much higher than expected, theatre parties being a factor.

Two of last week's debuts proved distinct flops and one dropped off the list. Two musicals, "Allegro" and "High Button Shoes," look like money shows, first named being hailed by most critics, but several were adverse. "Man and Superman" was cordially received and may lead the straight-play class. "Dear Judas" missed fire, while "Duet for Two Hands" was panned and closed Saturday (11). English "Under the Counter" is doubtful but "Command Decision" and "The Heiress" are doing hit business.

Estimates for Last Week

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

"All My Sons," Coronet (37th week) (D-1,095; $4.80). Slated to tour next month; attendance tapered, and last week's count around $13,500.

"Allegro," Majestic (M-1,659; $6). Opened Friday (10); most reviews rated new musical superlative; enormous advance sale indicated, $18,000 in first three times.

"Annie Get Your Gun," Imperial (74th week) (M-1,472; $6.60). Missed Saturday matinee, when Mary Jane Walsh, understudy for Ethel Merman, could not appear because of fiance's sudden death; otherwise, attendance unaffected; $41,000; would have bettered $44,500.

"Born Yesterday," Lyceum (89th week) (C-993; $4.80). Holding to virtual capacity most performances, with lower-floor always filled; $19,000 plus quoted.

"Brigadoon," Ziegfeld (31st week) (M-1,626; $6). New musicals probably will not affect this one, which is aimed through new season, with last week over $43,000 again.

"Command Decision," Fulton (2d week) (D-968; $4.80). Followup Sunday (12) comment rates war drama exceptionally high; gross topped $20,000, not much under capacity.

"Call Me Mister," Plymouth (78th week) (M-1,075; $4.80). Gross still okay after moving from much larger Majestic; around $23,000 indicated.

"Dear Judas," Mansfield (1st week) (D-1,041; $4.80). After mostly adverse press, business for biblical drama light, with initial week's count around $6,000.

"Duet for Two Hands," Booth. Yanked after seven performances; weak notices; "An Inspector Calls" slated for next Tuesday (21).

"Finian's Rainbow," 46th Street (40th week) (M-1,319; $6). No deviation in standee draw of musical standout, and the gross around $42,000.

"Happy Birthday," Broadhurst (50th week) (C-1,160; $4.80). Close to year's run mark, and attendance indicates indefinite continuance; fine $26,500.

"Harvey," 48th St. (154th week) (C-920; $4.20). Celebrates third anniversary Nov. 1 and still among best straight-play grossers; over $18,000.

"High Button Shoes," Century (2d week) (M-1,670; $4.80). Opened last Thursday (9) and in first four performances got nearly $24,000; good press.

"How I Wonder," Hudson (2d week) (CD-1,057; $4.80). Approximately $18,000 first full week despite weak notices; however, five theatre parties a factor.

"Icetime of 1948," Center (20th week) (M-2,994; $2.40). Extra matinee Monday (13) Columbus Day and in 10 times will easily top recent gait of $38,500.

"John Loves Mary," Music Box (36th week) (C-979; $4.80). Few new comedies on fall new-show list, which helps those current, including this one; $18,000.

"Music in My Heart," Adelphi (2d week) (C-1,434; $4.80). Although it got a bad press, business surprisingly strong; $29,500 first full week; theatre parties helped.

"Oklahoma!", St. James (234th week) (M-1,505; $4.80). Run leader making money right along; wonder musical got nearly $25,000 last week.

"Our Lan'," Royale (3d week) (D-1,035; $4.80). Changes made to strengthen performance but staying chances uncertain; picked up; $10,500.

"The Heiress," Biltmore (2d week) (D-920; $4.80). Good agency call developing and a click indicated; takings last week nearly $22,500.

"The Medium" and **"The Telephone,"** Barrymore (24th week) (M-1,064; $4.20). Has been about breaking even lately; operatic dramas listed for long tour; $11,500; "This Tune Tomorrow" next attraction.

"The Voice of the Turtle," Beck (183d week) (C-1,214; $3.60). Moved here from Morosco, which gets "The Druid Circle" next week; bit off; $8,500 last week.

"Under the Counter," Shubert (2d week) (R-1,387; $4.80). Import from London doubtful of staying; business first full week around $16,500, disappointing, but excellent Saturday (11).

"Young Man's Fancy," Cort (24th week) (C-1,064; $3.60). Has played nearly six months, much longer than expected; around $6,000.

REVIVALS

"Man and Superman," Alvin (1st week) (C-1,331; $4.80). Accorded excellent notices with one exception; over $19,000 quoted in first five performances; can get $32,000 on week.

"Burlesque," Belasco (42d week) (C-1,077; $4.80). Was slated off but spurted; has made excellent showing; around $14,000 indicated.

REPEAT ENGAGEMENT

"Anna Lucasta," National (D-1,164; $3.60). Final and fourth week; $5,500; "Medea" next week.

'Medea' $15,000 In 1st Wk., Philly

Philadelphia, Oct. 14.

Although Philly is still having plenty of trouble filling up its legit booking chart and has already had a number of dark weeks in the four regular playhouses; legit biz has been good.

Last week the outstanding attraction was the revival of the Greek classic tragedy, "Medea," which opened at the Locust Monday with only a fair advance. Grim and gory arty offering got rave notices from all the crix and equally laudatory commentaries from the paying customers, the latter due mostly to Judith Anderson's performance as the vengeful heroine. First week's gross hit close to $15,000.

"Rose Marie" at the Shubert, tagged by second-string crix as n.s.g., managed to get $19,000, hot enough for an inexpensive revival.

Week's third offering was Blackstone the Magician, who pulled $9,500 in his first of two stanzas at the Walnut.

'WINSLOW' BOFF $20,000 IN WASHINGTON TRYOUT

Washington, Oct. 14.

"The Winslow Boy," British import which opened here last week under Guild-American Theatre Society sponsorship, took the public fancy to the tune of a hefty $20,000. Though not as strong in b.o. as its predecessor in the subscription series, "Lady Windermere's Fan," the Terence Rattigan drama should gather strength in its second session at the National. Unanimous praise from the critics, plus pleasant word-of-mouth publicity, will undoubtedly hypo interest.

Two Shubert revivals, "Rose Marie" and "Merry Widow," skedded for consecutive weeks, starting Oct. 20, are having an unusually husky mail order advance.

'Windermere' OK $23,000 On Subscription, Balto

Baltimore, Oct. 14.

The first of five subscription plays sponsored by the Theatre Guild and American Theatre Society, "Lady Windermere's Fan" pulled an estimated $23,000 at Ford's last week, despite a slow start.

Theatre is currently dark, with "The Winslow Boy" set for Monday (20), also on subscription.

'Mama' 29G, Seattle

Seattle, Oct. 14.

Charlotte Greenwood came back to Seattle for swell $29,000, estimated, in "I Remember Mama," at the Metropolitan, 1,500-seater.

Scaled from $3.75 for seven nights and three matinees.

'Forest' $6,500, Indpls.

Indianapolis, Oct. 14.

"Another Part of Forest" took a fair $6,500 in four performances last week at the English at $3.60 top. House is dark this week, but coming state teachers convention is creating brisk demand for "Song of Norway," due here Oct. 21-25.

'Norway' 23½G, Denver

Denver, Oct. 14.

With 3,270 seats and a top of $3.60, "Song of Norway" did a big $23,500 in four shows at the city auditorium.

Plays on Broadway

Allegro

Theatre Guild production of musical play in two acts (one general scene); music by Richard Rodgers; book and lyrics by Oscar Hammerstein 2d. Directed by Agnes de Mille; dances by Miss De Mille; settings, Jo Mielziner; costumes, Lucinda Ballard; production supervised by Lawrence Langner and Theresa Helburn; orchestrations by Russell Bennett. Opened at Majestic, N. Y., Oct. 10, '47; $6 top.

Marjorie Taylor	Annamary Dickey
Dr. Joseph Taylor	William Ching
Mayor	Edward Platt
Grandma Taylor	Muriel O'Malley
Friends of Joey	Ray Harrison, Frank Westbrook
Jennie Brinker	Roberta Jonay
Principal	Robert Byrn
Mabel	Evelyn Taylor
Bicycle Boy	Stanley Simmons
Georgie	Harrison Muller
Hazel	Kathryn Lee
Charlie Townsend	John Conte
Joseph Taylor, Jr.	John Battles
Miss Lipscomb	Susan Svetlik
Cheer Leaders	Charles Tate, Sam Steen
Coach	Wilson Smith
Ned Brinker	Paul Parks
English Professor	David Collyer
Chemistry Professor	William McCulty
Greek Professor	Raymond Keast
Biology Professor	Robert Bryn
Philosophy Professor	Blake Ritter
Shakespeare Student	Susan Svetlik
Bertram Woolhaven	Ray Harrison
Molly	Katrina Van Oss
Beulah	Gloria Wills
Minister	Edward Platt
Millie	Julie Humphries
Dot	Sylvia Karlton
Addie	Patricia Bybell
Dr. Bigby Denby	Lawrence Fletcher
Mrs. Mulhouse	Frances Rainer
Mrs. Lansdale	Lily Paget
Jarman	Bill Bradley
Maid	Jean Houloose
Emily	Lisa Kirk
Doorman	Tom Perkins
Brook Lansdale	Stephen Chase
Buckley	Wilson Smith

An impressive play with music is "Allegro," distinctive in that it's far and away different from Rodgers and Hammerstein's "Oklahoma!" or their "Carousel," both Theatre Guild smashes. "Allegro" will probably be recorded as the new season's most unusual attraction, with so much interest attracted prior to and at the premiere that it's etched with success, even though the chances for longevity are not as definite as with the aforementioned musicals of the same authorship-management combination.

The new show creates a virtually new theatre form. There have been academic arguments over whether certain musicals were operettas or musical plays but there's no doubt about "Allegro," which is definitely of the latter type, a drama with music embellished with dance forms.

Production is stylized, there being one general scene, most of the stage being clear and on two levels, a minimum of scenery being employed. Props and furniture come on and off on a rolling platform just in back of the apron and on the same level, as the story progresses. A plain screen replaces the backdrop, the scenic effects being suggested by projected stereopticons.

"Allegro" traces the life of a small-town boy, son of a country doctor, up to the age of 35. Joseph Taylor, Jr., like his father, becomes a physician of average stature. As a kid Jennie Brinker is his girl, and when he gets his diploma they are married. Jennie is seemingly a sweet blonde but turns out to be a minx.

The way the story develops is along stylized lines, too. Voices, some unseen, others from the chorus or sung by ensemble characters to the principal projenitors, are heard almost throughout the performance. Voices prompt Jennie into coddling Joseph, Jr., and in urging the young doctor to accept the proffer from a prominent Chicago psychiatrist, so that they can live in style, and also so he can make enough money so that his father can start a country hospital.

In Chicago the young doctor advances rapidly but is unhappy. Jennie joins the mad whirl of cocktail-drinking socialites, persons who are satiated with party participation and who are constant patients of psychiatrists. Joe, Jr., learns that Jennie is having an affair with one of his older confreres, then realizing his further stay in the big town is futile, rejects the post of chief physician in the hospital and decides to go home and practice medicine in the country with his father. Grandma Taylor, who was one of the early voices, dies in his childhood, and his mother Majorie passes away when he is in college. Both characters remain, however, and in song they, too, guide the young man.

Agnes de Mille contributes largely in the show as the stager and in the dance direction, while Lucinda Ballard has done the costume designing that denotes the changing of one generation to another. Perhaps the most frantic number by Miss de Mille is the cocktail party scene to the number "Yatata, Yatata, Yatata," led by John Battles (Joseph, Jr.). Freshman dance and the ballet with "A Darn Nice Campus" are other terpsichore inventions of Miss de Mille, some of the movements being much more energetic than rhythmic.

Roberta Jonay, who got her basic training in New York, came from Hollywood to play Jennie, giving an excellent performance. She scores with Battles, who has his best part in "Allegro" after appearing in several Broadway musicals. Their best vocal is "You Are Never Far Away." Annamary Dickey and William Ching, as the parents, have an early score with "A Fellow Needs a Girl," and late in the show Miss Dickey comes forward again with "Come Home." Muriel O'Malley as grandma does well, too, with "I Know It Can Happen Again."

Late in the show Lisa Kirk, as a nurse who understands young Joe's predicament, scores with the song "Allegro," which indicates the pace of the drama, symphonic or sonata-like. Miss Kirk also clicks with "The Gentleman Is a Dope," stopping the show opening night. A lighter number is "Money Isn't Everything," with the Misses Jonay, Julie Humphries, Kathryn Lee, Patricia Bybell and Sylvia Karlton participating. Finale of the number has Miss Lee solo on her toes, and she likewise ties up the show.

Staging and ensemble singing is tops, with "What a Lovely Day for the Wedding," "One Foot, Other Foot," "To Have and to Hold" and "Wish Them Well." John Conte as best man to Joseph, Jr., Evelyn Taylor, Frances Rainer and Lawrence Fletcher enact smaller parts creditably, among others in the populous cast.

Music and drama are so integrated in "Allegro" that there is no special emphasis on the melodies. *Ibee.*

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High Button Shoes

Monte Proser and Joseph Kipness production of musical comedy in two acts. Stars Phil Silvers, Nanette Fabray. Staged by George Abbott. Music and lyrics, Jule Styne and Sammy Cahn; book, Stephen Longstreet; dances and staging, Jerome Robbins; costumes, Miles White; sets, Oliver Smith; lighting, Peggy Clark; orchestrations, Philip Lang; vocal arrangements, Bob Martin; musical direction, Milton Rosenstock. At Century, N. Y., Oct. 9, '47; $4.80 top ($8.40 opening night).

Harrison Floy	Phil Silvers
Mr. Pontdue	Joey Faye
Uncle Willie	Paul Godkin
Henry Longstreet	Jack McCauley
Gen'l Longstreet	Clay Clement
Stevie Longstreet	Johnny Stewart
Fran	Lois Lee
Sara Longstreet	Nanette Fabray
Nancy	Helen Gallagher
Hubert Ogglethorpe	Mark Dawson
Shirley Simpkins	Carole Coleman
Elmer Simpkins	Nathaniel Frey
Elmer Simpkins, Jr.	Donald Harris
Coach	Tom Glennon
Mr. Anderson	William David
A Boy at the Picnic	Arthur Partington
His Playmate	Sondra Lee
A Popular Girl	Jacqueline Dodge
A Betting Man	George Spelvin
Another Betting Man	Howard Lenters

"High Button Shoes" looks like the current style for Broadway. Musical comedy is gay, funny and tuneful, with a variety of gadgets to claim interest. "Shoes" should step along the Main Stem for quite a spell.

Book, usually the weak spot in a Broadway musical, holds its own as a charming vignette of life and low finance in the New Brunswick, N. J., of 1913, era of the bustle and the Model T. Musical, the first legit effort of filmusical scriveners Jule Styne and Sammy Cahn, is catchy and above par, with such numbers as "Can't You Just See Yourself in Love With Me?", "Get Away for a Day in the Country," "You're My Girl" and "Papa, Won't You Dance With Me?" likely to burst the eardrums the next few months from jukebox or radio.

Singing is high-grade, personnel is very personable and the dancing is super. Show doesn't bound along constantly at surefire pace, having an occasional lull, but the overall good spirits and superior quality carry it. George Abbott's experienced directorial hand is evident in its sure touch and usual swift pace.

Show has genuine comedy from Phil Silvers and Joey Faye, cast as two pitchmen who return to their native heath to become real estate moguls. Silvers, on leave from 20th-Fox for his first legiter since 1939's "Yokel Boy," has a high time of it, gagging, singing, even dancing, to cadge the laughs. Highspots in his comedy are the fight scene with a footballer, his lecture to the lady bird-watcher society, his attempt to annihilate a football squad, and his "You're My Boy" number with Faye. And his song-impersonation number with Lois Lee, "Can't You Just See," is topdrawer.

Faye hasn't sufficient work to do as Silver's stooge, but scores individually in the "Boy" number, and in his old sneeze routine. Singing is handled admirably by a quartet of principals. Nanette Fabray, although starred, plays a sort of secondary role as the married older sister, but she makes the part a standout, in a colorful personation. She makes her two song and dance numbers, "Papa, Won't You Dance" and "I Still Get Jealous," as well as the specialty number, "Security," the biggest draws of the show, next to the ballet. Jack McCauley, playing opposite as the husband, aids immeasurably in the success, the two of them pulling the house down in an old vaudeville softshoe dance routine.

Mark Dawson has a rousing baritone, used to excellent advantage in "Next to Texas, I Love You," "Can't You See" and "You're My Girl," while Miss Lee is charming and her voice agreeable, though a little light by contrast, singing opposite. Helen Gallagher and Paul Godkin lend an individual bit in a pseudo-tango number, and Clay Clement brings character to a grandfather bit. A neat dancing chorus, a good singing ensemble, aided by highly original dance styling of Jerome Robbins, Philip Lang's orchestrations and Bob Martin's vocal arrangements, add a strong touch to the proceedings.

Robbins' choreography is fresh and diversified, providing in the second-act "Mack Sennett Ballet" a veritable tour de force and rousing showstopper. The number is an intricate ballet describing the hunt for some stolen funds; it starts slowly, involves everyone and everything from Keystone Kops and bathing beauties (1913 style) to sideshow apes, and whirls along at a dizzy pace to leave one breathless. Timing, spirit and dash—in retrospect—are something to marvel at.

Miles White's costumes are charming and Oliver Smith's sets striking.

Show is reported representing an investment of $160,000, surprisingly low for a big-cast, colorful production, with the Shuberts claimed in for 25% of the Monte (Copacabana) Proser - Joseph Kipness production which is ultra. Latter, incidentally, is in the clothing fashion business. *Bron.*

Man and Superman

Maurice Evans production of comedy by George Bernard Shaw. Staged by Evans (associate director, George Schaefer); settings, Frederick Stover; costumes, David Ffolkes. Opened at Alvin, N. Y., Oct. 8, '47; $4.20 top.

Roebuck Ramsden	Malcolm Keen
Maid	Miriam Stovall
Octavius Robinson	Chester Stratton
John Tanner	Maurice Evans
Ann Whitefield	Frances Rowe
Mrs. Whitefield	Josephine Brown
Miss Ramsden	Phoebe Mackay
Violet Robinson	Carmen Mathews
Henry Straker	Jack Manning
Hector Malone, Jr.	Tony Bickley
Hector Malone, Sr.	Victor Sutherland

The combination of G. B. Shaw and Maurice Evans can't miss.

Presented for the first time on Broadway in 35 years, "Man" has been magnificently produced by Evans, and there is little doubt that its scheduled limited stay will be extended. Shaw, like Shakespeare, may have his limited audience, but when Evans is a party to either, there is hardly any questioning their boxoffice value.

Evans a comedian? To those acquainted with his purveying of classical drama it's barely fathomable that he would deign the high comedy of Shaw's satire on early 20th Century English modes and manners. As John Tanner, Evans is so rhetorical, at times, as to spray up-fronters in a sea of saliva and expostulation. But if there are any early doubts or confusion about the intensity of his performance, Evans soon wrestles them to the mat in superlative second and third acts.

John Tanner, as the symbol of man's constant fight against enslavement by the female of the species, has been endowed with some of Shaw's sharpest barbs and wit. And the supporting cast is no less worthy in projecting what, for the period, must surely have been deemed a shocking broadside at British middleclass society. A society, incidentally, that failed to share, or interpret with him, the fun-poking and leer of the author.

Shaw in 1905, in kidding his public, was far ahead of his time as a stylist. Today "Man" is much more acceptable. Shaw discusses the female chase with disarming frankness, and in 1905 that must certainly have been as revolting as the plague.

At times, "Man" seems on its way to talking itself into a stupor but, suddenly, along comes a freshet of typically Shavian dialog to dispel that impression. And this play has some of the best comedy dialog Shaw has ever written.

Evans has staged the play and exacted all the nuances that must have been intended by the author. Frances Rowe as Ann Whitefield, to whom Tanner finally succumbs after three acts of retreat, is excellent in her American debut. So is Carmen Mathews as Violet, Ann's sister. Malcolm Keen, as the choleric, stuff-shirted Ramsden, is likewise capital in a performance that starts slowly but soon builds. Others who aquit themselves neatly are Chester Stratton, Josephine Brown, Jack Manning and Tony Bickley.

George Schaefer assisted Evans in the direction, as he did in Evans' last Broadway production, "Hamlet," a couple of seasons ago, and the settings by Frederick Stover, all interiors, properly suggest the times. *Kahn.*

Duet for Two Hands

Robert Reud production of melodrama in two acts by Mary Hayley Bell. Stars Francis L. Sullivan, Joyce Redman and Hugh Marlowe. Staged by Reginald Denham; setting and lighting, Charles Elson. Opened at Booth, N. Y., Oct. 7, '47; $4.80 top.

Abigail Sarclet	Joyce Redman
Herda Sarclet	Wynne Clark
Fletty	Ruth Vivian
Edward Sarclet	Francis L. Sullivan
Stephen Cass	Hugh Marlowe

Despite its London click two years ago, "Duet for Two Hands" doesn't show much for Broadway. Play is a drearily macabre talk-piece stuffed full of medical jargon and supernatural speculation which authoress Mary Hayley Bell never quite jells into persuasive theatre.

Even the superlative group of performers gracing this production can't infuse a sense of motion into the sticky mass of verbiage. Topping the five-member cast, British legit and screen star Francis L. Sullivan packs authority in every fold of his immense bulk as he moves through his part of a diabolic medico genius with fascinating unction. Whatever emotional spots the play has, however, Joyce Redman, another Britisher, supplies them all. As the wild and haunted creature of the Orkney Islands, she fashions a stage presence that's provocative, beautiful and intense. Her part is played for more than it's worth. Hugh Marlowe, as a poet, acquits himself with ingratiatingly poised self-doubt; in lesser parts, Wynne Clark and Ruth Vivian also do well.

Play's central failure lies in its indecision on whether to become a serious morality play on the ethics of doctors or an out-an-out melodrama with fancy running wild. In its present form, it's neither fish nor fowl. A ponderous thesis is posed in the opening act as the poet probes into the past history of a pair of hands with which the doctor fitted him after he lost his in an accident. Besides a vaporous debate on the propriety of tampering with human personality, this act makes little contribution to what eventually occurs.

In the concluding act, the play takes a sudden excursion into pulp mystery fiction with a full quota of ghostly echoes. The hands, it develops, belonged to a man innocently hanged for a murder the doctor committed, and the strange sensation felt in them by the poet is really an other-worldly impulse for revenge. At the curtain, Sullivan collapses under a fatal stroke, and Marlowe, relieved from those itchy palms, takes after his frightened beloved.

Single living room setting is cleverly designed and tastefully furnished. *Herm.*

(Closed Sat. (11) *after seven performances).*

Legit Followup

What Price Glory

(MUSIC HALL, DETROIT)

Detroit, Oct. 8.

"What Price Glory," hit of the '20s, is being revived at Music Hall here with Brian Donlevy as the rugged Capt. Flagg and Regis Toomey as Scrgt. Quirk, his rival. Donlevy's outstanding job as Flagg helps give the play the crispness of two decades ago, and in this, the Music Hall's first offering of the fall season, there is still a considerable audience receptivity, though not as much as originally.

Toomey's performance proves too large an obstacle for Donlevy to overcome. Toomey is far from the adversary of Flagg the script calls for, and his weak voice goes far toward concealing the play's essential attributes.

The central theme, it will be recalled, is a lifelong conflict between Flagg and Quirk, who find themselves together fighting in France in the first World War.

Probably the best performance is that of Russell Hardie as the big, stupid corporal. Anna Minot is touching as Charmaine.

Equity Doing Lively 'Biz' On Oakleys to Jobless Actors; Mgrs. Helpful

Equity is doing a lively "business" giving away passes for Broadway shows to members not having engagements. Union prez Clarence Derwent started the idea last season and this fall a number of managers promptly assented to the request that courtesies be extended professionals. Slips are being issued at Equity's offices for half a dozen attractions. Showmen without current shows who responded to Equity's solicitation sent word they would follow suit when starting producing again.

Usually 10 pairs of tickets are made available for performances early in the week for each show on Equity's pass list, and there are plenty of takers. Derwent has advised some managers that the courtesy admissions may be advantageous, for when road companies are being cast, actors who see the plays would be familiar with the type of parts required. Plays for which passes are issued are "Dear Judas," "How I Wonder," "Anna Lucasta," "A Young Man's Fancy" and "Our Lan'." Another attraction which sells out at night will accommodate Equityites at the midweek matinee if attendance is not heavy.

Federal admission tax must be paid for the actors passes, as required by law, but an appeal to the Internal Revenue Department has been made for exemption. Contended that the free admissions are for unemployed actors, and that such admissions should be regarded like charity.

MAPS B'WAY TRYOUTS FOR MASS. STRAWHAT

Boston, Oct. 14.

Recent announcement by Arthur Beckhard that he finished his first season at the Tanglewood theatre in Falmouth, Mass., in the black, brings up plenty of speculation here as to the impact of his plans for the 200-acre spot on the Cape next strawhat season.

Producer, set to open DeWitt Bodeen's "Harvest of Years" on Broadway following its late August tryout at Tanglewood, intends to inject a new twist to the strawhat idea in forthcoming season by offering his plant—and healthy foundation list of customers—to legit producers to try out their own productions. Producers, by arrangement with Beckhard, would bring up their own playwrights, directors and Broadway casts, and give their production plans a thorough staging before the semi-Broadway audiences that vacation on the Cape, taking them in for the fall season if they measured up.

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Literati

Aussie Policy Change

In effort to help Britain save dollars the Aussie government has ordered a slash in newsprint, operative immediately. It looked as though most newspapers in the keys would have to refuse entertainment ads above a two-inch double in order to take care of all advertisers.

Mirror, Sydney daily, has found a way out by switching from a five-column paper to a six. Changeover, due Oct. 20, will take care of biz okay. In the meantime, until latter date, rationing of space will apply. Other local newspapers will also change columns.

Sage Mrs. Scully-in-Law

Alice (Mrs. Frank) Scully's 78-year-old mother clippered in from her native Norway to see Hollywood. VARIETY's Bedside Manor mugg fondly recalls his favorite mother-in-law for what he calls "one of the most magnificent orations to liberty." Mrs. Scully-in-law, during the war years, wrote from Oslo: "We have no coal, no wood, no clothes, no food, no transportation. In fact we have nothing, but we have our freedom, and that's everything."

Salute Changes Staff, Format

Salute mag is to undergo a radical change in format and editorial staff, with most of the latter changes already set. It is to become a pix magazine, slanted exclusively for men, with first revised issue (February) on stands Jan. 17. Mag will still be 52 pages, selling at 25c. Vet angle will no longer be a key factor, as before, nor will the political slant.

Despite conflicting rumors, Jeremiah Ingersoll is still publisher. Dicker is on for Vernon Pope to come in as consulting editor, with pact not yet set. Morris Weeks is set as editor, under Pope, if latter signs. New art director will be Toby Moss. Jack Orr, feature ed, is staying on, with George Dorsey remaining as contributing ed. DeWitt Gilpin, associate ed, has resigned to write a novel. Arthur Morse is new assistant to publisher and public relations rep.

Si Seadler's Syndication

Series of human psychology sketches by Metro advertising director Si Seadler, which Press Features syndicate teed off Monday (13) in the Atlanta Journal is based on an unpublished book by Seadler titled "How to Be Happy in This Cockeyed World." He originally wrote the book for Simon & Schuster but it was temporarily shelved when found a rewrite impossible because of lack of time. Press Features syndication, however, may again hasten the book to publication. PF series, titled "We Only Live Once," comprises several paragraphs of copy and line cartoons on such subjects as "How to Be Happily Married," "Life's Too Short to Bear Grudges," etc.

PF is an outgrowth of Overseas News Service. Series by Seadler is the third feature to be syndicated by the outfit, others including a Broadway series by Joe Laurie, Jr., and a cartoon strip, "Louie," currently running in the N. Y. Daily Mirror.

Chi Sun-Tribune Brawl

Hammer-and-tongs personal journalism is coming back in Chicago, with the Sun and Tribune hurling some choice epithets at each other. Week ago the Sun shot its first volley (since its tabloid changeover) at its a.m. rival by calling the Trib names in a frontpage editorial. Editorial was based on Trib's recent statement that it was building an atomic bomb shelter for its help.

Trib replied couple of days later in another editorial, based largely on the fight the Sun put up to get an Associated Press membership.

Booze Tabu, Even on Wax

The Cowles newspapers here in Minneapolis, which accept no liquor advertisements, even booted out an ad of a disk company for a record of the tune "Rye Whiskey." However, the ad ran two weeks before the publisher noticed it.

"If you want to continue the ad, you'll have to change the song's name," the paper ruled. The ad went out.

Don Gillette's Sabbatical

Don Carle Gillette, Warner Bros. trade press contact, is taking an indefinite leave of absence starting Oct. 31 to write a novel on carnival life. It'll be his first book, although Gillette has been a frequent contributor to national mags on aspects of show business life.

Mort Blumenstock, Warner ad-publicity chief, is appointing Sid Retchetnik of the homeoffice exploitation staff to assume Gillette's post.

Breslin Novel for Lit Guild

"The Tamarack Tree," first novel of Howard Breslin, to be published by Whittlesey House, will be the Literary Guild selection for December.

The author recently collaborated with David B. Howard on the script of the "Lawyer Tucker" radio series and formerly wrote "Mayor of the Town." He has another novel in mind, to be started next January. A number of his stories have appeared in Collier's, This Week and the Saturday Evening Post.

Reddick's New Guide

William Reddick's "The Standard Musical Repertoire" (Doubleday; $5) is a new type of "guide" telling the exact time required for any program in the standard musical repertoire. Intended for radio producers, orchestra leaders and musicians, it includes the performance times of nearly 2,000 compositions in the standard concert repertoire.

Author is a composer and musician.

Saroyan Nixes $25,000 "Time"

William Saroyan has turned down an offer to write a novel based on his play, "The Time of Your Life." Grossett & Dunlap proposition involved a $25,000 advance. Author prefers to devote full time to work on new books and plays.

CHATTER

Gene Fowler started writing James J. Walker's biography after months of research.

Brother of Lester Markel, Sunday editor of the N. Y. Times, died Oct. 8 in New York.

Jean Hersholt completed a history of the "Free Denmark" movement for winter publication.

Andre Maurois, back from two-month South American lecture tour, returns Oct. 21 to Paris.

George Frazier's "profile" on Irving Berlin, in a recent Coronet, being reprinted in Reader's Digest.

Arthur Christiansen, editor-in-chief of the London Daily Express, taking his first gander at Hollywood.

Film director Richard G. Hubler sold his novel, "The Quiet Kingdom," to Rinehart for publication Feb. 5.

Wall Street Journal, already publishing in New York and San Francisco, will start an edition in Dallas shortly.

Grady Johnson resigned from the Paramount flackery to finish his novel of the south, "No More Magnolias."

Gene Fowler and his wife both ill. Mrs. Fowler has undergone two spinal operations and will be bedded for months.

Scenarist-playwright Stephen Longstreet's new novel, "Crystal Girl," will be published by Harpers late this year.

Doubleday has brought out a book on art, "You Are An Artist," by Jon Gnagy, based on Gnagy's television show of the same name.

Mary Margaret McBride reads a book a night—sometimes more—as skull practice before her next-day interviews with her radio guests.

Raymond F. Goodman, circulation director of Liberty, Screenland, Silver Screen and Movie Show. Before joining Liberty he was with Fawcett.

David Manners, author of "Father And The Angels," back from a Bermuda honeymoon, to Hillman Publications, where he chooses and does abridgement on western and detective reprints.

Shirley O'Hara, ex-actress, has resigned as film critic on the New Republic. Reported reason was the non-appearance of her column several times. Robert L. Hatch, feature editor, is filling in for the present.

Associated American Artists and Simon & Schuster jointly sponsoring a reception and preview of Jimmy Savo portraits by prominent artists tomorrow (16), on the occasion of Savo's new book, "Little World, Hello!" which S&S has just published.

A. C. Spectorsky, eastern story ed for 20th-Fox and former literary editor of the Chicago Sun, has edited an anthology of strange tales of man's transformation into beasts, which Doubleday has just brought out under title of "Man Into Beast."

Sam Schneider appointed editor of True Police Cases Magazine (Fawcett), Hamilton Peck succeeds Schneider as editor of Startling Detective mag, and Bradford Jones asst. editor of True Police Cases. Latter was formerly an editor for The Dial Press.

Quite a writers' colony about Rhinebeck, N. Y. Wm. L. Cresham, author of "Nightmare Alley," has bought a farm. Others in vicinity are Richard H. Rovere, of the New Yorker; Shaemus O'Sheel, John Scott, Scott Nearing, his father, John Wilstach, and Harold Montayne.

Carl Warren, Radio News editor of the N. Y. Daily News, authored "Radio News Writing and Editing," which Harpers is bringing out in December. Same pub issuing "Introduction to Advertising Principles and Practice" by Thomas E. Maytham, account executive of the Maxon Agency.

Plays Out of Town

Continued from page 50

Antony and Cleopatra

Macbeth and Lear, and proclaims his story as a simple forward-moving annal of a royal pair. The story is told without trappings. Antony leaves Cleopatra and patches up a hypocritical peace with Caesar, because Pompey threatens them both. He marries Octavia, deserts her and returns to Cleopatra. War breaks out, Caesar defeats the pair and they commit suicide. It's as plain as that, and every bit of action and almost every line co-relate directly with the plot. It is an epic drama of love and death in which every character wears his heart and his motive on his sleeve.

Miss Cornell's mature queen is impressively lyric and regal, though hardly Shakespeare's mercurial, hoydenish gypsy. Through the centuries this role has been a lodestone for the great actresses of every period, and both record and memory support the conclusion that Miss Cornell's delineation ranks with the best. Tearle's facial resemblance to the late last President, combined with a tendency toward mugging, is disconcerting, and his portrayal of the aging Antony sometimes verges on the phlegmatic. But the clarity and cadence of his reading is a joy. The dour misogynistic Enobarbus of Kent Smith was so warmly received as to make it a histrionic triumph, while Ralph Clanton's Caesar and Joseph Holland's Pompey are both credible and acceptably impressive. Lenore Ulric's portrayal of the faithful Charmian is frayed around the edges.

The lavish staging is done with a master hand, while the lighting, color and pageantry of the presentation have rarely been surpassed. With the wide audience-appeal of star, cast, production and story, all in the grand tradition of the English-speaking theatre, no one given the opportunity will want to miss this one. *Burt.*

An Inspector Calls

Boston, Oct. 7.

Courtney Burr, Lassor H. Grosberg production of drama in three acts by J. B. Priestley. Stars Thomas Mitchell. Staged by Sir Cedric Hardwicke; setting, Stewart Chaney. Opened at Plymouth, Boston, Oct. 7, '47; $3.60 top.

Arthur Birling	Melville Cooper
Gerald Croft	John Buckmaster
Sheila Birling	Rene Ray
Sybil Birling	Doris Lloyd
Edna	Patricia Marmont
Eric Birling	John Merivale
Inspector Goole	Thomas Mitchell

This is a play with plenty of class and better than even chance of cracking the odds against most British importations. May not register as a clear hit, but should do steady biz as a moderate on the strength of Thomas Mitchell, Melville Cooper and Doris Lloyd on the marquee, plus the added weight of J. B. Priestley as author and Sir Cedric Hardwicke as director.

Story centers on a well-to-do family in industrial northern England. During a quiet dinner arranged to observe the engagement of the daughter to the son of another industrial family, a Scotland Yard inspector arrives and announces the death by suicide of a young girl of the city.

In the interrogation that follows, the inspector implicates every member of the family and the fiance as having contributed to the girl's suicide.

The inspector quietly leaves and in the remaining minutes of the last act the group, at first filled with remorse, but then increasingly defiant, discovers that Scotland Yard has no inspector of this one's description, and that there has been no suicide. Payoff comes when the phone rings and they are informed that the suicide has just taken place, and that another inspector is on his way. The theme is that people do not live in vacuums—that they cannot hurt any member of society and remain secure themselves.

One serious weakness of the play is that it occasionally seems arbitrary and preachy. Other limitations, for American audiences, are the leisurely pace and the typically British understatement of highly emotional situations. But there is fine dialogue and progressively higher dramatic tension.

Thomas Mitchell as the inspector, first time on stage in 13 years, presents a warm and highly accomplished portrait of the mysterious inspector. Melville Cooper lends a fine pomposity to the industrialist. Doris Lloyd is superb as the mother and John Buckmaster, Rene Ray, John Merivale and Patricia Marmont contribute notable scenes. Direction of Sir Cedric Hardwicke is excellent, taking advantage of what is basically a static script. Stewart Chaney's set establishes the mood from the outset. *Elie.*

SCULLY'S SCRAPBOOK

By Frank Scully

Geneva, N. Y., Oct. 12.

Johnny Crosby, not related to the croonatic fringe, nevertheless shares with Le Bing (and the Parisian coutourieres) a love of the long line. So you have to examine every foot of it for flaws. In the main the flaws are not important but Croz let one by the other day which calls for a corrective-directive.

He was chiding Jack Paar for telling radio audiences not to laugh in the wrong place. "Paar, a young man of subtle mockery," he wrote, "has been accustomed to nightclub audiences, where the drinks presumably sharpen the customers' wits. He has boldly and perhaps mistakenly transposed this sort of comedy to radio."

He went on to prove the point by M times H, the elementary algebra of wireless. But he was proving the wrong point. Paar, like the Morgue, Garry Moore and a few others, has never had any experience in show business other than radio. They did not desert a dying vaude. They were in diapers when it died. They never spent time in legit, pictures, niteries, burlseque or even supper clubs. They began in their teens around radio stations, working up to announcers, disk jockeys, and unsponsored comics during the long watches of the night. Thus they are something wholly new to show business. They know it and they show it. Simply by playing by ear a Crosby, *any* Crosby, should be able to detect the difference. Or have 8,000,000 peasants already proved they have better hearing?

And a Code in the Head?

Maybe it's only all I remembered of a nightmare, but I thought I read somewhere (Lolly's col?) that "Nightmare Alley" was to be preemed in Abyssinia with Haile Selassie and Tyrone Power clocking the horrors of the rise and fall of a geek, mitt camps, cold readings, mentalists, spiritualists, psychoanalysts and all that is worst in America. But I caught the picture on the fringe of Beverly Hills at the Academy Arts theatre.

All our best people were there, including Eddie Cantor and George Burns, with the wives they started out with; George Jessel, Lana Turner, with a blonde who beefed so much about her seat she won an oscar for bad manners, and others too humorous to mention.

The picture had everything. Stars like Power, Blondell, Grey, Walker, Holmes, Mazurki, Flavin and Burke, and technicians like Jessel, Goulding, Furthman and Garmes. Laundered by Duz, it had Gresham's story, in a way, too.

But it seems when you take the dirt out of Gresh's carnival you leave an uncovered cadaver. And so you will have to pardon me if I lie down on a couch while Psychiatrist Helen Walker makes a recording of my subconscious. After the first reel my mind wandered to Abyssinia, and never did get back to the Academy Award theatre.

"Singing" in the Reign

I kept thinking how much more horror you could get in a picture simply by filming the life of the Umbrella Emperor. Uncle Joe is trying to get the UN General Assembly to slap a press censorship on newspapers which disseminate libelous statements about other nations. So I'd better hurry with this one, or it will never see the light of a free press.

It happened at the League of Nations about 20 years ago. An emaciated Armenian croaker singled me out with an introduction from Paderewski and Chaliapin. They assured him I was just the mugg to bring Ras Tafari to the court of justice. Like the Ancient Mariner, the Doc held me with his glittering eye; I could not choose but hear. Seems he was picked out of Lausanne and appointed court physician to the Abyssinian Empire. His name was Alexander Garabedian. He didn't try to sell me a rug; he sold me a beef.

Years before he had arrived in Addis Ababa (which is Ethiopian double talk for "new flower"). Almost immediately he smelled a setup which reminded him of an old flower called medieval ragweed. The marketplace reserved Friday for "justice"; practically every tree was leafed with strangled manhood.

Doc soon discovered that the direct descendant of Menelek II was in a dungeon and in chains. The queen mother, too, was not seeing much of the country. She was confined to chambers. The temporary ruler, it seems, was a nobody who had married into the Menelek family and got himself billed as Ras Tafari.

Listen to It Fizz!

Acting as regent, Ras assigned Doc to take care of the ills of the royal household. But it seemed Doc didn't quite get the nuances of the assignment. The royal family was getting healthier. The previous court physician lost his job for this oversight.

So one day Doc was commanded to appear before Ras.

"You have poisons which kill and leave no trace, have you not?" Ras asked Doc in his softest voice.

"All poisons leave a trace, your majesty," Doc explained.

"Well, some leave fewer traces than other, no?"

"Yes, your majesty."

"Use those."

"Those?"

"Yes. On my mother-in-law and my brother-in-law."

"But, your majesty, I have taken an oath to save life, not destroy it."

"I do not recall demanding any such oath," Ras reminded him. "But I took it in medical school in Lausanne. It's called the Hippocratic oath. The great Greek physician formulated it."

"You're not a Greek. In three weeks I expect results," said Ras.

"But, your majesty!"

"Scram!" (This translation is from the vulgate.)

Not getting results in three weeks, Ras ordered Doc chained to his bed and starved till he obeyed.

The Borgian Touch

Under sustained malnutrition Doc finally broke down with T. B. To give him fresh air, he was loaded on a cart, still strapped to his bed, and tossed into the desert.

It's only a day's journey from Alpine conditions to tropical heat in Addis Ababa, so Doc's cries for help could be heard by Samaritans as well as wolves. Some of these prevailed on Ras to find more humane means of liquidating his court physician.

So Ras ordered the croaking croaker to be transported to the frontier and kicked over it without benefit of passport, funds, or a copy of his Hippocratic oath.

Thus a tubercular beggar, Dr Garabedian, finally arrived in Geneva to lay his case before the League of Nations.

Two months after Garabedian's heave a Greek physician, who apparently hadn't read Hippocrates in the original, was imported as court physician. The royal mother-in-law and the rightful heir died quietly in their sleep—one in bed, the other in a dungeon in chains.

The League of Nations' hired hands put Doc's brief in the file-and-forget file. I filed the story on the wires. It was published but left about as little impression as if I had turned it into an editor in Addis Ababa.

But from that day to his I look upon the gebi, or royal enclosure, of Addis Ababa as "Nightmare Alley." As a foreign market Tyrone Power, Haile Selassie and those interested in export trade can have it.

S'long, Abyssinia! But not in Addis Abada!

Broadway

Walter Wagner back in town after summering at Redding, Conn.

Percy Helton to Coast for 20th's forthcoming "Call Northside 777."

"Harvey" celebrating his anniversary with a party at Sardi's Nov. 1.

Ray Bloch flying to the Coast, Oct. 28, to do special recordings for Signature.

Eagle Lion hosted Dennis O'Keefe at a press confab-cocktail party yesterday (Tues.).

Lou Wilson, ex-Morris agency now with Emile Littler in London, due to visit U. S. next month.

Antonio Castillo's costumes to replace David Ffolkes' in "Medea," when legiter reaches Broadway.

Publicist Dave Alber back from the Coast over the weekend after a 10-day business jaunt visiting clients.

Mrs. Jackie (Lee) Miles, the comic's wife, recovering from an appendectomy at Mt. Sinai hospital.

Wayne Pierson's son Billy has several bits in "High Button Shoes," although not billed among the principals.

Rose Bampton, Metopera soprano, planed back Sunday (12) from a season of opera at Buenos Aires' Teatro Colon.

Clarence Jacobson turning producer with "The Lonely Carrot," adapted from book of that title by Roy Walling.

Lisa Larsen named Metopera photographer, in place of N. Y. Times Studio, which traditionally did the chore.

Homer A. Cable, picture editor of Look, engaged to Mary Jane White, daughter of Al B. White, former vaudevillian.

Paramount's New Orleans partner, E. V. Richards, Jr., was quietly married recently to Mrs. Elizabeth Holland, of Gulfport, Miss.

Theatre League for Free Palestine, new outfit organized by legiters, holding an after-theatre rally Friday (17) at Actors' Church.

Bunch of Lambs who went on a sea-going tug outing anticipate it will be an annual event and call themselves "mugs of the tugs."

Harry M. Cooke on vacation from "Born Yesterday" playing part in 20th's "Deep Water" scenes being shot off Coast of Portland, Me.

Charles LeMaire, chief of 20th-Fox women's wardrobe department, in for the "Forever Amber" preem at the Roxy next Wednesday (22).

Cornel Wilde, 20th-Fox star, and his wife, Pat Knight, flew into town for premiere of his "Forever Amber" at the Roxy next Wednesday (22).

William Orr, Warner Bros. talent scout, and wife, Joy Ann Page, in New York for a two-week looksee. She's Mrs. Jack Warner's daughter.

Mrs. Howard (Tanis) Dietz flew on the first Air France sleeper to Paris last week to visit her ailing father, who lives near the French capital.

Herman Bernstein, general manager for Lindsay & Crouse, in Manhattan General hospital recuping from an appendectomy. Due back next week.

Walter Jacobs, operator of the Tarleton hotels in Florida and New Hampshire, to the Coast to discuss takeover of a Palm Springs hostelry with Al Jolson.

Sammy Fuchs (Sammy's Bowery Follies prop.) awarded gold medal for service to World War II wounded. Presentation made by NVA Post of American Legion.

Universal has been using its Park Ave. theatre as a preview house while the company's two screening rooms at its new 57th street and Park avenue h.q. have final touches put to them.

Paramount field man Charles Perry presented with an appreciation medal of the DeMille Foundation by Cecil B. DeMille for his advance agenting of "Unconquered" in Cincinnati.

Actress Joan Leslie aired in on a junket flight from San Francisco en route to Paris for the San Francisco Wholesale & Manufactuers' Ass'n fashion show, which opens tomorrow (16).

Todd Duncan, forced by booking snarls to spend a few extra days in Copenhagen after recital appearances, appeared at the Royal Opera House recently in "Porgy and Bess" with an otherwise white cast.

Danny Kaye went back to the Coast over the weekend, after coming to New York to root for the Dodgers. In Hollywood he'll see the first rough cut of "A Song Was Born," finale pic on his Goldwyn contract.

Former Yvonne Johnston, wife of Associated Press Broadway columnist Jack O'Brian, in St. Clare's hospital for a checkup, with appendicitis already ruled out. Former Powers model, she's nixed screen-testing by several of the majors.

Ned Schuyler, boniface of the Beachcomber nitery in Miami Beach, expected back in town in a couple of weeks to finalize talent deals. He had to depart hurriedly a week ago to straighten out some insurance matters in connection with the recent Florida hurricane.

Samuel Barber has just finished a symphonic piece for soprano and orchestra based on a poem by Time-Nation film critic James Agee. Work was commissioned by Metopera singer Eleanor Steber, who will preem it with the Boston Symphony orchestra, under Serge Koussevitzky, this season.

Badly shaken up in a near-crash over Newfoundland when clippering in from Europe, where they've been almost a year, the Bert Friedlobs (Eleanor Parker) were confined to bed for two days inN. Y. and the WB star is currently bedded for another week at least at her Bevhills home. She's an expectant mother

Better Films

Continued from page 1

of the countries I visited," said Mundt, "I found the reaction to American films good. It was felt they were doing a fine job of telling the American story. But in the remainder of the countries I encountered severe criticism. It was charged that the pictures distort our way of life. I will also recommend to the industry that it should establish a special office to select the films which go abroad. The shoddy gangster, sex and alcohol pictures are doing harm. Yes, and the big companies are the worst offenders. If they decide to act voluntarily, they can solve the problem. I heard severe criticism of our pictures not only from foreigners but also from Americans living abroad.

"In some eastern European countries I was asked to recommend pictures which would, for example, tell the Bulgarians or the Turks the American story and portray how good it is to live in a country with trial by jury and freedom of movement. I was stymied. I could not mention any. Here is something constructive. If the industry will make pictures like that, there will be tremendous response over there. What we need is something that will do for Americans what 'Mission to Moscow' did for the Russians. That picture has been shown all over Europe. It has been the best kind of Soviet propaganda.

"If the industry doesn't do it, when the 'Voice of America' budget comes up again, I am going to try to provide money to have—the State Dept. do that very thing. Our best and most popular picture in Europe has been 'Gone With the Wind.' We need that kind of picture, telling a modern story. Americans abroad and Europeans are begging for it."

O'Dwyer

Continued from page 1

who attended the N. Y. World's Fair in 1939-40, but it's figured that per-capita spending will be higher and productive of boom takes from April to October when event will be running.

The Mayor's objection is based on the question whether it would be in good taste to hold an elaborate celebration in view of current world conditions. Park Avenue residents and businessmen also may put a damper on some of the plans because of protests for transforming 11 blocks, from 46 to 57 streets, into a midway. However, it's regarded that there will be little retreat from the original plans despite the objections.

The Broadway Association has already named Ray Whitaker, general manager for the Shuberts, head of the organization's committee to cooperate with the Jubilee. Since the committee was formed only last week, it has yet to formulate a program that will meet with the approval of the organization.

Jubilee is figured to cost $1,836,750 and is expected to gross around $2,850,000 through admission scale of 50c. to the educational exhibits and sale of commemorative coins. Plans call for an elevated structure for the Park Ave. midway.

Snarl Rankin

Continued from page 1

stayed in Washington and had enough chance to sound off in the papers back home, he would be elected in a walk. One of the things he apparently counted on was the Hollywood hearings. However, the committee has been seeking to prevent the sessions from being either raucous or runaway. With Rankin on hand, it was unlikely that the objective could be achieved. Therefore, the elaborate story about members being too far away was cooked up and the sessions were postponed to a period close to election day, so that a candidate would have to be at home tilling his political vineyard.

Buenos Aires

Beniamino Gigli singing on Radio Belgrano for Swift & Co.

Carlos Ramirez in from Rio de Janeiro for p.a. at Embassy nitery and Radio Belgrano broadcasts.

Sixto Pondal Rios cabled from Mexico that he inked Cantinflas for legit appearances in Argentina next March.

Warbler Hugo del Carril stricken by flu in Chile, and had to postpone start of pix chores for San Miguel Studios.

Cinematografica Inter-Americana set up press luncheon to honor return of comedian Luis Sandrini from Mexico.

Mexican warbler Juan Arvizu in for singing chores at Goyescas nitery and 12th successive season on Radio Mundo.

Producer Alberto de Zavalla and cinemactress wife Delia Garces clippered last week to France for extended European tour.

Entire film industry present at banquet honoring Miguel Machinandiarena, whose San Miguel Studios celebrated 10th anniversary.

Imperio Argentina winding up radio chores in Buenos Aires, prior to returning to Spain for film work under direction of husband Florian Rey.

London

Covent Garden Opera Co., has been booked for a fortnight's season at the Davis picture theatre, Croydon, starting Oct. 13.

Charles B. Cochran and Lord Vivian, in association with Peter Daubeny, are staging "The Glass Menagerie" at the Strand theatre.

W. A. Darlington, dramatic critic for London's Daily Telegraph for 25 years, has just published his autobiography, titled "I Do What I Like."

Diana Hamilton's adaptation of her brother Patrick's novel, "Craven House," is set for early production by Peter Daubeny, who is now associated with Gordon Stewart, who owns the Strand theatre.

Val Parnell will use as music for ballet featured in his new Hippodrome show opening Oct. 25, "Guaracha," third movement from Morton Gould's Latin-American Symphonette.

Budapest

By George F. Gaal

Pianist Gyorgy Sandor in from U. S. for a month of concerts.

National Theatre to present Simonov's "The Russian Question," Oct. 24.

Dora Csinady, solo dancer of State Opera, received invitation to Moscow and Leningrad.

Ferenc Hont, director of Madach theatre, due back shortly after long stay in Britain and France.

Gabor Carelli, Chicago Opera tenor, will sing here in "Tosca," "La Traviata" and "La Boheme." Then leaves for U. S.

George Mendelssohn, prez of Vox Productions, is here to negotiate with the State Opera concerning appearance of U. S. artists.

Washington

By Florence S. Lowe

Ted Lewis star of Club Cairo's current show.

Paul Robeson recitaling this week at town's largest Negro church.

Imogene Coca launched the new Fame Room of Restaurant 400, with support from Norman Lawrence and pianist Evelyn Nations.

Paul Green, Pulitzer prize dramatist, has agreed to write a historical drama for the District of Columbia sesqui-centennial in 1950.

Don Gilman, former assistant to scene designer Jo Mielziner, teaching stage design at Speech and Drama school of Catholic Univ.

Paris

Harry Novak back from Italy.

Arthur Field back at his prewar Metro desk in Paris.

Lacey Kastner in Paris after a Scandinavian survey.

Bob Harley marooned in Cairo, owing to cholera precautions.

Cynda Glenn to entertain the Army on a short trip to Germany.

Rene Sti, picture director, has acquired a longterm option on film rights on all works by P. G. Wodehouse.

An unprecedented storm resulted in considerable damage on the Riviera, cutting off electricity in Cannes, and causing three deaths.

Minneapolis

By Les Rees

Bert Wheeler into Hotel Nicollet Minnesota Terrace.

Wayne King into St. Paul Auditorium for one-nighter.

Ardis Bartz, 20th-Fox branch manager's secretary, back after illness.

Frakson, magician, and Johnny Knapp, singer, into Hotel Radisson Flame Room.

Dean Norton, Broadway actor, assisting Arthur Sircom in direction of North Star Drama Guild offerings.

Harold Snyder, transferred from Indianapolis, new Paramount office manager, succeeding Rollin Smith, resigned.

Wife of C. B. Stiff, Minnesota Amus. Co. theatres' supervisor, recovering in Swedish hospital from major operation.

Tom Breneman did three "Breakfast in Hollywood" broadcasts here, with admission $1 and proceeds to local Community Fund.

Wayne Bailey, formerly manager of the Riviera, St. Paul, named manager of new 900-seat theatre in Richfield, local suburb, a project of Paul Mans and Don O'Reilly, independent circuit owner.

Pittsburgh

By Hal Cohen

Frankie Starrs, nitery m.c. and impersonator, has enlisted in the AAF.

Paul Long, former Pittsburgh nitery dancer, died recently in New Orleans.

Burton Holmes opens annual series of travelogs at Carnegie Music Hall, Nov. 5.

Leslie Long, ex-Carmen Cavallaro vocalist, has returned to New York to ready as a single.

Ralph Fallert, chief announcer at WCAE, teaching speech on side at St. Bernards School.

Hud Davies, Billy Catizone's drummer, and Dorothy Vranish, have announced their engagement.

Harold Lund has resigned Ward Wheelock agency post to go into film production setup in Hollywood.

Joe Ferris, Variety Club steward, on job again after back operation which bedded him for two months.

Bobby Jule, local juggler, flew to Europe for engagements in Paris and London. His mother accompanied him and will visit relatives in Italy.

Montreal

By Marc Thibeault

Maurice Chevalier booked back for next April.

Janine Sutoo, local leading lady, back from France.

Edith Piaf will follow her October engagement in New York with her first one in Montreal. Also booked for November are Lucienne Boyer and Jacques Pills.

French screen and stage stars J. L. Barrault and wife, Madeleine Renaud, booked for Canadian tour next January. Will play Shakespeare, Gide, Moliere, Marivaux and Savoir with complete French company.

Racial Innuendo

Continued from page 1

jected by some members of a group fostering an opposition ticket.

Regular ticket is headed by actors Bert Lytell and Walter N. Greaza. At least one candidate on the opposition slate declared his name was posted without authorization; he demanded it be scratched. So aroused were well-known clubmen at the opposition's "tactics" that a meeting was held Monday (13) away from the Lambs for the purpose of late campaigning in support of the regular ticket.

Arthur Maitland is named as heading the opposition slate although he's not a candidate for office. Frank Fay, of the Lamps council, is stated to have agitated against the regular ticket but he is not listed on the indie nominating committee. Sponsors of the regulars burned when it was learned that the opposition ballot was mailed to Coast members prior to the Lytell-Greaza slate. Raymond Peck, the present Shepherd, heads the opposition ticket along with Jay Jostyn.

One of the cracks around the Lambs is that the club is a prep school for the Percy Williams Home for indigent actors, that stemming from the fact that Peck manages the charity retreat, spending much of his time there.

Others on the regular ticket are Bobby Clark, Jack Whiting, James E. Meighan, Sr., and Bob Hawk. Walter Vincent, John Golden, Ward Wilson and W. J. Kelly called the outside meeting to counter the campaign of the Maitland faction.

Racial agitation cropped up in the Lambs some months ago when Emil Friedlander resigned after a candidate he proposed for membership was blackballed. His resignation was not accepted, but he has not visited the club since. Another factor that has annoyed quite a number of members is the dropping of the special-activities committee, which conducted club entertainments one Saturday night each month. Same group backing the opposition slate is said to have promoted that move on the grounds that it was of a political nature to further the ambitions of its active workers.

Hollywood

Karl Freund laid up with pleurisy.

Don Ameche to Chicago on business.

Walter Reed to Mexico City for film work.

Monte Hale east on a five-week stage tour.

Michael O'Shea trained in from Manhattan.

Hal Roach returned from New York huddles.

William Powell leaves Saturday (18) for Buffalo.

Producer George Pal to San Francisco on business.

Producer Joseph Sistrom laid up with ear infection.

Philip Dorn's daughter, Femia, arrived from Holland.

Hildegarde due in town for a two-week stand at Ciro's.

Michael Blake in from London for film and radio chores.

Mickey Rooney booked for a week of vaudeville in Honolulu.

Cyril Smith moved into the Starlit Room for a two-week stand.

R. R. Sutramdas in from India to study Hollywood film technique.

Victor Francen returned to work at Warners after five days out with flu.

Arthur Hornblow, the Metro producer, in town after a trek to London.

Bill Halligan recovering from a stroke he suffered early in September.

Eleanor Parker and Bert Friedlob returned from four months in Europe.

Arthur Lee Simpkins booked for Charley Foy's Supper Club, opening Nov. 4.

Virginia Mayo in from a p.a. tour with "The Secret Life of Walter Mitty."

Fred Mohrhardt, Paramount comptroller, in town for studio conferences.

Manny Wolfe, RKO story head, back at his desk after four days out with flu.

..Jeanette MacDonald starts her her next concert tour Jan. 20. in Phoenix.

Sydney Jackson in from England to inspect product at Universal-International.

Actress Janis Paige and restaurateur Frank Martinelli announced engagement.

Arthur McClure, Warners manager for New Zealand, looking over new product.

Herbert J. Yates and William Saal returned from Republic home-office confabs.

Pete Berneis returned from England, where he did a writing job for J. Arthur Rank.

Sterling Hayden suspended by Paramount for turning down "The Sainted Sisters."

Ann Jeffreys, the actress-singer, filed suit for divorce against Capt. Joseph R. Serena.

Barbara Hale and Bill Williams, the acting couple, to Rockford, Ill., to visit her family.

Nancy Saunders withdrew from the "Brick Bradford" cast because of illness, with Linda Johnson subbing.

Harold Brewster, Universal-International Assistant treasurer, taking a year's leave of absence for his health.

Illness of Billy Gray caused a postponement for one week of the Damon Runyon Cancer Fund Benefit, now slated for Oct. 27.

Portland, Ore.

Ted Fio Rito orch at Jantzen Beach Ballroom.

Stan Kenton orch at the Palais Royal Ballroom.

"Ice Cycles" inked into Portland Ice Arena for week of Nov. 20.

Jann "Twinkle" Lee featured in Winter Wonderland, ice revue at auditorium.

The Townsmen at the Tropics after a lengthy engagement with Tommy Dorsey's Orchestra.

Michael Loring at the new Rose Bowl in the Multnomah hotel, singing with George Brun's Orchestra.

Three Lind Brothers opening fall season at Paul's Music Hall, after six weeks at Biltmore Bowl with Russ Morgan Orchestra.

Johnny Walker changing name of "The Village" to "El Rancho Village" and signing Earl Mossman to stage floor shows with a western motif.

Miami Beach

By Larry Solloway

Frances Faye being sought for the Famous Door.

Bob Kelly, of Mother Kelly's, to New York on talent hunt.

Jean Parker visiting and reading two scripts for possible Broadway appearance.

Martha Raye and Myron Cohen will be in the Latin Quarter show during January.

Jan Bart heads new show at Clover Club, with Havana singer Luisita Alfonso in support.

Reopened Park Avenue Club presents a show with Charlie Farrell, Jack Prince and Eddie Manson.

Ned Schuyler back in town after pacting the Ritz Brothers and Peter Lind Hayes for his Beachcomber.

Bar of Music reopened with Bill Jordan, owner, again featured pianist and Hildegarde Halliday in supporting lineup.

OBITUARIES

CAPT. TIM HEALY

Capt. Tim Healy, 56, of Dallas, founder and conductor for many years of "The Stamp Club" program on NBC's Blue Network, died of a heart attack Oct. 12 in a Fort Worth hospital. Born in Australia, he fought with the Anzacs in World War I, came to the U. S. in 1920 and went into the oil business. He entered radio in 1926, when he started "The Stamp Club" show. The "club" had an enormous following, claiming at one time 3,000,000 members.

Recently Capt. Healy and his wife, the former Maggie Dean Vaeth, had been conducting an "At Home With the Healys" program over WFAA, Dallas. In 1944, Capt. Healy published his autobiography, "More Lives Than One."

Surviving, besides his wife, are two sons, Tim Healy, Jr., foreign languages professor at Fordham Univ. (N. Y.), and David and two daughters.

IN FOND MEMORY
OF MY DEAR FRIEND
M. L. MALEVINSKY,
WHO DIED OCT. 17, 1932
JERRY VOGEL

HAROLD L. BROW

Harold L. Brow, 51, veteran vaude performer and booking agent, died in Detroit Oct. 6.

Born in Bay City, Brow entered show business as an entertainer in Detroit when 11 years old. He played the old Keith and Pantages vaudeville circuits with various partners before entering the booking agency field in Detroit in 1926. Later he turned producer and staged musical revues for vaude towns.

In 1934 he joined the Amusement Booking Service and remained with its present owner, Peter J. Iodice until 1939 as an associate booker. After which time he returned to show business as an emcee and comedian working night clubs. He owned and operated carnival concessions with Barkoot Bros., and Lee United Shows this past season.

A sister survives.

LEROY MASON

Leroy Mason, 44, screen actor, died Oct. 13 in Birmingham General Hospital, Los Angeles, after a heart attack on the set of Republic's "California Firebrand." He celebrated his 30th year in films last week. Had been under contract to Republic for seven years.

Mason began his film career at the old William Fox studios. He appeared with Tom Mix, William Desmond, William Farnum and Buck Jones. In 1925, he started his leading man career with such femme stars as Betty Blythe, Pauline Starke, Esther Ralston and Belle Bennett. Resumed his badman characterization in 1930 and had been heavy ever since. He entered the Signal Corps in 1942 and was discharged a year later because of bad health.

Widow and mother survive.

ALFRED A. WEBSTER

Alfred A. Webster, 70, actor who had appeared in many Broadway productions, died Oct. 12 in New York. He was stricken ill while touring with the road company of "Oklahoma!," with which he had been appearing for the past three years.

Webster first evinced an interest in the theatre while in college, and upon graduation he worked with stock companies and road shows. He operated his own stock company, played in various touring shows and finally appeared on Broadway in numerous productions, including "Laugh, Clown, Laugh," "Road to Rome," "Street Scene," "On Borrowed Time," "Arsenic and Old Lace" and "Her First Murder."

Wife, an actress known professionally as Dorothy Raymond, survives.

MANART KIPPEN

Manart Kippen, stage, film and radio actor, died Oct. 12 in Claremore, Okla., from injuries suffered in an auto accident while en route to Hollywood. He was a member of the Lambs Club and was one of the early members of Actors Equity. He played the part of Stalin in "Mission to Moscow," and, more recently, appeared in "Mildred Pierce." Early in his career, he was seen with the late Minnie Maddern Fiske and supported Marjorie Rambeau in "Daddy's Gone A-Huntin'." Later he played in "Puppets of Passion," "Yoshe Kalb," "The Shame Woman" and "Marching Song."

Widow survives.

LIONEL BRAHAM

Lionel Braham, 68, film actor, died in his Hollywood home Oct. 6, following a heart attack while listening to the World Series. Born in England, Braham moved to the U. S. with Granville Barker for the first American production of George Bernard Shaw's "Androcles and the Lion," and appeared later in "Chu Chin Chow," "Mecca," "The Miracle," "The Vagabond King" and other stage productions.

On the screen he played in "As You Like It," "Personal Property," "The Prince and the Pauper," "A Christmas Carol," "Wee Willie Winkle" and numerous others. His last appearance was in "Macbeth" at Republic.

Actor Horace Braham is a cousin.

RICHARD GORDON

Richard Gordon, 47, orchestra conductor of the Paper Mill Playhouse, Millburn, N. J., died Oct. 10 in New York. He was stricken with a cerebral hemorrhage while driving his car and taken to a hospital. A native of New York, Gordon was for a time associate conductor of the St. Louis Municipal Opera, conductor of the Grand Rapids Civic Operetta and conductor for Paramount theatres during the days of silent films.

Wife and two daughters survive.

IN FOND MEMORY OF
FLO TALENT
(MERRITT and TALENT)
FLO PASSED AWAY OCT. 8
IN LOS ANGELES
AMERICAN GUILD OF
VARIETY ARTISTS
(CHICAGO CHAPTER)

WILLIAM A. FINNEY

William A. Finney, 64, for 30 years manager and division manager for Loew's Theatres, died after a heart attack in Daytona, Fla., Oct. 11. He was formerly Southeastern division manager of Loew's Theatres in Atlanta. He went to Atlanta in 1939 from Columbus, O., where he was mid-western division manager. After retirement last January, he moved to Daytona Beach.

Finney had been associated with the motion picture industry since its earliest days. Before joining Loew's in 1917, he was treasurer of the New Amsterdam Theatre in New York.

Survived by widow.

HELEN GILMORE

Helen Gilmore, 47, former actress and more recently editor of Photoplay magazine, died Oct. 8 in New York, of leukemia. Born in Chicago, she started an 11-year career in the theatre in 1922, when she appeared with Henry Hull in "When We Were Young." Turning to the magazine field in 1933, Miss Gilmore joined Liberty and some five years later was named editor of Movie Mirror. She became editor of Photoplay in 1941 upon its merger with Movie Mirror.

Husband and mother survive.

HENRI de ROTHSCHILD

Baron Henri de Rothschild, 75, retired financier, physician and playwright, died Oct. 12 at his estate near Lausanne, Switzerland. He was a member of the French banking family and cousin to the English Rothschilds. Under the name of Andre Pascal, he wrote a dozen plays, including "La Caducee," "Le Rampe" and "Heritage." He also built the Pigalle, one of the most luxurious theatres in Paris.

FLORENCE TALENT

Florence Talent, 50, former vaude performer, died Oct. 6 in Los Angeles, after a long illness. She started her career in 1913 with the Brandon Stock Co., with which she was known as Flo Merritt. She later toured vaudeville circuits and then teamed with Bill Talent, whom she married. Comedy pair, billed as Merritt & Talent, played the Orpheum, Keith; and Interstate Circuits until 1935, when Mrs. Talent became ill and moved to California.

Husband, a former director of the Chicago AGVA, survives.

MRS. GRACE DREW ALGER

Mrs. Grace Drew Alger, former actress and newspaperwoman, died Oct. 7 at her home in Rye, N. Y. She was the wife of George W. Alger, prominent N. Y. attorney. Before her marriage in 1903, she had been on the staff of the old N. Y. Press, where she wrote the "Margery Daw" column. Prior to entering newspaper work she had been on the stage for several years.

Husband and daughter survive.

MRS. JOHN O. POWERS

Mrs. Ada Weigel Powers, 84, former concert pianist and composer, died Oct. 6 at Nutley, N. J. She was the widow of John O. Powers, former New York advertising agency head. Mrs. Powers, who began her career as a pianist in San Francisco in the late '80s, had made many concert tours until her retirement but had continued activities as composer of concert pieces.

Son and two daughters survive.

ARTHUR E. CHATTERDON

Arthur E. Chatterdon, 62, retired legit actor, died Oct. 9 at his home in Absecon, N. J. He had retired in 1927, after 25 years in show business. He was leading man for Katharine Cornell for nine years, had operated his own stock company and also appeared in "Ben-Hur," "Dinner at Eight" and other Broadway productions.

Wife, daughter and two sisters survive.

SIDNEY DARK

Sidney Dark, 73, British journalist and author, died Oct. 11 in London. After an unsuccessful try in early youth to become a singer, he diverted to journalism, writing the column, "Green Room Gossip," in the London Daily Mail, subsequently becoming a music and drama critic. He also authored numerous books and short stories.

Widow, son and daughter survive.

ALICE HULT

Mrs. Ellis G. Hult, 51, who as "Prunella Hall" wrote a film column in the Boston Post for 21 years, died Oct. 6 in Boston, after a short illness. She was the first newspaper film critic in New England and one of the first in the U. S. She retired in 1941, leaving the "Prunella Hall" by-line to the Post.

Brother and sister survive.

ARTHUR W. CALKINS

Arthur W. Calkins, Sr., 67, scenic designer, died Oct. 9 at Lake Arrowhead, Cal., after a long illness. Remembered for his stage settings for "No, No, Nanette," "Desert Song" and other Broadway shows, Calkins moved to California in 1924 and retired several years ago.

LESLIE KING

Leslie King, 71, retired actor, died Oct. 10 at the Brunswick Home, Amityville, L. I.

King made his first appearance on the stage in 1926 and later appeared in New York in "The Blue Ghost," "Dorian Gray," "A Point of Honor," "Mme. Capet" and 'Delicate Story."

THOMAS DEMPSEY

Thomas Dempsey, 79, former vaudeville and screen player, died Oct. 7 in Hollywood after a long illness.

After a long career on the stage, Dempsey shifted to films in 1920, and played for a number of years in Mack Sennett comedies.

PAUL HAMMER

Paul Hammer, 78, ticket man for the Utah Symphony orchestra, died Oct. 10 in Salt Lake City. Former publisher of the Salt Lake Theatre magazine, he was also a part owner of the Grand Theatre. Wife, son, two daughters, three grandchildren, and three great-grandchildren survive.

ERNIE HOLST

Ernie Holst, 48, bandleader for many years at the Stork Club, N. Y., died of a heart attack in New York Oct. 10.

Details in Band Section.

NORMAN HILYARD

Norman Hilyard, 74, retired director and character actor, died Oct. 11 in Chicago. He lived at the Showfolks Home in that city in recent years. During his career Hilyard was seen in such productions as "The Girl of the Golden West," "The Cowpuncher" and "Freckles."

FRED C. THORTSEN

Fred C. Thortsen, 52, Metro salesman in the Omaha territory for the last 18 years, died Oct. 8 in an Omaha hospital. He had been ill for at least 10 years but continued work.

AL TAYLOR

Al Taylor, 92, president of the Dixie Theatre, Inc., Columbus, O., died Oct. 9 in that city. He was engaged in theatrical work for 50 years and was active in business affairs until a week ago. Four daughters and three sons survive.

John C. Percy, 49, stagehand at 20th-Fox, died last week following a heart attack on location at Kanab, Utah. Widow and two sisters, one of whom is Eileen Percy Ruby, silent screen actress, survive.

Jack Luskin, 68, head of Warners tailoring department for 14 years, died Oct. 7 at his home in Burbank, Cal.

Marie Bessent, 49, former vaudeville and screen actress, died Oct. 10 in Los Angeles.

Mother of Andre Kostelanetz, orch conductor, died Oct. 12 in New York.

Add Wm. Terry to 'Gaul'

Chicago, Oct. 14.

Casting for "All Gaul Is Divided" was completed last week when William Terry was handed the male lead in the comedy of American soldiers in the French black market. Doris Dowling was previously announced for the fem part. Featured players are Hilda Vaughn and Edward Andrews.

Stage settings are designed by David Ffolkes. Show opens Sunday (19) in Detroit.

MARRIAGES

Mrs. Minnie Meacham Smith to Amon G. Carter, Fort Worth, Tex., recently. He's prez of WBAP there.

Mrs. Elizabeth Holland to E. V. Richards, Jr., recently in New Orleans. He's the Saenger Theatres (Paramount) partner.

Ann Spieth to Brad Eidman, Chicago, Oct. 10. He's station manager of WAAF in that city.

Shirley Helene Bryson to Dennis Stone, Glendale, Cal., Oct. 10. He's a production aide at Pine-Thomas Productions.

Ethel Uphold to Richard Shields, Pittsburgh, Oct. 11. Bride's a nitery dancer.

Catherine Alton to Brad Hunt, Pittsburgh, Sept. 28. He's a bandleader.

Kaye Conners to George Britton in Pittsburgh, Oct. 2. Bride is a principal in "Chocolate Soldier" and groom is musical comedy and operetta singer.

Gail Weinberg to Dick Graff in Chicago, Oct. 11. Groom is a booker in Chicago branch of Universal Pictures.

Betty Wolfe to Bernie Wayne, Tiajuana, Oct. 11. He's a songwriter.

BIRTHS

Mr. and Mrs. William Murray, twin sons, N. Y., Oct. 8. Father is head of the William Morris agency radio department in New York.

Mr. and Mrs. Richard Van Hessen, daughter, Hollywood, Oct. 7. Father is sound engineer at RKO studios.

Mr. and Mrs. Paul Sloane, son, Los Angeles, Sept. 29. Father is a radio writer.

Mr. and Mrs. Larry Conn, daughter, Uniontown, Pa., Sept. 25. Mother's Betty Ellen Morris, Pittsburgh radio thrush.

Mr. and Mrs. Harold Goldstein, daughter, Pittsburgh, Oct. 8. Father's a radio writer.

Mr. and Mrs. Sammy Wolf, son, Los Angeles, Oct. 13. Father is nitery comic.

Mr. and Mrs. Jack Von Nostrand, daughter, Los Angeles, Oct. 14. Father is Coast radio head of Sullivan, Stauffer, Colwell & Bayles agency.

Kate Smith

Continued from page 1

the singer-commentator handle the stint before signing her regularly. The agency, Young & Rubicam, tried to persuade her to do the one-shot as a "guest appearance," but she insisted that would be merely another name for an audition, so the proposition was dropped.

Since the dropping of Milo Boulton from the m. c. spot last summer, various performers have been tried for one or more appearance each. Apparently the leading contender is Dwight Weist, who this week has the assignment for the third time. Boulton is understood to have received $400 a week, with the sponsor trying to replace him for not more than $500. However, it's said that Kate Smith was to have gotten $1,000 for the stint.

Since the fold of her variety series last spring, she has not been on the air at night, but is doing a noon cross-the-board comment stanza with Ted Collins on Mutual, under cooperative sponsorship.

Coin Snafu

Continued from page 1

ducement to artists now, managers say, are South Africa and a few South American countries.

In Europe, artists can still take their coin out of Switzerland, Holland, Belgium and the Scandinavian countries. None can be gotten out of France or Italy. Theoretically, artists can't take all their fees out of England, but the difficulty is being overcome by circuitous means. Either it's being done by exchanges through firms having branches and funds in either country, or in swap with foreign artists who are earning dollars here.

A black market situation all over Europe complicates the situation further, artists dabbling in it to get a better deal on their fees, or at least to come out even. The black market situation is reported worse in France, Italy and Hungary. In Italy, artists are using their fees for accommodation, transportation or local purchases, since they have to spend it all there.

Czechoslovakia and Hungary are keen for U. S. artists, but latest political developments prevent their going. The U. S. Military Government, managers complain, is hindering passage of artists, in refusing to okay artists into such zones as Austria, Hungary and Czecho. They want them, usually, to sing for free, anyway.

Todd Duncan, who recently finished engagements in Scandinavia, was to visit Prague to sing with the Czech Philharmonic. Because he wouldn't be permitted to get his $400 fee out, his managers had him skip Czecho and go on to Italy.

In South America, talent has taken coin satisfactorily out of Argentina, Mexico and Venezuela this summer. Colombia has been okay, although it's taken several months to get money through. But in Peru and Chile, especially the latter, artists have had great difficulty in getting their fees. And as for Brazil, the difficulty has been most marked. Currencies there have been fluctuating, and because artists' contracts were in dollars, the artists have had the toughest time of all getting paid.

Between income taxes on fees, and now the block or hindrance on currency, managers claim an artist can't make out abroad anymore. They're also discouraging talent from going to Europe this winter for comfort's sake, pointing out there's very little hot water anywhere, no heat on trains, no windows in trains, bad plane transportation, a bad food problem, etc.

Durocher

Continued from page 1

have the cancellation reversed. Understood the suspended Brooklyn Dodger manager, whose status for next season has been in doubt, was paid $500.

Entire incident had curious ramifications. Durocher had been slated to reveal on the program for the first time his plans for the 1948 baseball season. That is, in case Branch Rickey, Dodger owner fails to reinstate him as manager, whether he intends to accept one of several reported offers to pilot other major league teams, or would retire from baseball.

However, a week or so before the scheduled broadcast, Durocher was publicly criticised by Msgr. McCaffery, head of a Catholic youth organization, in a speech in Boston.

The charge concerning Durocher's marital status was a repeat of one Msgr. McCaffrey made last spring, shortly before the then-manager was suspended by Commissioner A. B. Chandler.

The Sunday (5) preceding the broadcast, reportedly while Huber was playing golf in Pittsburgh, friends told him of Msgr. McCaffery's attack. The Gulf exec telephoned Y & R the following morning and ordered Durocher off the show, explaining that he feared retaliation from Catholic customers if the condemnation should be ignored.

After agency conferences and consultation with a number of prominent Catholic laymen, Y & R appealed to Huber to permit Durocher to go on the air as originally scheduled. It was even suggested that the script might be revised to eliminate any reference to Durocher's wife, actress Laraine Day, her divorce or their marriage.

On his departure with Miss Day late in the week by plane to the Coast, Durocher refused to discuss the "We, the People" incident or anything about his plans for next season.

JEAN SABLON

- ★ *Currently at the SERT ROOM, Waldorf-Astoria (3rd Return Engagement).*
- ★ *The 'JEAN SABLON SHOW' for HUDNUT via CBS, Sundays at 5:30 P.M., EST.*
- ★ *Recordings: RCA VICTOR.*
- ★ *FIRST AMERICAN MOTION PICTURE starting November.*

Personal Management: MARTIN GOODMAN
Bookings: M.C.A. ARTISTS, LTD.
Motion Pictures: A & S LYONS

OCT 22 '47F

SCREEN RADIO MUSIC STAGE

VARIETY

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MAKE-OR-BREAK FOR PETRILLO

How AFM Cessation Affects Biz

Here, briefly, are the implications of James C. Petrillo's no-recording edict, as they affect the various branches of the entertainment industry:

Radio: Petrillo intends to yank musicians off networks at expiration of contracts Jan. 31. Probable uniting of AM, FM, television, e.t., agency, sponsor and other groups in common front vs. AFM. Probable nix after Dec. 31 of transcribed repeats; probable end of waxing of shows (Crosby, et al.). If musicians are yanked, wholesale cancelling of musical shows, major revamping of almost all others except commentators, forum, sports and news items.

Transcription packages: Forced pencilling-out of waxings using live music after Dec. 31. Probably substitution of recorded music for bridges, etc., in dramats. Little hardship indicated for some months owing to fat backlogs of plattered series.

Record Manufacturers: In the middle between the Taft-Hartley act's outlawing of royalty payments into union coffers, which they want to pay and the AFM wants to accept, diskers are forced to spend thousands of dollars stocking future song hits before Dec. 31, many of which may go to waste in the event of a settlement, Government intervention or some other method of smoothing Petrillo's feathers.

Music Publishers: Also in the middel of a fight in which they're not concerned. Though diskers will stock new songs in advance of disking halt, they can't prepare too far ahead and thus many small pubs may be forced out of business. Majors, with strong financial underpinning and guaranteed income from various sources, can hold out.

Talent: New disk talent virtually completely stymied from being allowed an avenue of self-exploitation. Closing down of disking eliminates their best bet.

Allen Chases Paar Up Alley For Soundoff Vs. Air 'Vaudevillians'

Looks like Jack Paar really started something when, a couple of weeks back, he put himself on record in a Time magazine piece as bemoaning the state of comedy programming on the air and the year-in year-out spotlighting of ex-vaudevillians. It's the Jack Paars and the Henry Morgans who represent the true radio "as against the false radio we've been getting from the vaudeville comics," was the way Paar was quoted.

Fred Allen, for one, did a burn and on his Oct. 12 show he let Paar have it. As far as Allen's concerned, the Lucky Strike comedian on ABC, who hit his stride during the summer as replacement for Jack Benny, isn't necessarily contributing anything to the uplift of drama, nor to comedy either. To the trade, Allen's coast-to-coast comeback at Paar was anything but kidding. And off the air, he's had plenty to say. On his last Wednesday's (15) show, Paar took his cue from Allen's "kidding in earnest" and cracked

(Continued on page 22)

Brandt Agrees 'Nation' Glorifies KKK, Yanks Pic On B'way Despite OK Biz

Harry Brandt said this week he "agreed 100%" with all the people who protested the showing of "Birth of a Nation" at his Republic theatre on Broadway. Circuit owner declared he hadn't seen the picture before it was booked and when he did he was so "shocked" he ordered it pulled as soon as feasible.

The 1915 epic ran a week, closing last Friday (17). With a storm of

(Continued on page 62)

Hepburn's Legiter

Hollywood, Oct. 21.

Katharine Hepburn is set to return to the stage.

Elliott Nugent goes east next month to collaborate with Emily Kimbrough on vehicle for actress who'll probably take leave of absence from Metro contract in the spring.

Symphonic Music With Dinner May Set New Vogue

By GLENN C. PULLEN

Cleveland, Oct. 21.

By jettisoning their floor shows and substituting a tailor-made 21-piece symphonette orchestra under Jacques Pollack's baton, owners of the Continental Cafe incubated a gilt-edged formula that is setting a new musical fashion here. Since inception of dinner pop concerts, experiment has been drawing such steady sellout business that the room came out of the red for the first time in several years.

[The impact of the Cleveland policy has been tremendous through the midwest. Joey Jacobson, Chez Paree boniface, is mulling a similar idea for a new class dinery he plans opening in Chicago. Many lesser key cities,

(Continued on page 61)

EYES U.S. ACTION ON DISKING BAN

By BERNIE WOODS

James C. Petrillo and his American Federation of Musicians are "shooting the works" in placing a complete and final ban against the making of recordings or transcriptions by AFM members after Dec. 31, when the union's royalty-per-disk-sold arrangement with disk manufacturers expires. Stymied in past years by court decisions and the outmoded 1909 Copyright Law, and lately by the Taft-Hartley Act, from getting even a toehold on the control of the execution or use of the mechanical contrivances that represent progress, but which the AFM claims is destroying its members, Petrillo and his executive board have ordered a course of action that must eventually toss the entire situation into the lap of the Government. He has launched upon a course that, many feel, will either right the wrongs the AFM claims are being done—or destroy the AFM.

In recent years Petrillo and the 95% of his members who have never set foot in a recording studio have seen coin machines, which use gratis the product of its musicians and the recording companies, built into a $500,000,000 annual industry; he has within the past year watched disk jockeys rise in importance to the point where dozens of them earn more coin annually than the men who make or manufacture disks.

(Continued on page 63)

WES PEGLER'S CAPONE ORIGINAL VIA UA

Hollywood, Oct. 21.

Film biog of Al Capone, from an original story by Westbrook Pegler, is planned by Pegler's brother, Jack, and Lou Goldberg, former general manager for the Major Edward Bowes units. Jack Pegler is eastern v.p. of Jerry Fairbanks Productions, Paramount shorts outfit.

Jack Pegler and Goldberg have formed an indie unit labeled Twoey Productions, which currently has a release contract pending with United Artists. They propose to spend $1,000,000 on making the Capone film. Jack Moffitt has been pacted to do the screenplay from Pegler's story.

Chevalier's 10G-50% Florida Nitery Deal

Miami Beach, Oct. 21.

Maurice Chevalier, who arrived from France last week, is virtually signed to play his first Florida nitery. Deal for a February date at the Copacabana here is expected to

(Continued on page 62)

Tops of the Tops

Top Sheet Music Seller
"Near You"
Top "Most Requested" Disk
"Near You"
Top British Sheet Seller
"Now Is the Hour"
(Details in Music Section)

Hollywood Red Blues Sung By Congressional Probe Witnesses

By HERMAN LOWE

Washington, Oct. 21.

In face of two minor outbreaks of disorder, the House un-American Activities Committee managed to wind up the second successive day of its probe into Hollywood communism today (Tuesday) with everything in good shape except for several badly damaged reputations.

Taking the stand today to affirm the existence of red activity in the film colony were actor Adolphe Menjou, Esquire's film critic John Charles (Jack) Moffitt, and novelist-script writer Rupert Hughes. Moffitt created a sensation during the afternoon with a veiled charge that several alleged communists in Hollywood were implicated in an attempt to get some restricted military information.

Asked by Robert E. Stripling, committee's counsel, if he knew of actual espionage activity in Hollywood, Moffitt said that John Weber,

(Continued on page 4)

Fortune-Telling Disks

Chicago, Oct. 21.

With the James C. Petrillo bar on recordings after Dec. 31, record companies are expected to concentrate on a variety of angles to beat the ban.

Start has already been made with the Sterling label's disking of 12 astrological forecasts for '48 by Myra Kingsley.

Negro Dancing With White Gal Brings Tele Rap

Television, unaffected by bigoted censorship tactics until now because of its localized audience, has finally been hit by one of the oldest forms of bigotry to affect radio and films—racial discrimination. Scene on a recent DuMont show of a colored male and a white girl—both members of the Katherine Dunham school—doing a dance together

(Continued on page 13)

Expo of Music Industry For N. Y. Next Year

An exposition of worldwide affiliated music business interests will be staged for the first time next summer at the Grand Central Palace, N. Y. Leases have been obtained on four floors of the display building for the period July 19 to 24 in which the various arts and

(Continued on page 28)

Sarnoff Laughs Off As 'Fantastic' Rumors Of N.Y. Mayor Candidacy

Brig. Gen. David Sarnoff, prior to sailing aboard the Queen Elizabeth Saturday (18), scotched a report that he might step out as Radio Corp. of America board chairman in order to run as Mayor of New York. "Fantastic and absolutely ridiculous," was the way Sarnoff put it.

Grapevine in radio circles has it that NBC prez Niles Trammel would succeed Sarnoff in the event he resigned to take part in politics. The RCA head, who is making his annual European business trip, will at-

(Continued on page 28)

The PERFECT CHRISTMAS GIFT
9 Christmas Carols

SILENT NIGHT
'TWAS THE NIGHT BEFORE CHRISTMAS
ADESTE FIDELIS
GOD REST YE MERRY, GENTLEMEN
CAROL OF THE BELLS
HARK! THE HERALD ANGELS SING
OH LITTLE TOWN OF BETHLEHEM
JOY TO THE WORLD
THE FIRST NOEL

by the HOUR OF CHARM
ALL-GIRL ORCHESTRA and CHOIR
Under the direction of PHIL SPITALNY

CHARM RECORDS, Inc.
P. O. Box 40, Radio City Station, New York 19, N. Y.

Metro Vs. Fox Story Dept. Rivalry Seen in Latter's Air Force Story Buy

Bitterness which has recently marked relations between Metro and 20th-Fox story departments, as a result of M-G's hypoed efforts to get first and exclusive whack at new novels, was seen as possibly having something to do with Fox's action last week in buying screen rights to "12 O'Clock High," forthcoming book by Beirne Ley and Sy Bartlett. Yarn bears resemblance to "Command Decision," which Metro bought three months ago in a pre-production deal before the click play opened on Broadway.

Joker, so far as Metro is concerned, is that it is prohibited by terms of its deal with "Command" author, William Wister Haines, from releasing the film prior to October, 1949. Fox, on the other hand, can release its film as fast as it can get it out, which will probably give it at least a year's break on Metro.

Fox paid $100,000 down against a ceiling of $200,000 achieved via an escalator clause based on number of copies of "12 O'Clock" sold. Book is to be published by Harper's. It was first submitted to the studios on the Coast several months ago as an original. Metro paid $100,000 for rights to "Command," with one of its talent execs. Sidney Phillips, a coproducer Clark Gable was announced for top role.

The two yarns are based on approximately the same set of facts, both Ley and Haines having had plenty of opportunity during the war to observe the raw material of which they write. Both stories concern the anguish of senior officers of the Air Corps in making decisions which they know will send a high percentage of their men to their death. Both are about the 8th Air Force, which was engaged in bombardment of German war production plants.

5 From Show Biz Sparking War Orphans Fund Drive

Washington, Oct. 21.

Group of five showfolk, including Mary Pickford, Ginny Sims, Jack Benny, Jack Smith and Minerva Pious, are bringing five war-orphaned children from Europe for a 10-day junket through America under the auspices of the Foster Parents' Plan for War Children, Inc. Arrival of the kids, who have never seen their foster parents, is scheduled for Dec. 8 which will also be launching date of a 10-day drive to raise $1,500,000 for the world's orphaned children.

Smith is heading the reception committee with plans to have kids meet President Truman, New York's Mayor O'Dwyer and diplomatic officials along with visits to U.S. amusement showcases. Other show biz people on the committee are Ilka Chase, Joan Bennett, Hildegarde and Helen Hayes.

Buffalo Rabbi's 18 Yrs. As 'Humanitarian' Air Spieler

Buffalo, Oct. 21.

Dr. Joseph L. Fink, rabbi of Buffalo's leading reformed Jewish temple, started his "Humanitarian Hour" over WBEN 18 years ago and has been at it weekly from early fall to late spring each year since. The 15-minute stint Sundays at 1 p.m. consists of matter of fact talk, followed by a question and answer period.

With the announcer reading mail questions and comments covering the preceding week's subject, topics, which are rarely Biblical, cover the widest range, including current world and national affairs and books, plays, persons and matters in contemporary public eye.

WBEN allows him complete freedom in choice of subject and treatment.

Donat in 'Winslow Boy'

London, Oct. 21.

Robert Donat has been named by Sir Alexander Korda to star in filmization of "The Winslow Boy," Terence Rattigan's play which has been a London hit for more than a year. Shooting will get under way within the next eight weeks.

Donat is rumored as also replacing Rex Harrison in Korda's filmization of "The Scarlet Pimpernel."

Jackie Cooper, Coogan To Costar in 5 Films

Hollywood, Oct. 21.

Jackie Cooper and Jackie Coogan will costar in two pix next year and three in 1949 for indie William Moss.

First, "Spree for Two," starts rehearsing next month, then goes to Moss' home town, Odessa, Texas, for locationing.

Stewart to Screenplay 'Edward' for M-G; Tracy To Do Robt. Morley Role

With film rights to the Gilbert Miller-Henry Sherek current London play, "Edward, My Son," already sold to Metro for $160,000, co-producer Sherek said upon his arrival in New York last week that he expected the piece to run in London until midsummer of 1948. It's in its sixth month now. Play then will be brought direct to New York with its English cast. With the windup of its Gotham tenure, "Edward" will embark upon a world tour of Australia, South Africa and several other countries.

According to the deal with Metro, Sherek pointed out, the film version cannot be released in New York until June 1, 1949. Donald Ogden Stewart, inked to screenplay the three-act play by Robert Morley and Noel Langley, is scheduled to leave this week for London to gander the production. Morley is the star of "Edward."

Morley's role of a newspaper editor will be portrayed on the screen by Spencer Tracy while Sidney Franklin will produce. "Edward's" Metro purchase, incidentally, came about when its story editor, Kenneth McKenna, saw the play last summer and later arranged the acquisition.

Sherek, who arrived in New York Thursday (16) aboard the Queen Elizabeth accompanied by his wife, planes to the Coast Friday (24) for a 10-day stay in Hollywood. He also plans to visit San Francisco before sailing for Britain Nov. 12 on the Queen Mary. Prior to coming to the U. S., the producer presented a George Bernard Shaw revival. "You Never Can Tell," which preemed at the Wyndham's theatre Oct. 3. First week's business was capacity.

Hospital Circuit's Names

Washington, Oct. 21.

Nearly 100 names in show biz and music are slated to give free concerts in Veterans Administration hospitals from coast to coast, it was announced over the weekend by F. R. Kerr, assistant administrator of VA special services.

A few of the toppers slated to entertain: Marjorie Lawrence, Jan Peerce, Jose Iturbi, Vivian Della Chiesa, Mary Martin, Rise Stevens, Jeanette MacDonald, Gladys Swarthout, Leopold Stokowski, Maria Jeritza, Jessica Dragonette, Conrad Thibaut, Susan Reed and Mario Lanza. National chairman of the Artists' Hospital Programs is Jean Tennyson.

RKO's Rose Yarn

Hollywood, Oct. 21.

Billy Rose mag yarn, "Beyond All Doubt," has been handed by RKO to Sid Rogell for spring production.

Originally in Collier's, "Doubt" is condensed in current Reader's Digest.

279th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1947"

El Capitan Theatre, Hollywood, Cal.

Watch for KEN MURRAY'S new feature length film production "BILL AND COO."

Released through Republic Pictures

Large Film Pool Now Available For Television

First wedge in breaking the major film distributors' adamant refusal to book their product to television broadcasters has been made with only some foreign films set to carry the ball. Deal was signed Monday (20) between Gainsborough Associates, a new dindie outfit, and Lopert Films, one of the chief U. S. distribs of foreign-made product, giving Gainsborough exclusive rights to sell any of Lopert's picture to video stations.

Many of Lopert's films are still current, playing either Broadway art houses or some of the New York nabe circuits. These include such pictures as "Shoeshine," "Cage of Nightingales," "Mayerling," "End of a Day" and "Extenuating Circumstances." Majors, consequently, for the first time will have an opportunity to judge the actual boxoffice effects of films transmitted via tele. If it proves true, as Lopert believes it will, that tele will build boxoffice grosses through increased word-of-mouth, it's believed possible that the majors might relent in some way by making available at least some of their old product to video.

New pact between Lopert and Gainsborough is believed especially interesting in view of the fact that Lopert only recently concluded deals

(Continued on page 24)

Off With Their Hats!

Paris, Oct. 14.

Steered by Adolph Schulman and Miss E. Daly, 10 American models including actress Joan Leslie are at the George V showing the French dressmaking trade the California style of ready-made dresses, at prices ranging from $15 to $75. The show is attracting considerable attention here, not only because it is the first one of its kind, but because it is bringing dress opposition to the French on their home ground.

The dresses are generally commended, though considered lacking in ornaments such as belt buckles, etc. But the hats worn by the models don't win local approval at all.

BAN 'OPEN CITY' IN PALESTINE

Jerusalem, Oct. 9.

Censor here has banned showing of the Italian anti-fascist film "Open City" in Palestine.

Action has stirred wide comment with newspaper letter columns full of protests.

'Commie' Charge Ruled Libelous

Decision of the New York Court of Appeals, in Albany, last week that a false charge of Communism or Communist sympathy constitutes grounds for libel action, is of direct interest to show business as well as to politics and public life. Increasingly in recent years, such accusations or insinuations have been made, particularly in connection with union matters. Since the Court of Appeals is the highest tribunal in the state, allegation of Communist, red or leftist activity or sympathy will henceforth be a risky matter, at least in New York State.

The opinion of Associate Judge Stanley H. Fuld, in which the entire Court concurred, stated, "The courts having regard for the current public attitude—transitory though it may be—have repeatedly he that a false charge that one is a Communist is a basis for libel acti And it is of little moment whether the statement describes one as a Communist or as having Communist sympathies and affiliations, for as has been observed, 'any difference is one degree only.'"

This Week's Football

By Harry Wismer

(*Sports Director, ABC Network*)

College

GAMES	WINNERS	*POINTS
Army-Columbia	Army	21
Villanova-Boston College (Fri nite)	Villanova	3
William & Mary-Boston U. (nite)	William & Mary	1
Brown-Colgate	Brown	6
Cornell-Princeton	Cornell	7
Dartmouth-Harvard	Dartmouth	3
Holy Cross-Syracuse	Holy Cross	6
Maryland-VPI	Maryland	7
Navy-Penn	Penn	13
NYU-Georgetown (Fri nite)	Georgetown	20
West Virginia-Penn State	Penn State	14
Ohio State-Pittsburgh	Ohio State	19
Illinois-Purdue	Illinois	10
Indiana-Northwestern	Indiana	6
Iowa-Notre Dame	Notre Dame	17
Missouri-Iowa State	Missouri	12
Nebraska-Kansas State	Nebraska	6
Marquette-Wisconsin	Wisconsin	9
Minnesota-Michigan	Michigan	20
Kentucky-Mich. State	Kentucky	6
Texas Christian-Oklahoma	Oklahoma	7
Alabama-Georgia	Georgia	3
Duke-Wake Forest	Duke	7
Vanderbilt-LSU (nite)	Vanderbilt	6
Arkansas-Miss.	Mississippi	7
Baylor-Texas A&M	Baylor	7
Rice-Texas	Texas	13
SMU-UCLA	UCLA	7
Southern Cal.-California	Southern Cal.	6
Stanford-Wash.	Washington	19
Oregon-San Francisco	San Francisco	12

(*Games are played Saturday afternoon, unless otherwise stated.*)

Pro Football

NATIONAL LEAGUE

GAMES	WINNERS	POINTS
Pitt Steelers-N. Y. Giants	Steelers	13
Chi Bears-Wash. Redskins	Bears	10
Boston Yanks-Chi Cards	Cards	14
L. A. Rams-Philly Eagles	Rams	17
Detroit Lions-Green Bay Packers	Packers	6

ALL-AMERICA CONFERENCE

GAMES	WINNERS	POINTS
N. Y. Yankees-Chi Rockets (Fri nite)	Yankees	19
Baltimore Colts-L. A. Dons	Dons	20
Brooklyn Dodgers-Buffalo Bills	Bills	9
Cleveland Browns-San Fran	Browns	3

(*Games are played Sunday afternoon unless otherwise stated.*)

Wins, 111; Losses, 60; Ties, 10; Pct., 649

(Ties don't count)

**Points represent predicted margin of victory, not the official odds.*

Brit. Author Arrives With 'Miniver' Sequel

Norman Collins, director of entertainment programs on the British Broadcasting System and author of last year's bestseller, "Dulcimer Street," arrived in New York last week aboard the Queen Elizabeth. He brought with him the completed screen treatment of a new "Mrs. Miniver" picture for Metro and headed right from New York for the Coast to confab with Sidney Franklin, who will produce it.

Collins was handed the assignment of preparing a successor to the 1942 Metro click by story editor Kenneth MacKenna, when he was in London last spring. Original "Mrs. Miniver" was from a book by Jan Struthers.

Quick return to England is planned by Collins as soon as he completes talks with Franklin.

Jessel's $7,500 Plus 50% Over 42G in N.Y. Nitery

George Jessel has been signed for his first N. Y. nitery date in many years and will go into the Carnival, N. Y., starting Thanksgiving night. Deal was made late last week by Nicky Blair, Carnival's operator, and Paul Small, representing Jessel. Blair is currently on the Coast, while Small is expected back in N. Y. today (Wednesday).

Deal is reported to be the same given to Milton Berle, who went in for a $7,500 guarantee plus 50% split over $42,000. Following the Carnival date, Jessel goes into the Copacabana, Miami Beach, early January, at $12,500.

Blair went out to the Coast on a talent search. After lining up Jessel, boniface is reported to be propositioning Red Skelton and is said to have offered the film and radio comic $15,000 and percentage deal.

MULL GOMPERS PIC

Hollywood, Oct. 21.

American Federation of Labor is mulling backing a film based on the life of its founder, Samuel Gompers.

Project was broached at the recent AFL convention in San Francisco.

Murphy-Kazan Working One Out for Zanuck in N.Y. In Between Play Prods.

Richard Murphy, who wrote the screenplay for "Boomerang" for 20th-Fox, is in New York for conferences with Elia Kazan, on a story idea of the latter's. Pair were the writer-director team on "Boomerang," and Darryl F. Zanuck sent Murphy east with the idea of having him write a new script from Kazan's story suggestion, for Kazan to direct next spring. Murphy will return to Hollywood in about a week to start actual writing.

Kazan, currently staging "A Streetcar Named Desire," the new Tennessee Williams play, for Irene Selznick, will next probably direct the new Arthur Miller play, "Plenty Good Times." Script isn't completed yet, and Kazan and Miller aren't decided on the production setup. They may give it to Harold Clurman and Walter Fried, who produced Miller's prize-winning "All My Sons." However, Kazan has no intention of producing the show himself, as he wants to avoid getting involved in the business end of the theatre or pictures.

Meanwhile, besides rehearsing "Streetcar," Kazan is conducting classes in acting for beginners, as part of the plan he set up recently with Robert Lewis, Martin Ritt, Jerome Robbins, Anna Sokalow and Cheryl Crawford. Kazan's classes are held Tuesday and Thursday mornings. As in all courses conducted by the group, students are charged merely nominal fees, and then only if they can afford it.

JONES, HERVEY TEAM FOR LONDON DATE

Allan Jones and his wife, Irene Hervey, will team for first time professionally when they form an act for a stage date at the London Casino, starting April 5. Booked by Eddie Sherman, pair is guaranteed four weeks with option for four more at British theatre.

Miss Hervey last week was inked for first screen role in four years. She will play romantic lead in Eagle Lion's "Mickey," which starts shooting Thurs. (23). Her last stint was in Universal's "He's My Guy," in 1943.

METRO SEEKS OLD QUALITY LEVEL

THAT COMMIE 'PROBE'

As of now, Rep. J. Parnell Thomas & Co. already have been paid off—in spades—if they're after publicity. What's more natural than latching onto Hollywood to crash P. 1?

But like all propaganda, repeated often enough, there's the danger of the wildest canard taking on the semblance of authority. A certain deceased ex-paperhanger certainly proved that point. In the instance of such a mass medium of entertainment as films, the film-makers must convincingly point up that any time boy-meets-girl in some glamorous bistro there is no propaganda intended for the White Rock, the cocktail or the establishment, just as there isn't any hidden meaning in the romantic dialog. Of course, if the solons object to the propaganda for love that this sequence entails, that's all brother.

In a procedure of this nature, having the cloak of Congressional privilege and immunity, the solons have more than a casual responsibility. Hollywood is being slapped across its glamorous visage with a red herring that may well result in a tragic shutdown on all chancetaking, new ideas and free expression. The committee must not create a situation where it's safer to keep quiet than run the risk of being unfairly labelled as pinko or red. That would be an indirect infringement of freedom of speech. If the committee members are utilizing taxpayers' funds to indulge in a star chamber witch hunt, looking for red kippers under every table in the Brown Derby, there'll be plenty to answer for with their constituents, and with the very public press which they are wooing.

And this will certainly be a press battle. By the nature of the subject it's a setup for the headlines. Howard Hughes, Johnny Meyer & Co. will be Elsie Dinsmore copy comparatively. No amount of brass can compete with Hollywood marquee names for printer's ink glamor. Thomas and his unAmerican Committee know it. The picture business knows it. The press knows it—and nobody ever accused the U. S. press of being backward in attaching itself to a Hollywood name for generous space. Wotta parlay—s.a. and USA! How can it miss the headlines when glamor and a neo-patriotic cause are involved?

But in a day and age when even caviar isn't popular, the shortest memories should respond to the whyfore of such films as "Mission to Moscow," "Song of Russia," "North Star" and the like, made in an era when Russia was our staunch ally. As for slipping so-called propaganda into films, or singling out certain alleged fellow-travelers, the only propaganda Hollywood favors is b.o., and even Chaplin—who seems to be singled out in the public prints—may well scoff. Whoever heard of a man with $10,000,000 being a Communist?

Abel.

EL Dickering John Ford, Stromberg On New Financing-Releasing Deals

Still on the prowl for big-name producers to supplement its homemade product in the lineup, Eagle Lion is currently pushing negotiations with John Ford on a four-picture proposition with a deal fairly close to agreement. Pact, if inked, will be what's now a typical EL tieup with indie producers. Company would bankroll Ford; take a piece of the quartet of films; and release through EL's exchanges.

Negotiations with Ford are being handled by Arthur Krim, EL's prexy, and Bryan Foy, studio chief. Producer recently completed a two-picture commitment to RKO under which he and Merian C. Cooper delivered "The Fugitive" and "War Party." If the EL nuptials are performed, he'll have the use of the company's studio besides receiving production coin.

Ford and Hunt Stromberg transactions would about complete EL's drive for big indie product for the coming season. Dickerings with Stromberg are also being carried on with b. r. and releasing facilities in mind. Stromberg negotiations have

(Continued on page 22)

SELZNICK ORG OKAYS FINANCING HELLINGER

Financing of productions Mark Hellinger will make for Selznick Releasing Organization was principal topic of discussion at huddles of Selznick's bankers in New York last week. Green light was given by the banks to Vanguard Productions, Selznick producing unit, for 100% financing of the Hellinger pictures.

Institutions involved are Bankers Trust, N. Y., which was represented by v.p. Alex Ardrey, and Security-First National of Los Angeles, represented by v.p. George Yousling. Speaking for Selznick in the huddles were Daniel T. O'Shea, Vanguard prexy, and Ernest R. Scanlon, exec. v.p. and treasurer. Yousling, O'Shea and Scanlon returned to the Coast over the weekend.

Johnson's Quickie Trip

Nunnally Johnson, who returned to the U. S. last week aboard the Queen Elizabeth after spending a week in London and 10 days in Paris "seeing shows," left for the Coast Sunday (19). He was accompanied by his wife, the former Doris Bowdon.

Johnson, whose producing contract with Universal still has two more years to run, declared he had made no business deals on his short junket. Producer is slated to guide "Peabody and the Mermaid," due to roll in November as his next chore.

GOLDWYN MOVES HQ TO N.Y. FOR 3 MONTHS

Samuel Goldwyn, with his arrival in New York next Monday (27), will transfer all his production activities east for three months. Producer's entire writing and casting exec staff will remain in New York with him during his stay, while the studio will be dormant.

In New York already, awaiting Goldwyn's arrival, are Pat Duggan, v.p. in charge of stories, writing and casting; Bernard Smith, story editor; Max Wilkinson, in charge of writers, and Lew Kerner, casting director. Coming with Goldwyn is George Schlaff, counsel.

Four pictures are now being written for Goldwyn in the east and he

(Continued on page 28)

Big 5 Appeal in Jan.

Washington, Oct. 21.

Counsel for both the defendant companies and the Government have requested the U. S. Supreme Court to put over argument in the appeal on the Big Five anti-trust case until the January session.

It had been expected that this case would be argued either late in November or early December.

MEETS TO REGAIN TOP INDUSTRY REP

Intensive huddles on methods of improving the quality of Metro product to re-establish the company as the foremost in the U. S. are slated to tee off today (Wednesday) at the homeoffice. Largest group of studio executives assembled in New York for years, headed up by production chief Louis B. Mayer, have congregated at the h.o. within the last week to take part in the discussions with prexy Nicholas M. Schenck and other h.o. execs.

Although Metro spokesmen have refused to discuss the nature of the meets, it's believed they'll center around the fact that, while M-G pictures have been money-makers, they haven't stood up to the standard the company would like for them. Further fuel has been lent to the situation by the opening of "Green Dolphin Street" last Wednesday (15) at the Broadway Criterion. Film is the highest budgeted unit on Metro's roster this year (company claims it cost more than $4,000,000) and yet it received a uniformly bad press.

Other Metro pictures have similarly been panned by critics this year and several films have taken a beating at the boxoffice, as well as at the hands of crix. In the first category are such offerings as "Song of Love," which broke Metro's previous high opening-day record at Radio City Music Hall, N. Y., but

(Continued on page 27)

'BISHOP'S WIFE' NAMED LONDON 'COMMAND' PIC

London, Oct. 21.

Samuel Goldwyn's "The Bishop's Wife" has been chosen for the second annual Royal Command Performance at the Odeon theatre here Nov. 25. Last year's selection was J. Arthur Rank's "Stairway to Heaven."

One of the factors entering into the choice is believed to be that two of the stars, Cary Grant and David Niven (Loretta Young is the third), are British Empire-born, as are two of the featured players. Latter are Elsa Lanchester and Gladys Cooper.

"Bishop's Wife," which will have its American preem at the Astor, N. Y., around Christmas, is from a novel by Robert Nathan, screenplayed by Robert Sherwood and Leonardo Bercovici. All proceeds of the Command Performance here will go to the Cinematograph Trade Benevolent Fund.

Skyscraper $20,000,000 Studio in N. Y. Insists Pix Majors Pledge Co-op

Skyscraper-like film studio, rivalling for efficiency any studio now existing on the Coast and slated to be built at a cost of $20,000,000-$25,000,000, may be erected in New York in the near future. Blueprint plans for the structure, which is to be financed and built by a major N. Y. realty firm, have already been submitted to Mayor William O'Dwyer's office for approval, it's been learned.

Only hitch in the arrangement is that the realty firm refuses to go ahead with its plans without some definite commitment from the film industry that the studio will be used. In addition, the firm is seeking cooperation from the industry in analyzing the needs for a studio and how best to equip it. To date, none of this information has been forthcoming, despite repeated efforts from the mayor's office to push the project under the assumption that it would be the most important step yet taken in the campaign to lure more major film production to N. Y.

Pointing out that the structure is to be built specifically for use as a film studio, officials of the realty firm declare it would be senseless to build it without first making certain it will be put to use. It's a simple problem to build an orthodox office building, since it can be used for any purpose. Structure erected specifically as a film studio, however, could only become a

(Continued on page 22)

Neatest Move of the Week

Erie, Pa., Oct. 21.

Five-cent tax on each admission will be levied on all amusements here, starting Jan. 1. Money will be used to pay for salary raises for Mayor Gale H. Ross, four city councilmen, and 700 city employees. The Mayor will receive an increase of $1,700, and each councilman $1,500. Employees will receive a $25-a-month boost.

Tax is estimated to yield $121,750 a year.

RKO Committee To Supervise All Operating Costs

RKO management took steps last week to drastically curb overhead and other operating expenses via a committee of four headed by Garrett Van Wagner, chairman, who is company comptroller. In a memo sent to all department heads, veepee Ned Depinet told members of the management setup that it is imperative to institute a definite plan to at once reduce and control all expenses. Depinet explained that because in recent years certain luxuries have been allowed to get into operations these must be weeded out. Crumbling of foreign markets, with Britain and Australia cited specifically,

(Continued on page 24)

Welles as 'Cyrano,' Korda To Produce Film in Rome

Sir Alexander Korda will shoot his filmization of Edmund Rostand's "Cyrano de Bergerac" in Rome. He's slated to start Feb. 15, taking over the stage currently in use by Edward Small for "Cagliostro." Orson Welles, who arrives in Rome Nov. 7, to fill a role in "Cagliostro," will remain on to handle the triple chores of actor-director-producer of "Cyrano" for Korda.

"Cyrano" script is the one completed by Ben Hecht some nine years ago when Korda was making pix for United Artists.

PAR WINS 100G BY DEFAULT VS. BIOFF

Paramount has won a $100,000 default judgment against William Bioff, erstwhile official of the International Alliance of Theatrical Stage Employees. Federal Judge Edward A. Conger granted the application yesterday (21) for summary judgment when Bioff's lawyer failed to appear in opposition. At the same time, a similar application against George E. Browne, IATSE's deposed prexy, was postponed until Nov. 21.

Suit was brought to recover shakedown payments made to Bioff and Browne by Paramount over the years, 1936-38. Both ex-union leaders served stretches in the pen on bribery convictions.

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National Boxoffice Survey

Biz Slows Up in Many Keys—'Foxes,' 'Song,' 'Unconquered,' 'Fun,' 'Variety,' 'Unsuspected' Big 6

With many holdovers and extended-runs in key cities and natural letdown after benefiting from the holiday last week, business at the nation's boxoffice is slightly offish this stanza. But it is not slowing up the first four entries, with "Foxes of Harrow" (20th) taking top position for the second week running. This film has a hefty lead over its closest rival, "Song of Love" (M-G).

Third place goes to "Unconquered" (Par) although it also is in only five principal keys like "Song." "Fun and Fancy Free" (RKO) is in fourth slot. Others in Big Six are "Variety Girl" (Par) and "Unsuspected" (WB) although biz for both is spotty. For instance, the former hit the skids on its second week in L. A. "Unsuspected" is nice in Minneapolis, good in Cleveland and stout in Washington while mild in Louisville, Pittsburgh and some other spots including N. Y.

Runners-up are headed by "Ride Pink Horse" (U), "Crossfire" (RKO), "Walter Mitty" (RKO) and "Singapore" (U).

Besides "Pink Horse," which looks a comer, "Green Dolphin Street" (M-G), "Golden Earrings" (Par), "Wistful Widow" (U) and "This Time for Keeps" (M-G) appear to have greatest possibilities on the few dates played thus far. "Swordsman" (Col), while not teeing off especially well in N. Y., promises to be heard from also. "For Keeps" looks solid in K. C., is smooth in Indianapolis, and is pacing Louisville with a fancy week. "Widow" is chipping in with a strong stanza in K. C., is sturdy in Buffalo but shapes only fair in Detroit.

"Mons. Verdoux" (UA), now going out on release, looks mild in Seattle, okay in Frisco in holdover and passably good in N. Y. with vaude. "Magic Town" (RKO), although not so strong in N. Y., is sock in Chi.

"New Orleans" (UA) will get an okay session in Det. "Wyoming" (Rep) is doing especially solid biz in Cleveland. "Out of Blue" (EL) shapes as fine on second frame in Baltimore.

(*Complete Boxoffice Reports on Pages 15-17.*)

No Soft 'Touch' for Roz

Hollywood, Oct. 21.

Rosalind Russell will work in 59 days of the 61-day shooting schedule for "The Velvet Touch." One of her days off is Thanksgiving.

She's partner in Independent Artists, which is making film.

McNutt Offers to Screen Films For Probers to Decide 1st Hand

Washington, Oct. 21.

House un-American Activities Committee was urged last night (20) to look at pictures before condemning them. The opening day attack upon "Mission To Moscow," "Song of Russia" and one or two others which had not been seen by all members of the committee were hit strongly in the opening stanza of the probe. Statement was issued by Paul V. McNutt, counsel representing MPA and its members who are witnesses.

"There is only one way," said McNutt, "for members of the House Committee on un-American Propaganda. This is for members of the committee actually to look at all pictures which are accused of doctrines hostile to the American system. The pictures themselves are the only final evidence.

"If the committee members see the films we are sure that they will be as certain as we are that the pictures produced by our companies do not contain subversive propaganda.

"On behalf of the producers I represent, I urge committee members not to accept second and third-hand opinions on these films. Invite the committee to see every picture which has been, or may be, criticized by witnesses before the committee. We will have prints from these pictures available in Washington on short notice."

Anti-Commie Pic Cycle?

Hollywood may be entering a new picture cycle—the anti-Communist pictures. That, at least, is the hint thrown out at the opening sessions of the Congressional probe of Red infiltration into the industry.

Jack Warner and Louis B. Mayer both disclosed that spadework is already being done in their respective shops on such screen fodder. Warners is doing research on a short. Metro has reached the shooting stage for "Vespers In Vienna," the recent Book-of-the-Month selection, Mayer explained his company has been preparing it for six months.

Sam Wood said he would be interested, despite the escapist trend in current films, if a good story should come along. He predicted other studios would follow suit.

Friendly (?) Witnesses

What constitutes a friendly witness before the House un-American Activities Committee? Both Louis B. Mayer and Jack Warner testified earnestly yesterday (Mon.) to their belief that Communism was active in Hollywood and that they were doing their best to prevent pro-Commy messages from getting into pictures. This was right down the committee's alley and normally such witnesses are handled politely by congressional committees.

However, the un-American Activities Committee showed it was made of sterner stuff. Warner was griddled over "Mission To Moscow" and Mayer was cross-questioned on "Song of Russia." One of the things the committee insisted on trying to find out was why the producers in the war days of early 1942 could not realize that the Russians were going to be "poison" in this country in 1947.

One result of all this may be to make industry shyer than ever of making films considered helpful to the Government. Hollywood spokesmen here averred that even its best intentions may turn around and bite it in a couple of years.

19 'Leftists' Named

Turned down in efforts to halt the Hollywood Red probe by the House un-American Activities Committee, yesterday (Mon.), counsel for 19 film writers, directors and actors charged the committee had gone whole hog into the censorship of films by intimidation.

The 19, who have been subpoenaed to testify next week and whom members of the House Committee describe as "leftist," have opened up a backfire against the committee, gaining the advantage of an early start.

The 19 are: Alvah Bessie, Herbert Biberman, Lester Cole, Edward Dmytryk, Richard Collins, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Lewis Milestone, Samuel Ornitz, Larry Parks, Irving Pichel, Robert Rosson, Adrian Scott, Waldo Salt, Dalton Trumbo and Berthold Brecht.

Their chief counsel, Robert W. Kenny, ex-attorney-general of California, declared at a press conference yesterday:

"The thing we feared most has happened. The committee is trying to censor. For the first time the Government has retained its own critic (a reference to Ayn Rand, who attacked 'Song of Russia' on the witness stand) to censor films. If it can do this, it can censor the press. The next stop is to make Congress a hiring hall for writers, artists and actors.

"They are censoring by intimidation. Mr. Louis Mayer, producer of 'The Song of Russia,' was made uncomfortable. From now on Mr. Mayer's range will be limited. He knows that if he ever produces another picture like it he will be brought before the committee again. By committee investigation, and consequently by intimidation, the right of free expression is abridged. That is the oblique approach."

In the morning Kenny and Bartley Crum sought to get action on a petition under which the committee would declare itself unconstitutional and discharge the 19 from subpoena. Rep. J. Parnell Thomas (R., N.J.), committee counsel, agreed to accept and file the petition for future consideration but gavelled down the lawyers when they tried to make speeches. Thomas said he would consider hearing them next week when their clients are scheduled to testify.

Crum sought permission to cross-examine witnesses. He was refused.

Last night more than 800 crowded into the auditorium of the National Press club for a rally by the 19 and the Lawyers' Guild and heard director Edward Dmytryk declare that "if the Thomas Committee is successful in its purpose, no more films like 'Crossfire' will be seen on the American screen. Suppression, one begun, will not end with one film."

'BOB' INTO 'THUNDER' TO DUCK WAR AURA

"Bob, Son of Battle," chief problem film on 20th-Fox's current roster, goes back into release with a Christmas Day opening at the Globe on Broadway after a hiatus of several months. Title has been changed to "Thunder in the Valley."

Film fell flat in several key city test engagements last summer, despite the fact that it received almost unanimously good reviews in both the trade and consumer press. Immediate research by 20th revealed the title was at fault, with customers staying away from the film in droves under the assumption it was a war picture. As result 20th pulled the film out of release to give it a new title and was forced to discard its entire ad-publicity campaign based on the "Bob" name.

No dates have been set subsequent to its opening at the Globe, according to 20th sales chief Andy W. Smith, Jr. Film will probably go into general release some time after the first of the year.

More Conflicts

Title changes seem to have become one of the major uroblems at 20th-Fox studios.

After changing "Bob, Son of Battle" to "Thunder in the Valley" to eliminate any association with a war theme, 20th has now changed its forthcoming "Apartment for Jenny" to "Apartment for Susie." This was apparently done to preclude the possibility of any mixup with David O. Selznick's forthcoming "Portrait of Jenny."

What's going to happen, though, if "Susie" is released at the same time as RKO's "If You Knew Susie" (Eddie Cantor biopic) hasn't yet been made known.

Feiner's Metro Post

Ben Feiner, former television program manager of CBS, has gone to the Coast as an assistant producer at Metro. He's working with Arthur Freed, on musical productions.

Before joining CBS, Feiner was owner of a radio station in Kingston, N. Y.

Chide Johnston, Chaplin

Washington, Oct. 21.

In secret testimony given the probing committee last spring, and elaborated on for the first time today (21) in his repeat performance before the probers, Adolphe Menjou was asked for some opinions on such persons as Eric Johnston, head of the Motion Picture Ass'n., and Charles Chaplin.

Of Johnston, Menjou stated: "I think he's running for presidency. He will never get it."

In giving his opinion of Chaplin, Menjou thought that the comedian over-emphasized his military acumen. "The only gun Mr. Chaplin ever heard go off was a popgun in his studio," Menjou stated. "Yet, he's a military expert and a financial expert."

Newsmen Shout Down Morrie Ryskind At McNutt's Press Parley

Washington, Oct. 21.

At a press conference, following the windup of today's (Tuesday) hearings of the House un-American Activities Committee, Paul V. McNutt, special counsel for the film industry, repeated his challenge to the committee to list the films they consider to be subversive. McNutt said: "The most damaging testimony I heard today was that pictures were only 98% pure."

While McNutt spoke, screenwriter Morrie Ryskind interrupted him to defend the committee's actions. Before getting very far, however, Ryskind was howled down by the group of 50 reporters who told him it was a press conference not a debating forum.

McNutt said that although the committee had declined to furnish the producers of allegedly Communistic pictures, the list was to be given in executive session. (He was referring to fact that film critic-screenwriter Jack Moffitt had refused to name the so-called Communist films at the open hearings since, he said, millions of dollars were at stake in those productions. However, Moffitt indicated willingness to name the films in executive session.)

"We will be given no chance to defend these pictures," McNutt said. "But they need no defense. The American public through the years has shown itself a pretty good judge of pictures." McNutt declared that motion picture producers exercise the right to decide what films should be made and they stand upon them.

Replying to suggestion of Congressman Vail of Illinois that the Motion Picture Assn. should blacklist Commies out of business, McNutt said such a blacklist "would be conspiracy without warrant of law." He said employment policies must be left up to each individual employer.

McNutt observed that thus far the committee hearing "had brought out that management of the companies is anti-Communist" and that there has been "no Government pressure to make pictures."

FOUR BIG-BUDGETERS GET GUN AT UNIVERSAL

Hollywood, Oct. 21.

Four high-budget pictures will get the gun at Universal in the next three weeks, making a total of eight in production on the lot.

Starters are "Another Part of the Forest," "Are You With It?," "Mr. Peabody and the Mermaid" and "Kiss the Blood Off My Hands." Currently in work are "Casbah," "Up in Central Park," "Letter from an Unknown Woman" and "All My Sons."

Wed.'s Witnesses

Washington, Oct. 21.

Witnesses scheduled to be heard at tomorrow's (Wednesday) sessions of the Hollywood probe include Morrie Ryskind, Oliver Carlson, Howard Rushmore, Richard McCauley, Fred Niblo, Jr., Ayn Rand, James K. McGuinness and Robert Taylor.

This group represents the faction generally regarded as sympathetic to aims of the House un-American Activities Committee.

Hollywood Red Blues

Continued from page 1

head of the literary department of the William Morris agency on the Coast, "and other persons of leftwing tendencies," had tried to persuade a Navy test pilot to reveal restricted information in the form of a film script. According to Moffitt, Slick Goodlin, test pilot for a supersonic military plant, was told by Weber upon a visit to Hollywood that he "must have a wonderful story to tell."

Goodlin said yes but stated, according to Moffitt, that he'd have to check with the military before disclosing it. However, Moffitt said, a draft of the story with restricted information was put into the hands of Weber. Moffitt charged that Weber was sent to Hollywood by Communist Party headquarters in New York. Goodlin, Moffitt revealed, has since been discharged from his job and the case is now under investigation.

Charges Story Analysts Rig Non-Pal Joey Scripts

Moffitt opened his afternoon testimony with an attack against the Story Analysts Guild, explaining that this group read material submitted to studios for sale. He charged that the analysts gave poor reports on stories not submitted by their commie friends. Asked by Stripling to name the communists in the Analysts Guild, Moffitt tagged Frances Wellington, Paramount's chief analyst and Guild head; her assistant, Simone Maise, and Bernie Gordon, another Par analyst. He named Dave Robinson, in the U. S. Pictures unit at the Warner Bros. studio, and his wife, Naomi, who he said was the Communist Party treasurer in Hollywood. At Enterprise, Moffitt named Michael Uris and at Metro, Jesse Byrne and Loren Parker, the latter having been recently discharged.

Katz Ousted, Crum Stays

At this point, Charles J. Katz, a lawyer claiming to represent some of the 19 alleged communists subpoenaed to testify next week, got up from his front row seat and called out, 'Mr. Chairman, I represent a number of persons . . ." Committee chairman J. Parnell Thomas (R., N. J.) rapped his gavel, ordered Katz to sit down, and when he didn't, Katz was dragged out of the committee room on the arms of a couple of policemen.

A little later, J. Bartley Crum, San Francisco lawyer, also arose to ask the right to speak. Amidst a scurry of photographers and cops to Crum's seat, Thomas ordered him to shut up, but permitted him to stay.

Asked to name "Communistic screen writers," Moffitt fingered Albert Maltz, Robert Rosson, Dalton Trumbo, Gordon Kahn, Ring Lardner, Jr., Richard J. Collins, Harold Buchman, Lester Cole, Henry Myers, William Palmer, Harry Rapf, Jr., John Wexley and Harold J. Salemson, an organizer for the Screen Writers Guild.

Moffitt said that the Communists employed "the drop of water" technique in injecting Communist propaganda on the screen and gradually conditioning American minds along Communist lines." However, he said, the "film producers were 98% successful" in eliminating any red taint from their films.

Alleged Technique Utilized in Angling

Among the Communist devices outlined by Moffitt were campaigns against religion in films by depicting clergymen as tools or rich parishioners and "reactionary" old women: depicting bankers as unsympathetic to giving loans to ex-GI's and making all returned veterans bitter. Moffitt defended Frank Capra's "It's a Wonderful Life" against being unfairly accused of carrying Communist propaganda. He also launched into a critical analysis of "The Gentleman from Athens" by Emmett Lavery, prez of the Screen Writers Guild, who, according to Moffitt, stocked his play with standard Communist propaganda devices.

Moffitt declared that the SWG was dominated by the Communist Party and that its magazine, the Screen Writer, was "filled with Communist propaganda." At SWG membership meetings, Moffitt said, anti-Communists are always howled down when they try to speak.

In his testimony, Hughes bitterly attacked Communists whom he declared were too cowardly to reveal themselves. He referred to the 19 so-called leftists by saying: "These 19 gentlemen have labelled themselves as Communists but 'I don't think anyone of them is." Hughes said he could make them out by their smell.

Novelist said that producers were prevented from producing anti-Communist pictures by threats of vandalism in theatres. In support of this, he said that in 1935, he was commissioned to turn out a satire on the Communist Party for which he was paid $15,000 for a 5,000-word plot. Hal Wallis, then Warner Bros. production topper, told the WB freres, according to Hughes, that they would be insane to try to attack the Communists because party members "would put stink pots in the theatres."

Hughes also said that Carveth Wells, British author, had sold a story of life in Russia to Sol Lesser. However, Hughes said, "the wife of Hollywood's leading Communist" told Lesser, "If you show that picture we will cut up the upholstery in every theatre where it plays." Hughes declared, "I have personally known people who would not make anti-Communist pictures, because they would be afraid to show them."

Thomas Orders UCLA Whitewash

Hughes said producers were lax in cleaning Communists out of Hollywood and, instead, paid them salaries ranging from $2,000 to $5,000 a week. He referred to the University of California in Los Angeles as a "Communist-dominated institution," but Thomas ordered the remarks stricken from the record since Hughes could not prove it. This was the first time that charges were ordered stricken in this probe on the grounds of lack of factual evidence. When he left the stand, Hughes received a round of applause from the audience.

Menjou Stars on Stand; 'Fortunately They Stank'

Menjou was by far the most colorful witness of the day. His testimony in the Tuesday a.m. session turned into a love-fest between Menjou and the Committee, who flung compliments at each other. Following the trend established by yesterday's witness, the actor painted a picture of a "Communist infiltration into Hollywood. He completely exonerated producers of any red tinge and kudoed their efforts to combat communism.

However, he cited "Mission to Moscow" and "North Star" as pictures that should never have been made, calling the former "dishonest." "Fortunately, both pictures were unsuccessful. They stank," he said. He observed, however, that producers should be held responsible for what appears in their pictures.

Menjou refused to name any actors who are commies, but implied there were some. "I know an awful lot of people who look an awful lot like Communists," he said, adding that an actor could easily inject a Communistic idea into a picture by a gesture, a look, etc.

He was the first witness to say that the writers thus far named as leftists or Communists are among the ablest in the business and have written some of the best pictures made without any Communist tinge. He contradicted himself several times by stating over and over that alleged Communists in the business should not be deprived of their right to work, but should be brought out into the open and carefully watched. On the other hand, he told the Committee that he approved of legislation to outlaw communism.

Herbert Sorrell, head of the Conference of Studio Unions, came in for special attention. Discussing the Hollywood strike, Menjou called it disastrous. He stated that he believed Sorrell to be a member of the Communist party under the name of Herbert K. Stewart, and entered into the Committee's record a photostatic copy of Sorrell's alleged communist card, along with the sworn testimony of handwriting experts that it was signed by Sorrell. He stated that if the Hollywood strike had been settled on Sorrell's terms, "there would have been more chaos, every union would have been under the domination of the Communist party." He accused Sorrell of doing everything possible to embarrass the producers. This was the first time the Hollywood strikes have come up.

The Committee as in the opening day's session on Monday, showed especial interest in Donald Ogden Stewart, John Howard Lawson and Dalton Trumbo, who were yesterday branded as Communists by Sam

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STALL $16,000,000 ANGLO PAYOFF

Film Salesmen Feeling the Axe; Top Execs Set Top Product Deals

The film salesman has become the chief interest of personnel cuts in distribution departments as result of surveys now completed by almost all major companies. These checkups on the sources of rentals, it's claimed, disclose that the rank-and-file pix peddlers turn in only 17% of a major's total take. Further breakdowns in the surveys, which have definitely decided distrib biggies to meet economy ukases from the front offices via salesmen firings, purportedly show that the salesmen's payroll almost meet revenues turned in by them.

Average cuts already taken or in the wind are from 20 to 40 salesmen per company. That's figured to save $150,000-$300,000 yearly in paychecks for each company taking action. Computation of savings are made on the basis of overall payments of $100 weekly for each film peddler plus $50 weekly for traveling expenses.

The axe isn't swinging on bookers or backroom exchange employers—hence, the salesmen are the chief victims of the economy wave. With picture-by-picture bookings, there's been a sharp rise in necessary paper work and the bookers are needed more than ever. Trend, however, has been away from selling through the rank-and-filers. All important circuit, and many indie deals, are now being put through by exchange, district and division heads to the exclusion of the lowest echelon.

Imminent slashing of distrib staf-

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TOA Invites Film Co. Prexies to Resolve Upped Admish Poser

Prexies of the eight majors will be asked to meet with a special committee of the Theatre Owners of America to iron the advanced admission poser which is currently muddying exhib-distrib relations. Request goes to company heads rather than sales chiefs because TOA biggies feel that a question of overall policy is up for scrutiny with studio costs also involved. Hence, ultimate decision will devolve anyway on the top-drawer execs.

Confab with the prexies will be sought before TOA's first board meet in Chicago Nov. 7-8. At that time, the special committee, headed by Si Fabian, will report on prelim findings plus reaction of the majors to a plea for control the number of pix slated for upped scales.

Other members of the newly-named committee are Lewen Pizor (Philadelphia); H. F. Kincey (N. C.) and Max Yellen (Buffalo). This group, besides huddling with the majors, will check available data on the effects of the present rash of roadshow films. Main point of inquiry is whether exhibs garner more coin on advanced admissions. and what effect it has on patronage thereafter.

Ted Gamble, TOA prexy, is stressing open-minded survey. "TOA will approach no industry problems on the basis that there is but one side to a question. We hope that any matter resolved will be on a basis of equity for all industry branches affected."

Author Complains On Par's Nix of Negro Part

Hollywood, Oct. 21.

Roy Chanslor wired Paramount production chief Henry Ginsberg complaining of elimination of a Negro character from filmization of his novel, "Hazard." Chanslor squawked that the character isn't controversial, that in his viewpoint Par eliminated part so as not to run afoul of Memphis censor prejudices.

Studio says the Negro character was deleted from the script since he was minor character, playing a servant role. Studio adds that Negroes have for years complained that the screen always shows the Negro as a servant, so rather than offend anybody, character was left entirely out.

Mrs. Mark Ostrer Sails Prematurely: 'Homesick'

Mrs. Mark Ostrer, wife of the Gaumont-British managing director, prematurely returned to Britain last week aboard the Queen Elizabeth. Here for three weeks on her first visit she explained she was "homesick" for her three teen-age children.

Her husband, who is due to visit the Coast shortly, is scheduled to return to England Nov. 26. Mrs. Ostrer originally planned to stay until that time.

25% in Returns On Mail Order Sales of 'Duel'

Results of efforts to sell "Duel in the Sun" by mail order were termed "satisfactory" this week by Milt Kusell, general salesmanager for Selznick Releasing Organization. Kusell said he got a return of about 25% on the 5,000 letters offering the film to smalltown exhibs.

SRO experiment is first time attempt has ever been made to sell an upped-admission picture by mail. A number of companies recently, in an effort to compensate for salesmen laid off for economy reasons, have been resorting to the RFD method on regular price pictures.

Kusell is following up his initial mailing with another letter to exhibs who didn't put their moniker on the dotted line of the enclosed contract. After the second try without results a salesman will be dispatched. The major defect of the dependence on the postoffice department appears to be the exhibs' tendency to lay a letter aside and forget about it if they don't have a playdate immediately available.

SRO preems reissue of "Intermezzo" at test engagements Oct. 28 and 29 in Loew's theatres in Harrisburg and Reading, Pa., respectively. Special auxiliary salesforce to handle the film is now being hired.

SRO release plans now call for "Paradine Case" to debut in Los Angeles and about half-a-dozen other keys in mid-December. "Portrait of Jenny" will open around Easter, "Mr. Blandings' Dream House" next summer and the first Mark Hellinger film for SRO in early fall. "Duel" will go out on regular release during the spring.

Rodgers Denies M-G Aims to Cut Sales Staff In Wholesale Manner

Metro sales veepee William F. Rodgers last week discounted recurrent rumors that his company had fired, or was planning to fire, a raft of field sales personnel. At the same time, he denied reports that Metro planned to effect some drastic changes in its current sales policies.

Rodgers admitted that some field salesmen had been given the gate but declared the number was so small "there was no need to keep a tabulation of them." Whatever men have been fired were let go as part of the company's overall plan of streamlining activity in light of the current situation. Fact that it's necessary to sell pictures singly now had much more to do with it than any inroads made in company grosses by the British ad valorem tax, he declared.

Rodgers pointed out that Metro had added 25 salesmen to its staff when the consent decree went through in 1940. Company has been operating with practically the same number since that time, despite the fact that it's been releasing only half the number of pictures yearly that it did in 1940. Many of the salesmen,

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MAJORS FEEL IT'S TOO BIG A LOAD

Guarantee to Britain of $16,000,000 in U. S. film rentals yearly, a key point in the Sir Alexander King plan for compromising the present 75% British tax, is proving the principal stumbling block to acceptance of the plan by top industry brass. Major company execs can't quite figure by what method the industry could make up the difference—or guarantee to make it up—if British pix failed to earn the $16,000,000.

A second defect in the plan is that the independent producers will not accept it. That is seemingly becoming of secondary importance, however, since it appears to be impossible to find a compromise solution that majors and indies will agree on. They're as far apart as ever in their efforts to form a common front for presentation to the British.

Another try at a meeting of the minds is scheduled to take place this week between MPA toppers and reps of the Society of Independent Motion Picture Producers. Donald Nelson, SIMPP prexy, and the organization's eastern tax committee, chairmanned by James Mulvey, prez of Samuel Goldwyn Productions, will huddle with the major company toppers.

Plan presented recently by Sir Alexander King, British circuit operator, who is now in this country, calls for: 1. Investment in England of one-third of the earnings of American companies; 2. Remittance to U. S. of one-third, and 3. Balancing off of the final third against earnings of British films in the U. S. King figured on the basis of $48,000,000 in U. S. earnings in Britain,

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Exhib Deplores Salesmen Firings

Greenfield, Mass.

Editor, VARIETY:

I have been a reader of your paper for years, and, can honestly say that in the hundreds of articles that I have read, none has left me with the feeling of disgust that I experienced when I read where the film companies contemplated "economizing" by discarding salesmen and selling film on a mail order basis. Aside from my firm belief that the latter method would prove impractical in a very short time, I feel that this is poor retribution for the hundred of the "good will ambassadors" who have been "beating their brains out" for so many years to do a good job. In my humble opinion, the salesman has been, is, and always will be the only contact that hundreds of hinterland exhibitors throughout the country have with the film companies. How the "alleged fact-finders" have come up with remarkable conclusion that the small town exhibitors were turning a surprisingly low fraction of total revenues, should make interesting reading; and the fact that they send

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Catholic Youths Picket Chaplin Pic, Dent JC B.O.

Jersey City, Oct. 21.

Group of uniformed war vets picketing Charles Chaplin's "Monsieur Verdoux" at Loew's Jersey City here have taken a terrific nick out of the house's gross. Pickets, who've been parading around the theatre since the picture opened last Wednesday (15), have kept their affiliation a secret, although a Loew's spokesman declared they represent a Catholic youth organization.

Vets wear uniforms of all ranks from major to private, with a full array of battle ribbons. Placards proclaim "Chaplin is a Communist" and "Chaplin refused to entertain American servicemen overseas." Pickets march in groups of from four to 20 at a time.

UA Execs Have Trouble Lining Up $5,000,000 to Buy Those 4 RKO Pix

While United Artists execs express complete optimism concerning their ability to line up coin needed to close the current deal to buy four films from RKO, the financing has not yet been obtained, it has been learned. Banks are absolutely nixing any possibility of making a loan on the basis of 100% of the cost of the films to UA—approximately $5,000,000.

Grad Sears, UA prez, and Arthur W. Kelly, exec v.p., are understood endeavoring to work out several plans to overcome the financial impasse. Banks are perfectly willing to loan part of the coin—in line with their usual policy on production loans—so UA's problem is to figure what to do about the balance.

First, Sears and Kelly are endeavoring to work out the largest possible bank loan, to make the balance they have to obtain as small as possible. They have been dealing with the Irving Trust Co., N. Y.

There are several possibilities for the additional coin. One is to get venture capital from private sources, such as is ordinarily obtained by indie producers as "second money" for their production. The other possibility is to get RKO to accept less than 100% on the barrel-head, with the balance to be paid out of income on the pix.

Since one of the reasons RKO is

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Sherman Seen Agreeing To UA Tilt on Distrib

Hollywood, Oct. 21.

Harry "Pop" Sherman is near a deal with United Artists for release of "They Passed This Way," final title for "New Mexico." Pic was shot under Enterprise banner.

After "Ramrod," Sherman was reported looking for another deal due to UA 2½% boost from 25% distribution charge. Understood he's now agreed to increase rate.

King's Speech To MP's Augurs Hiked Quotas Vs. Yanks

London, Oct. 21.

Another blow to American pix is believed in the works as a consequence of new legislation being readied by the Labor government for presentation to Parliament. That became evident today (Tuesday) when King George VI advised the house in the course of his speech opening Parliament, that a new bill would be introduced revamping the present system governing the proportion of British films used in this country's flickeries.

The better break for Anglo pix which the legislation seeks can only mean a swing at Yank films since the latter are now the main competitors of homemade product. Comprehensive revision of quota laws will be pushed through, the King said. What's more, the government plans to take steps to attain maximum production in every British studio..

There are two quotas—one regulating distribs, the other exhibs. British have already announced that they'll drop the quota on distribs when current regulations expire next year. Both strictures were considerably relaxed during the war when there was a shortage of British pix. New bill being drafted will probably drastically increase the ratio of British films which native of strong rumors of the possibility of a freeze on money earned by American films already in the country and may result in a hurried trip here by Eric Johnston, Motion Pictheatre men will be required to play in their houses.

Meanwhile, there's been a revival

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Cleveland Rejects Faster Clearances Because of Upped %

Cleveland, Oct. 21.

Plan by Warner Bros., 20th-Fox and Universal to slice second-run clearances here by 28 days and establish a new day-and-date system for the chief subsequent runs has been dumped as a result of refusal by exhibs involved to meet upped rentals on 20th's "Mother Wore Tights," pic intended to initiate the scheme. Exhibs are bridling at a demand of 40% rental for second-run booking on "Mother" and, while there's still some chance of a compromise, neither side is backing down.

Seven theatres which would have their clearance slashed to 21 days from a current 49 days behind the deluxers are being fronted in negotiations by Meyer Fine, head of a booking combine. He's maintaining that a hoist to 40% from previous prices for pix is too stiff a ticket to meet in return for faster playoffs. First-run houses, though not too happy over the proposed move, aren't putting up a fight.

Both WB and U are apparently willing to sell their top offerings at 35%. Warners has several houses in the suburbs which would profit by shorter clearances.

Sir Alex King Urges Pix Biz Send Varsity, Not 2d Team, Into Tax Fray

Hollywood, Oct. 21.

What Hollywood needs in its drive against the 75% British film tax is a backfield consisting of Spyros Skouras, Barney Balaban, Jack Warner and Nicholas M. Schenck, to run, pass and block for Eric Johnston. That is the opinion, expressed in a roundabout way, by Sir Alexander King, Scottish exhib, who arrived here with Mark Ostrer, Gaumont-British executive, for a 10-day slant at Hollywood. Urging the American film industry to send a team of heavyweights to grapple directly with Sir Stafford Cripps, King said: "There's no sense in sending a boy to do a man's work."

While not discounting the prowess of Johnston, who has long since graduated from the Junior Chamber of Commerce division, Sir Alexander pointed out that the negotiations could be carried out more effectively by Americans who would have the final say.

Proposals, formulated by King and Ostrer, call for a guarantee of $12,000,000 annually for British pictures in this country; investment in England of one-third of the total of American picture revenues from Britain, in film production or otherwise, and remittance of the balance to the U. S. They explained that this program would leave 66% of American film profits in England instead of the 75% required by the tax.

As far as British exhibitors are concerned, Ostrer declared, England has enough films available, including reissues, to keep the theatres running for at least nine months and possibly a year.

Ambassador L. W. Douglas Aware of 75% Tax Parleys

British 75% tax on American film earnings is under discussion by the U. S. Treasury and State Departments, U. S. ambassador to Britain Lewis W. Douglas declared Friday (17) prior to sailing for England aboard the Queen Elizabeth. He declined to amplify the nature of the discussions or predict the outcome of the situation.

Sir Sidney Clift, British exhib, also sailing after a six-week stay, discounted the forthcoming tax consultations of Cinematograph Exhibitors Assn. toppers W. R. Fuller and B. T. Davis. They are due in America this week from London to huddle in Washington with Motion Picture Assn. prexy Eric Johnston. Clift felt that further talk is useless.

Justice Dept. Still Dubious On That Golden State Buyout Deal

Washington, Oct. 21.

Dept. of Justice scrutiny of the source of coin with which Mike Naify is attempting to buy out his partners in Golden State Theatres has caused consummation of the deal to be pushed off until Oct. 29. Naify holds an option, which expired a week ago, to buy controlling interest in the 116-house circuit for approximately $12,600,000.

Anti-trusters are probing the charge of Julian Levi, counsel for Robert L. Lippert and Milton Reynolds, that the $2,100,000 in option money was advanced to Naify by Joseph M. Schenck and George Skouras, prez and v.p., respectively, of the United Artists Theatre Circuit. It's claimed that UATC will keep its Golden State stock only temporarily and then transfer it to one of its subsids, Skouras Theatres, Inc., thus giving the Skouras brothers control. Since Skourases are closely associated with 20th Century's Fox-West Coast Theatres, of which Golden State is chief competitor, Levi claims the sale would violate the anti-trust consent decree.

Questioned option gives Naify the right to buy out his two pards, Eugene Emmick and Robert McNeil. Three of them together own 67% of United California Theatres, operating company for Golden State. Lippert, a competing chain operator, and Reynolds, Chicago ball point pen millionaire, have been attempting to buy the circuit themselves.

Naify Denies Having Partners

San Francisco, Oct. 21.

Mike Naify issued a statement here last Wednesday (15), denying that Joseph Schenck and George Skouras were linked with him in the purchase of the Golden State chain.

Naify's denial only led to a flock of further rumors and speculations as to the source of his $2,000,000 in option money and more than $12,000,000 for final purchase of the circuit. While Naify has been a successful theatre operator over many years, it is locally deemed "certain" that he is not in position to put up that quantity of coin on his own.

ARGUE PHILLY APPEAL TO K.O. GOLDMAN AWARD

Philadelphia, Oct. 21.

Argument was heard today (Tuesday) before the three-judge U.S. Circuit Court of Appeals on the majors' attempt to upset the $375,000 triple-damage crusher awarded William Goldman, w.k. Philly exhib. After a full-day's hearings, continuation of argument was put off until Thursday (23).

Former Judge Joseph M. Proskauer, attorney for the distribs, attacked the anti-trust award, based on claimed losses by Goldman in operating his Erlanger theatre, who labelled the damages granted by Judge William H. Kirkpatrick as "speculation and guess work." Proskauer, in effect, asserted that the figures were picked out of thin air.

William A. Gray, plaintiff's attorney, countered with figures which he maintained supported the sizeable judgment. Court gave no indication as to how it would rule on the appeal.

Goldman has another $8,400,000 treble-damager now pending against the majors for the years 1942-'47. No move will be taken on that action until this appeal is decided. Present action covers most of 1940 and '41.

Meanwhile, Erlanger which purportedly was closed by Goldman because of monopoly tactics will open next week with "The Outlaw" as its first offering.

Weltner's Globe Trot

George Weltner, Paramount's veepee in charge of the foreign dept., is taking shots preparatory to shoving off on a two-month overseas trek. He'll leave within the next couple of weeks for a swing through South America, Europe and the Middle East.

Trip is one of his regular semiannual checkups on operations overseas.

Named UI Treasurer

Hollywood, Oct. 21.

George Douglas, writer and lecturer on economic problems, was appointed to the new post of studio treasurer at Universal-International.

Dozen Top-Budgeters Slated for RKO Release

Hollywood, Oct. 21.

Even dozen top-budgeters, one of most ambitious group of pix ever distributed by RKO, goes into release between now and New Year's.

Three are already in pre-release, "Fun and Fancy Free," "Walter Mitty" and "Magic Town." Others slated to go are "So Well Remembered," British made pic co-produced with J. Arthur Rank; Argosy's "Fugitive," Eddie Cantor's "If You Knew Susie," "Fighting Father Dunne," "Night Song," "Design for Death," "Tycoon," "I Remember Mama" and Goldwyn's "The Bishop's Wife."

Report Lightman Settling for 200G

Memphis, Oct. 21.

An out-of-court settlement is shaping up in the $3,000,000 damage suit filed here in Federal court a year ago against M. A. Lightman and his associates of the Malco circuit and eight major film distributors by six local independent operators. While no one in position to comment would do so officially, VARIETY learned that a tentative agreement has been reached calling for the Lightman group and the distribs to pay $200,000 in cash, plus court costs, and for establishment of a new zoning clearance setup in Memphis that suits all the complaining showmen.

Lawyers for all hands are busily engaged in trying to work out details of the distribution settlement, but this is expected to take some time in view of all the angles involved.

The suit charging conspiracy to monopolize and restrain trade in violation of the Sherman and Clayton acts was filed Aug. 25, 1946, by Chalmers Cullins, Nate Evans and Ed Cullins, of the Idlewild theatre; Kemmons Wilson and wife and L. A. Weaver, Airways theatre, Augustine, and Agnes M. Cianciola, Luciann theatre; James West, the Hollywood; E. R. Gillette, the Bristol; and Mrs. Lebor Cianciola, of the Rosemary. Defendants are Lightman, his brother-in-law, Ed Sapinsley, and general manager Herb Kohn; his former partners Paul and Phil Zerilla and Joe Maceri; M. A. MacCord, Malco secretary-treasurer; Malco theatres, the old L & L Theatres group and the Capitol Realty Corp.; also Paramount, Warners, Universal, United Artists, 20th-Fox, RKO, Loew's and Columbia.

CASTING COUCH PITCH ALMOST SNARES PHONEY

Paramount's eastern talent staff, a couple detectives and a pair of cynical femmes who refused to fall for the "you-oughta-be-in-the-movies, baby" routine formed a posse in the lobby of the Radio City Music Hall, N. Y., Monday (20) on a hunt for a phoney talent scout who claimed he repped Paramount. He failed to show up or got suspicious and ducked.

One of the gals, a tall blonde looker, said the guy, who gave the name "Doc" Harrington, had walked up to her in the RKO building and told her she "oughta be in pictures." He said he was a Par scout and gave her the old routine about wanting to make a screen test. He told her to meet him in the lobby of the Music Hall at noon on Monday.

Femme accepted all the bait but refused to swallow it. Instead, she called Paramount and Boris Kaplan, chief Par scout, called the cops. Detectives arranged for the femme and a friend of hers who "also wanted to get into the movies" to keep the date. Plot fizzled, however, when the little man failed to appear.

"Vendetta" On Again

Hollywood, Oct. 21.

Howard Hughes has resumed shooting "Vendetta" for the fifth time.

Current week's shutdown is due to illness of femme lead, Faith Domerque. Mel Ferrer now directing.

Prov. Bans 'Amber'

Providence, Oct. 21.

"Forever Amber" was banned here today (Tues.) by order of Capt. George W. Cowan, police chief and city censor. He informed 20th-Fox that he will not give the film a go-ahead until he had seen it. It's scheduled to open at the local Majestic Thursday (23).

Film company is protesting the ban as "unfair and unjust." Pic has not yet been banned in any other city. [Memphis censor passed it with a couple minor cuts.]

Matty Fox & Co. Appear To Have a Winner in New Vitavision Photography

Smash opening at Macy's department store two weeks back of Vitavision's sales campagin on three-dimensional photographs has all the earmarks of a financial killing for a group of Universal's execs. In on the ground floor are Matty Fox, U's exec veepee who promoted company's formation, A. J. O'Keefe, Ed Gomersall, William Heineman and Fred Meyers, all of whom have a piece of the company.

Sparked by plenty of cuffo bally and full-page ads inserted in the dailies by Macy's, Vitavision netted a clear $6,500 in its first week at the store. That's just a scratch start, the angels aver, since Macy's has only a limited franchise and deals are being made on a country-wide basis.

Here's how the deal is being worked with Macy's and others. Special cameras are rented at $7,500 yearly. They cost the outfit $1,000 to manufacture. At the same time, special screens and paper are turned over to the licensee which must be used with each photo. They net Vitavision about $2.50 for every click of the cameras.

With the public falling hard, Macy's is now booked for capacity sitting through December. Fox is currently dickering with a number of chain photo shops for similar deals. He expects to go into every town of 10,000 population or more to rent cameras and license their use. Conservative estimates of the angels figure the company should be good for $1,000,000 annually without much straining.

There's no danger of competition because all patent holders of three-dimensionals have pooled their properties and assigned them to Vitavision in return for a chunk of stock. It's figured that if films go from two to three dimensions, it'll have to be through Vitavision because of its hold on workable patents.

'Electra,' as With Legit, To Have Intermission

Patterning its showing after the manner in which the legit show was handled, "Mourning Becomes Electra" will preem in N. Y. on a roadshow basis and under Theatre Guild sponsorship the latter part of November with $2.40 top and afternoon minimum of $1.60. RKO is planning to present the screen version of this legit show so as to give a 10 to 15-minute intermission after two hours of "Electra" on the screen. This would leave 52 minutes of the production in the second half. RKO is lining up a show-window in which to open it, with a former legit house likely to be picked.

When the legit show, "Electra" was presented in N. Y., it started around 5 p.m., with intermission for dinner, and then resuming at about 8 p.m. Marathoning of picture after this first legiter to be treated in such manner will be only on a modified scale, according to present plans, with short breathing spell after 120 minutes of admittedly heavy drama. In view of length of the legit show, RKO rates the cutting job an intelligent one. It was trimmed under Dudley Nichols' supervision with Eugene O'Neill's approval.

Guild Eyes 'Electra'

Hollywood, Oct. 21.

Private showings of RKO's "Mourning Becomes Electra" have been made to Theatre Guild subscribers in this area with the idea of persuading the Guild to sponsor the picture, as it did "Henry V" last year.

Studio and Guild are discussing a plan to roadshow the film in key cities, starting in December to make it eligible for entry in the Oscar Derby next March. Roadshowing would be followed by general release late in 1948.

ASCAP 'Greediness,' Producers As 'Gougers' Cited at Detroit Allied Meets

By BEN BODEC

Detroit, Oct. 21.

Twin gatherings of the Allied States Assn. board and the Michigan unit here last week had all the earmarks of the traditional calm before a storm. The air was quiet but the attitude toward the two main whipping boys of the concurrent meetings—ASCAP and the producers who seek advance admission scales for some of their pictures—betokened a tough and grim fight with no holds barred. It was agreed all around to carry these issues to the courts, the Congress and the public.

While the national directors were concocting policy in another hotel, the Michigan exhibs in convention at the Statler took broad swipes at ASCAP, with the term "greediness" the keynote, and assailed the producers as "gougers of the theatre-going public." The Michigan delegates not only adopted resolutions condemning the upped admission scale idea and ASCAP but agreed to run explanatory ads and trailers if a neighborhood exhibitor should run any of the advanced-price pictures.

Action of the Michigan group followed talks by Jack Kirsch and Abram F. Myers, president and chairman-general counsel of Allied States, respectively, in which they announced that the national board had drawn up a plan of war against advanced admission scales and would also advise all Allied members to refuse to sign ASCAP contracts based on increased rates until after the association's Milwaukee convention (Dec. 1-3). The exhibs, however, were told to accept the four-month extension of the old contracts offered by ASCAP which expire Jan. 31.

Myers also disclosed before the Michigan unit's confab that the national directorate had agreed to have introduced in Congress an amendment to the copyright law which would make it mandatory for the producer to include in the sale price of a film to an exhibitor all musical and literary rights.

Blowing the Whistle

Again answering the opposition, Myers said the "cop calling" resort (appeal for legislative action), may not be to some exhibitors' taste but that it had already had its effect. By offering an extension, cited Myers, ASCAP demonstrated it was in a conciliatory mood and was backing down, and that the only reason it was backing down was because it was under fire.

Myers, following the adjournment of the board's two-day session, said that a poll of the directors showed that quite a number of key members

(Continued on page 26)

Joe Bernhard Signing More Indies for FC

Joseph Bernhard, prez of Film Classics, planed to the Coast Monday (20) for a week of huddles with prospective FC producers. Bernhard has had deals cooking with a number of indies and is now aiming to close as many of them as possible at once, since FC was purchased by Cinecolor last week and handed added financial resources and color commitments.

Bernhard will also confab with Robert Presnell, Sr., and John Reinhardt, whose unit is making "For You I Die" for FC release.

Pic Divvies Top '46 by 6½ Mil

Washington, Oct. 21.

Film industry dividends for the first nine months of the year are running $6,500,000 ahead of the same period in record-breaking 1946, according to figures released last Sunday by the U. S. Department of Commerce. The melon for the period amounts to an all-time high of $37,962,000 contrasted with $31,432,000 last year.

Commerce Department also reminds that the figures cover only publicly reported cash dividends, which amount to about 60% of all cash dividends paid. Thus the actual dividend is probably well in excess of $50,000,000 for the first three quarters of this year.

The divvy for stockholders in September was a very handsome $8,714,000, fattened up by the boost in the Loew's and Paramount dividends. Last year, September saw $7,917,000 of dividends publicly reported. The third quarter of the year, however, dipped from the same period in 1946. It totaled only $13,776,000, contrasted with $14,224,000 of a year earlier. Reason for this is that Stanley Co., which paid a very nice dividend in August, 1946, issued none this past August.

SELZNICK TALKS DEAL FOR RKO-PATHE LOT

Hollywood, Oct. 21.

David O. Selznick is talking a deal with RKO for the purchase of the RKO-Pathe lot in Culver City. Vanguard Films, producing organization for Selznick International needs more room, with Mark Hellinger and other producers moving in.

Selznick recently announced his intention to buy land for a new studio but that deal fell through.

BEHRMAN'S 'CARNIVAL'

Hollywood, Oct. 21.

Metro inked S. N. Behrman to screenplay "Carnival in Venice," romantic comedy drama which Arthur Hornblow, Jr., will produce in Italy.

N. Y. to L. A.

Joseph Bernhard
William Eythe
Leverett S. Gleason
Nunally Johnson
Jules Levey
James Mage
Harry Pilcer
Victor Saville
Henry Sherek
Robert Siodmak
Georgie Wood

N. Y. to Europe

Compton Bennett
Max Chopnick
Sir Sidney Clift
Georges Descours
Jacob Gerstein
Ralph Hawkes
Lena Horne
Robert Lantz
Prince Littler
Steve Miller
Mrs. Mark Ostrer
Gen. David Sarnoff
Donald Ogden Stewart
John Wildberg

Europe to New York

Andre Daven
B. T. Davis
W. R. Fuller
Paul Graetz
Jed Harris
J. P. McEvoy

L. A. to N. Y.

June Allyson
Earle C. Anthony
Mort Blumenstock
Harold Breacher
Hazel Brooks
William Brown
Ina Claire
June Clayworth
Suzi Crandall
Jack Dempsey
Walt Disney
Fred Fleck
Arlene Francis
Ben Gage
Cedric Gibbons
Sir Cedric Hardwicke
Signe Hasso
Edith Head
Hedda Hopper
Robinson Jeffers
John Joseph
Ben Kalmenson
Harry M. Kalmine
Abe Lastfogel
Peter Lawford
Harold Lewis
Perry Lieber
Kenneth MacKenna
James K. McGuinness
Constance Moore
Richard Murphy
John O'Hara
Jane Powell
William Powell
John U. Reber
Sid Rogell
Loren Ryder
Dore Schary
George A. Smith
R. G. Springsteen
Albert Warner
Esther Williams
Veloz and Yolanda

WHO

SAID

HOLLYWOOD

IS

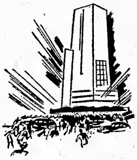
SLIPPING ?

PARAMOUNT speaks out.

Irresponsible sources inside and outside our business are assailing Hollywood pictures . . . at the very time when this industry stands at the crossroads, confronted by serious problems affecting its world market.

Paramount, proud of thirty-five full years of helping build American films to worldwide pre-eminence, unhesitatingly challenges the creeping insinuations that an inferior standard of Hollywood films threatens boxoffice solvency.

★ ★ ★



All great structures are prey to jealous eyes from outside and termite attacks from within. The giant edifice of American pictures is no exception.

That is why Paramount speaks frankly now to you, the exhibitors, and soon, through a specially produced short subject,* to a majority of the one hundred million customers who buy tickets every week at the American boxoffice.

★ ★ ★

Paramount will refute this counterfeit criticism with a full 12-months product announcement documenting beyond question the assertion that

HOLLYWOOD PICTURES TOP THE WORLD

Free short subject, "Made In The U.S.A.," just completed by Paramount, promotes the prestige of your theatre and the attractions it plays. Book this short now through your Paramount exchange.

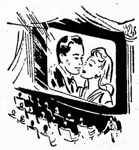
Our country and our industry now face unsatisfactory foreign conditions. We must adapt ourselves to this situation. Hollywood will meet the challenge by proving it excels the world not only in creative talent, but in the managerial ability to adapt itself to meet new conditions on a sound business basis. Paramount will be in the forefront on this score.

★ ★ ★

Paramount product for 1947-1948 represents by far the finest entertainment ever offered America or the world market in a single season —the kind of entertainment preferred in America and the world-over.

★ ★ ★

Let the prophets of doom deal in empty statement. Paramount speaks in the factual language of great attractions placed before you in finished form for an entire boxoffice year. Because they are rich in the power-to-entertain, you will show them proudly, America will enjoy them enthusiastically, the world will receive them gratefully.



It has long been a truism that there never will be anything wrong with the picture business that good pictures will not correct. Good pictures can not only help stabilize economic factors, but can also silence the petty voices of destructive criticism and shout irrefutable proof that . . . .

HOLLYWOOD PICTURES TOP THE WORLD
and
PARAMOUNT PICTURES ARE HOLLYWOOD'S TOPS

Currently Playing to Record Receipts and Acclaim

"WELCOME STRANGER"
BING CROSBY, JOAN CAULFIELD, BARRY FITZGERALD

"DEAR RUTH"
WILLIAM HOLDEN, JOAN CAULFIELD

"VARIETY GIRL"
WITH 40 STARS

"THE PERILS OF PAULINE"
Color by Technicolor
BETTY HUTTON, JOHN LUND

"DESERT FURY"
Hal Wallis' Production—*Color by Technicolor*
LIZABETH SCOTT, JOHN HODIAK, BURT LANCASTER
with Mary Astor, Wendell Corey

*Coming in 1947 to 1948**

"UNCONQUERED"
GARY COOPER, PAULETTE GODDARD
Cecil B. DeMille's Production
Color by Technicolor—Directed by Cecil B. DeMille

"WHERE THERE'S LIFE"
BOB HOPE and SIGNE HASSO, WILLIAM BENDIX

"DREAM GIRL"
BETTY HUTTON, MACDONALD CAREY
with Patric Knowles, Virginia Field, Walter Abel, Peggy Wood

"THE PALEFACE"
Color by Technicolor
BOB HOPE, JANE RUSSELL

"WHISPERING SMITH"
Color by Technicolor
ALAN LADD, ROBERT PRESTON
with Brenda Marshall, Murvyn Vye, Donald Crisp, William Demarest

"A CONNECTICUT YANKEE"
Color by Technicolor
BING CROSBY
William Bendix, Murvyn Vye, Virginia Field, Sir Cedric Hardwicke, Richard Webb

"THE BIG CLOCK"
RAY MILLAND, CHARLES LAUGHTON
with Maureen O'Sullivan, George Macready

"HAZARD"
PAULETTE GODDARD, MACDONALD CAREY

"THE SAINTED SISTERS"
VERONICA LAKE, JOAN CAULFIELD, BARRY FITZGERALD, WILLIAM DEMAREST, STERLING HAYDEN

"WILD HARVEST"
ALAN LADD, DOROTHY LAMOUR, ROBERT PRESTON, LLOYD NOLAN

"ROAD TO RIO"
BING CROSBY, BOB HOPE, DOROTHY LAMOUR

"THE EMPEROR WALTZ"
Color by Technicolor
BING CROSBY, JOAN FONTAINE

"GOLDEN EARRINGS"
RAY MILLAND, MARLENE DIETRICH

"I WALK ALONE"
Hal Wallis' Production
BURT LANCASTER, LIZABETH SCOTT
From Theo. Reeves' play "Beggars Are Coming to Town" Produced on Stage by Oscar Serlin

"A FOREIGN AFFAIR"
JEAN ARTHUR, JOHN LUND, MARLENE DIETRICH

"SAIGON"
ALAN LADD, VERONICA LAKE

"MY OWN TRUE LOVE"
PHYLLIS CALVERT, MELVYN DOUGLAS

"ALBUQUERQUE"
In Cinecolor
RANDOLPH SCOTT, BARBARA BRITTON

"ADVENTURE ISLAND"
In Cinecolor
RORY CALHOUN, RHONDA FLEMING, PAUL KELLY

"SHAGGY"
In Cinecolor
Brenda Joyce, George Nokes, Robert Shayne

*Release Dates Subject to Change

PRODUCTION OFF 17% FROM '46

Economy-Minded H'wood, at Least Now, Cool on New Legit Entries

Despite the unusually high number of clicks among the flock of legiters which have opened on Broadway in recent weeks, the shows aren't attracting much attention from Hollywood. For one reason or another, there's been little interest in screen rights to most of them.

Not the least of the studio reticence, of course, results from economy-mindedness in production, brought about by the loss of the British market. Cautiousness in spending important coin for properties is pointed up by the fact that ordinarily there would be brisk interest—if not actual sales—by this time in rights to the hits.

"The Heiress" is considered by the film scouts the best bet for screen material. It's the Wendy Hiller-Basil Rathbone starrer, adapted by Ruth and Augustus Goetz from a Henry James novel. It's being produced by Hollywood producer-writer Fred Finkelhoffe, who is understood likely to do the film version himself.

"Allegro," of course, among the musicals, is seen as virtually certain for picturization. However, authors Richard Rodgers and Oscar Hammerstein II have not yet even parted with rights to their previous smash, "Oklahoma!" so they are in no hurry to listen to offers on "Allegro." 20th-Fox, incidentally, has a $50,000 investment in the latter production, but like Columbia's stake in "Oklahoma!" that gives neither film company any "in" on the pix rights.

"High Button Shoes," musical starring Phil Silvers, is figured likely for filming and "Music in My Heart," musical play about Tschaikovsky, may be considered a long shot for Hollywood, inasmuch as the composer is already being biogged in two films.

British revue, "Under the Counter," starring Cecily Courtneidge, is likewise a slim possibility for lensing, with the studios feeling the material too slim.

Metro's 'Decision'

On the straight play side, "Command Decision" is already owned by Metro, having been bought for Clark Gable before the play opened. Another hit, "Man and Superman," is attracting no interest since George Bernard Shaw's screen rights are supposedly committed to Gabriel Pascal who has already filmed GBS' two previously.

"How I Wonder," the Donald Ogden Stewart play starring Raymond Massey, is lightly considered by the screen scouts, although producer Garson Kanin has an indie film producing deal with Universal, into which he might conceivably fit the play.

"Dear Judas," which closed Saturday (18), was obviously eliminated as film material because of its controversial religious theme. "Duet for Two Hands," British meller which also did a quick fold, is still being offered around to the studios and may find a buyer among producers of low-budget horror thrillers. "Our Lan'," Negro problem play, is virtually eliminated automatically by its subject matter.

At least one of this week's openings, "An Inspector Calls," the J. B. Priestly play, has already attracted film interest. Paramount producer Hal Wallis is understood dickering for rights. Also getting some attention is "The Druid Circle," by John van Druten, which preems tonight (Wednesday). "Medea," Robinson Jeffers' adaptation of the Euripides classic, is, of course, counted out.

"The Winslow Boy," opening next week, is already owned by British producer, Sir Alexander Korda. By Terrence Rattigan, it has been a London stage success for more than a year.

RAPF-BRISKIN, JR.'S, INDIE

Hollywood, Oct. 21.

Matt Rapf, son of Harry Rapf, and Jerry Briskin, son of Sam Briskin, formed an indie company to produce a horse opera in Cinecolor for release through Eagle Lion.

Par Still Mulls Upped Admish on 'Unconquered'

National reaction to advanced admission prices, exchange operation problems and sales policy for "Unconquered" was discussed this week at h.o. division managers meet called by Charles Reagan, Paramount's veepee in charge of sales. While results from first bookings of "Unconquered," which is playing at upped scales, showed heavy returns no decision was reached on whether to schedule the film for advance prices generally.

Attending the confab were Hugh Owen, Earl Sweigert, J. J. Donohue and George Smith, division chiefs, and Ted O'Shea and Oscar Morgan, representing Par's news and shorts.

Fabian's Test On Upped Admissions

Albany, Oct. 21.

Si Fabian, newly-tagged chairman of the Theatre Owners of America's committee on advanced admissions, intends to learn of the effects of roadshowing pix in top houses by personal experiences. Fabian has confirmed bookings of 20th-Fox's "Forever Amber" in the Fabian Palace, Albany, and Proctor's, Troy, as double testers on patron reaction. "Amber" is playing at higher scales and Fabian will poll his customers to determine whether they feel the boost is warranted.

TOA has been compiling info from its members on what upped scales do for the specific pic involved and business in general. Fabian wants to know the answers to these questions so far as his class A houses are concerned. Heretofore he refused to book roadshows in anything but second and subsequent-runs.

TOA exec said this week that he'll propose to the majors that they regulate the number of upped-price pix to avoid the current rash of roadshows now heading for the screens. He thinks there shouldn't be more than two or three maximum yearly. He'll also tell major company toppers that boosted prices will cut the ground under present pressure to lift the 20% Federal admissions tax.

EXHIBS COMBINE TO K.O. PENNSY BLUE LAWS

Philadelphia, Oct. 21.

In a move to combat Sunday blue laws operating in a majority of Pennsylvania cities and towns, Warner Bros., Loew's and Fabian circuits, in cooperation with local indies, have launched a campaign to wipe the restrictive statutes off the books at the November elections. As blue laws apply in localities of this state, entertainment places are prohibited from opening before 2 p.m. on Sundays.

Organized into the Citizens Committee for Sunday Movies, theatre circuits have combined to produce a trailer for statewide distribution plugging repeal. In addition, they're handing out free literature and throwaways to theatre-goers urging them to vote for "freedom of the movies."

Arch Ogden Aides Bloch

Arch Ogden, 20th-Fox story exec, arrived in New York from London Monday (20) to take over as an assistant to eastern story editor Bert Bloch. Ogden was head of the London story department, which has been trimmed in size recently because of the British 75% tax on American films.

He's taking the place left vacant by the departure recently of A. C. Spectorsky.

MAJORS' 182 PIX BY 108 PRODUCERS

By MIKE CONNOLLY

Hollywood, Oct. 21.

Studio-by-studio check of the nine majors (Paramount, Metro, 20th-Fox, Warners, RKO, Universal-International, Columbia, Republic and United Artists) reveals that 108 producers are responsible for the 182 features made in Hollywood during the first eight months of this year. That's a drop in production of 17% from last year, and a dip of 40% under 1936, when a similar survey was made at the end of the same period by Variety.

Total of 117 producers received credit for 219 pix last year, while 119 were responsible for 303 pix in 1936. Those were the days when the pix weren't all super-budgeters. The 1946 total, incidentally, was a drop of 28% under 1936, in comparison with 1947's new low of 40%.

Figures in 1936 were an increase of 15% over 1935—"to meet dual demands," Variety said then. No such optimism for tyro producers exists now, however, with production down because of high costs, the strike, and the British tax.

Colbert Clark Leads

Colbert Clark, of Columbia, tops the list for producing the most pix in both the 1946 and 1947 breakdowns. He turned out 10 for each eight-month stretch. Most prolific in 1936 was Bryan Foy, then grinding 'em out at Warners, with 25 to his credit by Sept. 1. Present studio chief for Eagle Lion was to pro-

(Continued on page 26)

REPRESENTATIVES FROM 33 STATES AT TOA CONV.

Chicago, Oct. 21.

On the first leg of its drive to represent exhib associations from all states of the union, Theatre Owners of America will have directors from 33 states attending the initial board meet set for Chicago Nov. 7-8.

Latest directors to be named by their organizations are E. D. Martin, Motion Picture Theatre Owners of Georgia; R. R. Livingston, prexy of Nebraska Theatres Assn.; and Harry Lowenstein, Theatre Owners of Oklahoma.

Mono Franchise-Owners' Fancy Profits Disclosed Via Proxies

Pointing up the still highly profitable biz of franchise-holders in territories, Monogram has issued a proxy which lists six local distribs whose total commissions came to $1,030,000 for the fiscal year, ended June 28. Named by Monogram are W. Ray Johnston, Howard W. Stubbins, Charles Trampe, William Hurlbut, Herman Rifkin and Arthur C. Bromberg. All franchises except Rifkin's expire June 1, 1952. Rifkin's lasts until May 10, 1967.

Top profits went to Bromberg whose 85% interest in Monogram Southern Exchanges (Carolinas, Georgia, Florida, Alabama, Louisiana, Mississippi and Arkansas) gave him a jackpot of $357,211. Second spot was held by Stubbins. His 25% cut in Monogram Pictures in the Northwest (Washington, Oregon, Alaska and northern Idaho) meant $63,160, while his 50% in Monogram Pictures of Calif. (California, Nevada, New Mexico and Hawaiian Islands) came to $249,798.

Johnston's 37½% in Monogram Pictures (parts of Ohio, West Virginia and Kentucky) is listed at $96,579; Trampe's 100% of Monogram Midwest Film Co. (Wisconsin and part of Michigan) equalled $34,012; Rifkin's 100% in Monogram Pictures (Maine, Vermont, New Hampshire, Massachusetts, Rhode Island and Connecticut), $144,810. These fran-

(Continued on page 22)

$250,000 20th-Fox Fire Halts 'Water' Shooting

Hollywood, Oct. 21.

Fire on the 20th-Fox lot injured three city firemen and four studio workers and caused damage estimated at $250,000.

Heaviest financial loss was caused by the burning of a huge backdrop, measuring 220 by 58 feet and costing more than $100,000 when it was constructed three years ago. Blaze halted production of "Deep Water."

Tri-State MPTO Joins Nat'l TOA

Memphis, Oct. 21.

Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee last week elected a new president and voted to affiliate with the new Theatre Owners of America. The actions took place at the annual convention here Tuesday and Wednesday (14-15), at which TOA president Ted Gamble and board chairman Fred Wehrenburg spoke. Orris Collins, of Paragould, Ark., was elected president to succeed R. X. Williams, of Oxford, Miss.

Collins was elected after the 175 theatre owners and managers attending had voted unanimously for TOA affiliation following the Gamble and Wehrenberg speeches.

Other speakers included Mack Jackson, Southeasern Theatre Owners Assn. president; Sam Shain, of 20th Century-Fox publicity department in New York; M. A. Monnett, Mississippi Theatre Owners president; C. C. Mundo, president of Arkansas Independent Theatre Owners Assn.; Rudy Berger, M-G-M division manager of New Orleans; M. L. Simons, of M-G-M New York; Clarence Speight, of Clarksville, Tenn., R. O. Embry, and Robert Bostwick.

Lloyd T. Binford, chairman of the Memphis censor board, was scheduled to speak, but walked out when Gamble's address ran overtime into the period allotted to him.

Briefs From the Lots

Hollywood, Oct. 21.

"The Flaming Age," nee "The Flapper Age," will be released by 20th-Fox as "You Were Meant For Me."...**Snub Pollard** is playing his 350th film role in "This Is the Moment."...**Charles Stevens** started his 35th year of screen villainy in "The Ballad of Furnace Creek" at 20th-Fox....Somerset Pictures shifted titles from "The Dark Road" to "Road to the Big House."...Republic bought "Prison Train," written by **Forte Martin**, as a **Donald Barry** starrer, to be produced by **Sidney Picker**....**George Blair** will direct "Madonna of the Desert," formerly titled "The Fighting Madonna," which **Stephen Auer** will produce at Republic.

While the cameras in Hollywood are grinding slowly the writing mill at RKO is busy with 22 scripters at work on 20 yarns for the 1948 production program.

Pine-Thomas signed **William Eythe** and **Barbara Britton** to co-star in "Hard to Kill."...**Dick Irving Hyland** will screenplay "Oh, Brother," **Frank Seltzer's** first production for 20th-Fox....**Jack Donohue** shifts from musical direction to film direction, on loanout from Metro in "Close-Up," first Marathon Production for 20th-Fox release... **Frederic Ullman, Jr.**, leaves for New York next week for 10 days of shooting on "The Window," at RKO-Pathe's eastern studio.

Maurice and **Myrna Davis**, twin infants, will alternate on one thesping job in "Another Part of the Forest" at Universal-International . . . Republic bought "Feudin' Gal From Georgia," authored by **Clara Walker**, as a followup for "Pistol Packin' Mama" . . . **Francis L. Sullivan** will make his Hollywood bow in the **Ingrid Bergman** starrer, "Joan of Lorraine" . . . **Stanley Clements** signed for a featured role in "Hazard" . . . First director chore for **William F. Claxton** under his new pact with **Sol M. Wurtzel** will be "Half Past Midnight" . . . Technicolor will deliver a total of 475 prints of "Forever Amber" to 20th-Fox by Nov. 18, instead of 400, as originally planned.

Nan Leslie will play the femme lead in RKO's "The Arizona Ranger," co-starring **Tim Holt** and his father, **Jack** . . . RKO bought "Lost Pal," written by **Otto Englander**, as a starrer for the canine thesp, Flame . . . Metro announced a contest to pick a new title for the **Clark Gable-Lana Turner** picture, "Homecoming" . . . **Trudy Marshall** signed as the fourth femme in "The Fuller Brush Man," others being **Janet Blair**, **Adele Jergens** and **Hillary Brooke** . . . **Jane Weeks** checked in from Broadway for one of the femme leads in "For You I Die" at Enterprise . . . RKO shipped four completed pictures to New York—"Mourning Becomes Electra," "Man About Town," "Night Song" and "Design for Death," a documentary film . . . Columbia's film cutters are shearing at top speed this week with 14 features, four oaters and 13 shorts getting their final editorial touches.

RKO bought 'Our Son Pablo," a Mexican tale authored by **Alvin** and **Darley Gordon** . . . **Claire Trevor** checked in at RKO-Pathe for her

(Continued on page 28)

Fred Ullman Favors N.Y. Prod. to Dodge Fixed 27½% 'Overhead' by RKO

Studio practice of slapping a general overhead charge on a film as added cost to the actual outlay is acting as a new fillip to the east vs. west production debate. Frederic Ullman, Jr., RKO producer who'll make "The Window," plugged last week for a New York shooting and one of the reasons for the choice, it's understood, is that he'll thereby escape the studio charge. RKO traditionally tacks 27½% of the negative cost as additional "overhead" on a film.

By using the Pathe Studio in Gotham, Ullman will only pay for direct expenses plus space rental charged against the film. Formerly prexy of Pathe and familiar with eastern costs, Ullman believes he can bring "Window" across the line some 20%-25% under actual coin he'd pay in Hollywood.

Four or five other features will be made by major companies and indies in New York before the winter is up, according to a Pathe exec. In several of those instances, avoiding the studio overhead is one of the considerations dictating an eastern lensing.

Ullman arrives in New York the first week in November to start work on his film.

Marx-Miller-Marx Folds, Allan Miller Joins MCA

Hollywood, Oct. 21.

Marx, Miller & Marx agency here folded last week when Allan Miller joined Music Corp. of America. Lew Wasserman, head of MCA, stated that there had been no merger or purchase but that Miller had moved into MCA bringing Barbara Stanwyck, Ray Milland, Dennis Morgan, Evelyn Keyes and other clients with him.

The agency, formed in 1935 by Gummo and Zeppo Marx, was enlarged in 1939 when Miller, who had been representing the Marx brothers as an attorney, joined as a booker.

Gummo stated that he has formed the Gummo Marx Enterprises and his first chore will be the production of Ben Hecht's "The Sidewalks" in association with Lester Cowan. Film is slated to roll just after the first of the year starring Harpo and Chico with Groucho doing the narrating. Picture will get a United Artist release. Zeppo is heading a manufacturing plant which rolls out Marmon Products featuring a motor attachment for bicycles.

Green Dolphin Street

Metro release of Carey Wilson production. Stars Lana Turner, Donna Reed, Richard Hart, Van Heflin; features Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen, Gladys Cooper, Moyna MacGill, Linda Christian. Directed by Victor Saville. Screenplay, Samson Raphaelson; from novel by Elizabeth Goudge; camera, George Folsey; score, Bronislau Kaper; editor, George White; special effects, Warren Newcombe, A. Arnold Gillespie. At Criterion, N. Y., Oct. 15, '47. Running time, **140 MINS.**

Marianne Patourel	Lana Turner
Timothy Haslam	Van Heflin
Marguerite Patourel	Donna Reed
William Ozanne	Richard Hart
Dr. Edmond Ozanne	Frank Morgan
Octavius Patourel	Edmund Gwenn
Mother Superior	Dame May Whitty
Captain O'Hara	Reginald Owen
Sophie Patourel	Gladys Cooper
Mrs. Metivier	Moyna Macgill
Hine-Moa	Linda Christian
Jacky-Polo	Bernie Gozier
Kapua-Manga	Pat Aherne
A Maori	Al Kikume
Sister Angelique	Edith Leslie
Veronica	Gigi Perreau

Metro's thrown the full weight of its moneybags into "Green Dolphin Street," first of its contest-winning novels to be filmed, and if all that money can buy in the way of spectacular acts of God still queues them up, the investment is safe. To salvage the $4,000,000 or so that went into this epic, it must primarily count on the eminent saleability of earthquakes, tidal waves and native uprisings. Its curiously unreal story offers no help but the cast and the spec should pay off.

Surprising to note is that this Elizabeth Goudge novel, handpicked from hundreds of entries, should pop up as the weakest link in the celluloid chain. For the painstaking efforts, enormous production values and topflite cast poured into "Dolphin" would have endowed almost any modestly priced original with enough pulling strength to make the grade. As it is, the $200,000 yarn rarely catches on fire.

Flaws in the novel, which verbiage may have made less perceptible, sore-thumb their way through the pic. There's the weak dramatic dodge, for one instance, of the wrong sister being married because she was mistakenly named by the suitor in a letter of proposal to her parents. And it's nothing but a hokey have-your-cake-and-eat-it device to confer happiness on the other by retiring her to a religious order. That oldie, unless shrewdly handled, is a patent maneuver to comfort the customers.

On the other hand, there's frank femme appeal in "Dolphin's" double-ply premise that devotion and loyalty can finally worm a similar response from an unwilling spouse. Working that beat twice in the same opus lends a touch of corn—nonetheless, it's boxoffice stuff.

Alternately localed in primitive New Zealand and one of the French channel isles (circa 1840), pic details how Lana Turner, mistaken for her sister Donna Reed, makes the perilous sea voyage to the Antipodes to marry a deserter from the British navy. Once there, the camera really gets in its innings, sweeping over a horrendous earthquake and tidal wave, and a native Maori uprising that follows. Amidst these upheavals, her child is born.

Rather disconcertingly abrupt, camera flicks back frequently to the channel isle where Miss Reed, already beaten by the defection of her lover, takes the double blow of the loss of her parents. Years reel by and Miss Turner's drive and shrewdness win both fortune and amnesty for her husband. It's only upon reunion of the entire family that she discovers her hubby's initial blunder but Miss Reed pulls the strings for a curtain reconciliation.

When Victor Saville's direction focuses on nature's vengeance on man's works, the handling is superb. The toppling of giant trees, the shuddering of splitting earth and the sweep of a river rending everything in its path is simon-pure cinematology. Credit, too, the fetching grandeur of the New Zealand country.

Refusal by M-G's studioites to recognize the ravages of time and events on the human face hampers Miss Turner in depicting her exacting and pivotal role. All the same, hers is the best performance of the lot in portraying the scheming, domineering gal who sees the light in time.

As the gentler of the sisters, Miss Reed is bogged by the weight of the yarn. Patly performing in the early reels, she fails to turn the hazardous trick of making her later conversion credible. Richard Hart, Broadway importee who breaks into his second Hollywood role as the weak hubby, will have to do better. In the pinches, his thesping was wooden. Van Heflin comes a shade under his usually high level of thesping as a disappointed swain who remains a friend of the menage. Edmund Gwenn, Frank Morgan, Gladys Cooper et al., filling smaller parts, come up to snuff.

Musical score obtrudes too much at crucial points in the story. As previously noted, Metro hasn't stinted in its outlay on this one and sets, costumes, backgrounds have that solid gold glint. *Wit.*

Miniature Reviews

"Green Dolphin Street" (M-G). Spectacular values and a strong marquee insure good if not smash business.

"The Swordsman" (Color) (Col). Larry Parks in a Scotch-tinted swashbuckler that's assured good grosses.

"That Hagen Girl" (WB). Ronald Reagan and Shirley Temple in weakly scripted melodrama; mild b.o.

"Man About Town" (RKO) (French). Chevalier starrer, with English commentary by him; good for many U. S. theatres.

"The Blue Veil" (French). Gaby Morlay starrer of minor interest for U. S. audiences.

"On the Old Spanish Trail" (Color-Songs) (Rep). Moderately ambitious western starring Roy Rogers; fair entertainment.

"While I Love" (20th). British-made with Tom Walls, Sonia Dresdel is tale of reincarnation of souls; slim chance in U. S.

"Uncle Silas" (GFD). Two Cities meller made in England is not for export despite Katina Paxinou in a star role.

"The Girls in Smaland" (Songs) (Swedish). Mediocre Swedish comedy romance for mild b.o. in art situations.

The Swordsman

(COLOR)

Columbia release of Burt Kelly production. Stars Larry Parks; features Ellen Drew, George Macready, Edgar Buchanan, Marc Platt. Directed by Joseph H. Lewis. Original screenplay, Wilfrid H. Pettitt; camera (Technicolor), William Snyder; editor, Al Clark; score, Hugo Friedhofer. Tradeshown N. Y., Oct. 15, '47. Running time, **81 MINS.**

Alexander MacArden	Larry Parks
Barbara Glowan	Ellen Drew
Robert Glowan	George Macready
Angus MacArden	Edgar Buchanan
Mac-Ian	Ray Collins
Murdoch Glowan	Marc Platt
Colin Glowan	Michael Duane
Lord Glowan	Holmes Herbert
Bruce Glowan	Nedrick Young
Ronald MacArden	Robert Shayne
Old Andrew	William Bevan
Reverend Douglas	Lumsden Hare
Gordon Glowan	Tom Stevenson
Charles	Harry Allen

Take Columbia's "Bandit of Sherwood Forest" of last year, transfer its locale from England to the Scottish moors, dress its cast in plaid instead of forest green and there you have "The Swordsman." Film is primed with the same sort of swashbuckling romance, lush Technicolor and beauteous outdoor sets, all of which offers excellent escapism. Payees should pile in for this one, same as they did for "Bandit."

"Swordsman" has Larry Parks in his second starring role since "Jolson Story" (other was "Down to Earth"). As the scion of an aristocratic Scotch clan of the 18th century, he's definitely miscast. This probably represents Columbia's efforts to wean him away from the Jolson identification but the weaning has been done too rapidly. Considering his previous song-and-dance efforts, he still makes out surprisingly well, wielding his sword and making like an athlete generally. Audiences may still find themselves expecting him to get down on one knee and yodel "Mammy," but that's something only time and other dissimilar roles will erase.

Producer Burt Kelly tagged this one for sheer blood-and-thunder and that's the way scripter Wilfrid H. Pettitt and director Joseph H. Lewis have wrought it. Tale is naive to the extreme, representing nothing more than a standard western story fashioned to a Scottish Romeo and Juliet theme, but it's been endowed with enough action and romance to please. Parks is a MacArden and Ellen Drew is a Glowan and the two clans have been carrying on a Hatfield-Coy for generations. Two of them finally get the lords of the two families to sign a peace treaty but this is broken when a couple of hot-headed youngsters on both sides start the feud rolling again. As with any good western, the MacArden clan is ambushed by the unruly Glowans but the "vigilantes" arrive in the nick to set things right again. Parks and Miss Drew wed in the fadeout to make certain permanent peace has been cemented.

Entire cast is burdened with phony Scotch brogues and none of them makes his rolling r's come out right but this too can be passed off in favor of the derring-do. Miss Drew, with her first real part in years, has the only femme speaking role in the picture. She's sufficiently winsome to make her Scotch lassie acceptable. George Macready, as the insurgent Glowan scion, is as vicious and reprehensible a scoundrel as one could want.

Marc Platt, against whom Columbia seems to hold a grudge, is again woefully miscast. Possessor of one of the brightest pair of dancing feet in Hollywood, he still doesn't get a chance to terp, his only exercise coming in a javelin-tossing duel with Parks. Nice bits of thesping are turned in by Edgar Buchanan, Holmes Herbert and William Bevan.

With the exception of making the picture in obviously-identifiable California hills instead of in Scotland, producer Kelly hasn't spared the budget much. Sets and costumes, emblazoned in vivid Technicolor, lend the correct atmosphere. Director Lewis gets the maximum out of the corn and the cast, making both believable enough. Other production credits, including William Snyder's camera direction, Al Clark's editing and Hugo Friedhofer's score, are good. *Stal.*

That Hagen Girl

Warner Bros. release of Alex Gottlieb production. Stars Shirley Temple, Ronald Reagan; features Dorothy Peterson, Charles Kemper, Rory Calhoun. Directed by Peter Godfrey. Screenplay, Charles Hoffman; based on novel by Edith Roberts; camera, Karl Freund; editor, David Weisbart. Tradeshown N. Y., Oct. 17, '47. Running time, **83 MINS.**

Mary Hagen	Shirley Temple
Tom Bates	Ronald Reagan
Minta Hagen	Dorothy Peterson
Jim Hagen	Charles Kemper
Ken Freneau	Rory Calhoun
Sharon Bailey	Jean Porter
Molly Freneau	Nella Walker
Selma Delaney	Winifred Harris
Cora	Ruth Robinson
Julia Kane	Lois Maxwell

"That Hagen Girl" will not perk up much boxoffice activity. Handicapped by a shopworn screenplay, pic must depend exclusively on the marquee boosts given by Ronald Reagan and Shirley Temple and heavy exploitation of the tearjerking angles that may give it some play among femme customers.

Miss Temple, looking much younger than her 18 years, is an evident casting problem, being too immature for straight romantic parts and too old for simple juve roles. As a result, she's been forced in this film to undertake the characterization of an anguished adolescent—the most demanding role of all. She won't add any stature to her rep because of this effort primarily as a result of an inept, all-thumbs scripting job that shows no comprehension of the problem.

Production is also guilty of a glaring slip-up in the handling of Reagan. At the outset of the pic, he's a young man of about 20, suspected of fathering an illegitimate child. Returning to the scene some 18 years later, he reveals absolutely no signs of aging despite the fact that his friends have grayed considerably. This is an obstrusive error that adds to the film's general incredibility.

Plot is chiefly concerned with the persecution of Miss Temple by a group of small town gossips who treat her as an outcast because of doubtful parentage. She's cheated out of the lead in her school's dramatic presentation of "Romeo and Juliet;" loses her boy friend, gets expelled just before graduation, and finally, in desperation, attempts to commit suicide.

In background, an apparent romance builds up between Lois Maxwell, a teacher sympathetic to Miss Temple, and Reagan, a successful lawyer and war hero. But, in a most sudden, surprising and inexplicable climax, Miss Maxwell bows out of the scene to let Reagan marry Miss Temple who is supposed to be young enough to be his daughter. Story doesn't give the slightest preparation for this windup.

Miss Temple registers with an ingratiating performance despite the hoked-up melodramatics foisted upon her by the script. Reagan walks through his role without conviction while Miss Maxwell shows promise in a secondary role. Rest of the cast turns in standardly competent jobs.

Alex Gottlieb has dressed this production neatly, despite elimination of expensive trappings. Expert lensing gives an important assist. *Herm.*

In the Name of Life

(RUSSIAN-MADE)

Artkino release of Lenfilm production. Stars Victor Kokriakov, Katya Lepanova. Directed by Alexander Zarki, Joseph Heifits. Screenplay by Eugene Gabrilovich, Zarki, Heifits; camera, Vladimir Gardanov; English titles, Charles Clement. At Stanley, N. Y., starting Oct. 18, '47. Running time, **89 MINS.**

Dr. Vladimir Petrov	Victor Kokriakov
Dr. Alexander Kolesov	Mikhail Kuznetsov
Dr. Alexei Rojdestvensky	Oleg Zhakov
Lena	Katya Lepanova
Vera	Lydia Shabalina
Anyushka	Margarita Gromyko
Attendant	Nikolai Cherkassov

(In Russian; English Titles)

Despite a familiar plot, this Russmade yarn about the medical profession's battle against disease has been given a great lift through the superb direction of Alexander Zarki and Joseph Heifits and several excellent characterizations. Zarki and Heifits, who directed "Baltic Deputy," one of topflight Soviet productions, measure up to previous effort on this. Even though some of the vivisection scenes are far from appetizing, this latest Russian picture is a strong entry for language houses.

Soviet version about a trio of former soldiers who vow to give the remainder of their lives to find a nerve or paralysis cure becomes a tribute to medicos who fight against countless odds to gain success. It is Victor Kokriakov, of Moscow's Transport Workers Theatre, who wins out after many disappointing experiments while the other two ex-Army men carry on their research with less vigor.

There are too many shots of lab work on rabbits, monkeys, dogs and other dumb beasts with all the stops out. When a Russian film producer has a rabbit killed on the experimental table it's killed, but good. And then photographed as the limp body lies on the table.

Kokriakov contributes the ace performance even though this is supposed to be his first work before the camera. Katya Lepanova, also making her bow in pictures, is fairly good as the actress who figures in his life. Mikhail Kuznetsov and Oleg Zhakov are surprisingly fine in giving realism to the other two research medico roles. Nikolai Cherkasov, who's known to U. S. audiences for his work in "Ivan the Terrible" and "Alexander Nevsky," does something with a minor part.

Plot makes a point of citing how numerous scientists have been listed as discoverers in the world of science whereas Russians really should have been handed the laurels. Edison and Marconi are outstanding errors, according to the English title explanations in this film. Story also makes something of one of research trio being lured to U. S. because of his knowledge.

Lens job by Vladimir Gardanov is solid. Score for background music is unusually vivid, being done by Benedict Puskov. English titling by Charles Clement is above par. *Wear.*

The Upturned Glass

"The Upturned Glass," Universal's release in America of Sydney Box (Rank) production, is scheduled for a trade showing in New York this morning (Wed.). "Handsome profits for all concerned" were predicted in VARIETY's review from London, June 25, 1947, for this James Mason starrer, "but about the artistry of the film there will be much debate."

Faults of the picture, *Cane* pointed out, were its interminable narrative and unnecessary flashbacks while some may be shocked by two operations performed on children as well as the corpses of three principals strewing the stage. "But in the final analysis it all boils down to James Mason. He spells boxoffice and 'Upturned Glass' will sweep the b.o.'s of Britain, and probably those in America, just as surely as 'Seventh Veil' did."

Man About Town

("Le Silence est d'Or")
(FRENCH-MADE)

RKO release of Rene Clair (French Pathe Cinema) production. Stars Maurice Chevalier; features Francois Perier, Marcelle Derrien. Directed by Clair from his own story; assistant in production and English adaptation, Robert Pirosh. English commentary spoken by Chevalier. Camera, Armand Thirard. Costumes, Christian Dior. Previewed N. Y., Oct. 16, '47. Running time, **89 MINS.**

Emile	Maurice Chevalier
Jacques	Francois Perier
Madeleine	Marcelle Derrien
Lucette	Dany Robin
Duperrier	Robert Pizani
Curly	Raymond Cordy
The Cashier	Paul Olivier
Celestin	Roland Armontel

(In French; English Commentary)

RKO and French Pathe have combined forces with Rene Clair to star Maurice Chevalier in a charming bit of Parisian froth that should earn almost as many dollars as laughs in the United States. By the clever device of having Chevalier speak an English commentary, instead of the usual printed subtitles, the potential American audience has been broadened tremendously beyond the usual expectations for a French dialog picture. It should run for weeks in the art houses and be successful in a considerable number of carefully-selected general audience theatres.

Leisurely Gallic pace is the principal factor militating against unrestricted playdating in the U. S., since the film otherwise has more of the elements for broad audience appeal than probably any Continental picture yet delivered here. Certainly, the Chevalier popularity in the U. S., as demonstrated by the success of his personal appearance tour last year, proves the star a b.o. power on anybody's marquee.

Film was made in Paris by French Pathe with RKO's blocked francs. Rene Clair, who wrote, directed and produced, apparently set out from the beginning to design the film for broadest appeal to American audiences and to make possible the easy adaptation to English on which Robert Pirosh was assigned to work with him. Their success could have been more complete only had they been able to make the pace equal that to which the average American filmgoer has become accustomed.

Adaptation device is highly ingenious. Picture was made all in French dialog under the title "Le Silence est d'Or." For the American version, first shot is a marquee advertising Chevalier and then a closeup of the performer in his familiar top hat, singing "Place Pigalle." When he's finished, a picture screen rolls down on the stage behind him and he announces that he's not only appearing in person, but in a film. This film, having been made in France, he explains, is subject to a peculiarity of the French people—they talk in French. But don't worry, he admonishes, because "I'll be right down here (standing at the side of the screen) to explain those little things you don't understand."

The titles of "Silence" shoot on the screen to a few covering wisecracks from Chevalier, with the camera then dollying down to eliminate him from the corner and take the picture itself full screen. Throughout the film, Chevalier's voice in English is intermittently heard, not generally giving a direct translation of dialog, but third-person explanation of the plot development. Usually, the English is inserted in what are apparently planned spaces in the French dialog, although sometimes the dialog is faded down to allow for the English. Also, occasionally, when Chevalier is turned back to the camera, so that no lip sync is necessary, he's made to speak his lines in English instead of French. It's all done so cleverly, it's entirely unobtrusive and frequently the audience doesn't actually realize whether it's hearing French or English.

Spacing of the English, of course, was a problem and overlong periods of straight French are partially responsible for the slow pace. It leaves you wondering at times not what's going on, which is always clear, but what's being said. The finis, incidentally, has a nice snapper, all in English.

Technique has attracted considerable trade attention in the U. S. as a possibility for broadening audience potential on other foreign films. There seems no reason why it shouldn't work, although not necessarily with the great success achieved in this case, since the whole setup here was planned to this end and all the elements are conducive, even to the very simple plot structure of the story itself.

Yarn pictures Chevalier as a 1906 Paris film producer and is a delightful burlesque all the way through of picturemaking of that era. There are a flock of Gallic Mack Sennett characters who have the sets cave in on them, earn a flood of laughs with a goat as mustachioed as they are and otherwise roll through a gamut of everything but custard pies.

Chevalier, from the very beginning, is wisely made to kid about his age—with his 59 years evident on the screen. He falls in love with one of his actresses (Marcelle Derrien), daughter of a friend. Because of the disparity in their ages, he makes her unhappy by refusing to ask her to marry him, until she falls in love with one of his young actors (Francois Perier), who is also Chevalier's best friend and whom he has been mentoring in techniques of lovemaking. Thus veins of tragedy and irony are lightly introduced to spice the comedy, although even the serious parts are semi-burlesqued. Sum total, bears a pleasant reminiscence of early Chaplin.

Chevalier comes off much better as a song-and-dance man than as a serious thesper, with his native charm, however, fortunately overriding his shortcomings as an actor. Miss Derrien is a pretty newcomer to the screen, while Perier is a first-rate comedian. Minor characters are all expertly cast.

Photography is excellent, but the sound is not up to Hollywood standards. Production is amusingly kept to the primitiveness of the era depicted in motion picture development. *Herb.*

The Blue Veil

(FRENCH MADE)
('Le Voile Bleu')

Leo Cohn release of Raymond Artus production for Compagnie Generale Cinematographique. Stars Gaby Morlay. Directed by Jean Stelli. Screenplay by Francois Campaux; camera, Rene Caveau; music, A. Theurer. At Studio theatre, N. Y., week of Oct. 1, '47. Running time, **90 MINS.**

Louise	Gaby Morlay
Mona	Alvire Popesco
Mme. Breuilly	Marcelle Geniat
Ernest	Alerme
Perrette	Charpin
Antoine	Larquey
Judge	Aime Clariond
Doctor	Rene Devillers

(In French; English Titles)

The slow pacing of "The Blue Veil," combined with its unabashed bid for lachrymose response, makes this French import a risky proposition even for the usual run of art houses. Film, designed as a tribute to child nurses, is too frequently repetitious, holds little sustained story telling power and save for the excellent performance of Gaby Morlay in the central role, offers little for U. S. audiences.

Yarn has Miss Morlay cast as a World War I widow whose child dies at birth, and consequently consecrates herself to the care of other peoples' children. She gets a succession of governess' jobs, and at one point even gives up a romantic attachment in order to be near her charge. Windup of the film is idealized with a reunion with all her previous wards.

There are some sequences in which the film gets a bit of movement. One of them is her loss of a child to his parents after latter left him in her charge for a number of years. Other is the sequence in which she sustains injuries while saving an infant. Otherwise, the static concept of the film is too much to take.

Other than Mlle. Morlay, the cast gives a uniformly adequate account. Most of the supporting players make too spasmodic appearances to distinguish themselves. The photography is okay and the titles are comprehensive. *Jose.*

On the Old Spanish Trail

(COLOR-SONGS)

Republic release of Edward J. White production. Stars Roy Rogers, Tito Guizar; features Jane Frazee, Andy Devine, Estrelita Rodriguez. Directed by William Whitney. Screenplay, Sloan Nibley from original by Gerald Geraghty; camera (Trucolor), Jack Marta; music, Morton Scott; editor, Tony Martinelli. Tradeshown N. Y., Oct. 17, '47. Running time, 75 MINS.

Roy Rogers	Roy Rogers
Ricco	Tito Guizar
Candy Martin	Jane Frazee
Cookie Bullfincher	Andy Devine
Lola	Estrelita Rodriguez
Harry Blaisdell	Charles McGraw
Marco the Great	Fred Graham
Al	Steve Darrell
Gus	Marshall Reed
Silas MacIntyre	Wheaton Chambers

Bob Nolan and Sons of Pioneers

"On the Old Spanish Trail" is a simple musical western with a couple of variations. Except that it's in color and that its locale and situation involve a cowboy tentshow, it's the usual hard-riding, shootin' and sluggin' oater-with-songs. Within those limitations, it should get satisfactory business.

With plot is musical comedy stuff, not only because it supplies mild continuity for a series of song cues, but because its credibility doesn't bear severe scrutiny. However, in that respect it merely conforms to sagebrush traditions, which combines 1947 cars with 1880 frontier law, and invariably presents the most fantastic slugfests from which the principals emerge unmarked. As usual, what matters is not realism, but atmosphere, romance and action galore. On that basis, "On the Old Spanish Trail" qualifies.

In this case the picture has Roy Rogers, Tito Guizar, Jane Frazee and Estrelita Rodriguez, plus Bob Nolan's Sons of the Pioneers, to handle the vocal numbers. Most of the tunes are standard western ballads, but Guizar also sings a short excerpt from "Una Furtiva Lagrima" ("A Furtive Tear"), from Donizetti's "The Elixir of Love." In several instances the tentshow locale provides the setting for the songs.

Performance-wise, the picture is satisfactory. The singing is acceptable and the acting meets the modest standards of westerns. Most of the scenes are outdoor locations, which are fairly good, and the interior sets are realistic. The facial makeup, particularly on the girls, is too obvious. *Hobe.*

While I Love

(BRITISH-MADE)

London, Oct. 8.

20th-Fox release of Edward Dryhurst Productions picture. Features Tom Walls, Sonia Dresdel, Clifford Evans, Carol Raye, Patricia Burke. Directed by John Harlow. Screenplay John Harlow from play by Robert Bell; music, Charles Williams; camera, F. A. Young. Previewed Oct. 7, '47. Running time, 85 MINS.

Nehemiah	Tom Walls
Peter	Clifford Evans
Sally	Carol Raye
Christine	Patricia Burke
Julia	Sonia Dresdel
George	John Warwick
Selby	Edward Lexy
Sergeant Pearne	Charles Victor
Olwen	Audrey Fildes
Ruth	Enid Hewit
Ambrose	Ernest Butcher
Alfie	Johnny Schofield

For those who believe in reincarnation and transmigration of souls, this free adaptation of Robert Bell's play will be satisfying. Those who find this an insufficient theory or reason for the mysterious happenings may not go for it. Chances across the Atlantic are slim because the film has little marquee value even here. There are one or two femme angles that could be exploited. It is the first pic of new production company being made in Metro's British studios.

Story is divided into two parts. Sonia Dresdel and sister, Audrey Fildes, live in a house on the wild Cornish coast. Latter is finding difficulty ending a poem. One night the distraught girl, sleep-walking along the cliffs, falls to her death. After 25 years (1947), Dresdel, refusing to accept that her sister is dead, builds her life around memories of Fildes. The annual broadcast of the tone poem becomes a sacred ritual.

A strange girl wanders in, goes to the piano and plays the tone poem perfectly. She is Carol Raye, a journalist who has lost her memory and has wandered there from London. Miss Dresdel is convinced that Fildes has returned in another's body and decides to keep the stray woman. Also there is a husband who is searching for his lost wife. Every clue points to the Cornwall coast and there, after a repetition of the sleep-walking scene, husband and wife are reconciled on the cliff top.

Included in the story is a secondary love affair, and some "laying on of hands" by Tom Walls, an old retainer reputed to have second sight.

Story can stand little analysis, and direction is uninspired. This is virtually the screen debut of Miss Dresdel, from the stage, but she has to learn that the screen is not the stage. She needs discipline and direction. Miss Raye does what she can with her nebulous role, and Patricia Burke gives a forthright performance of one of the few credible characters. The picture only comes to life when the minor folk are on the screen.

Walls, who has begun a promising second career, is suitably impressive as Nehemiah. Clifford Evans and John Warwick are dull as a couple of husbands.

Piano solo, composed by Charles Williams, and recorded by Betty Humphy-Beecham (wife of Sir Thomas Beecham) is melodious and reminiscent.

Well exploited, it may draw the women and prove a fair boxoffice success over here. *Cane.*

Uncle Silas

(BRITISH-MADE)

London, Oct. 9.

General Film Distributors' release of Two Cities Film production. Stars Jean Simmons, Katina Paxinou, Derrick de Marney. Directed by Charles Frank. Screenplay by Ben Travers from novel by Sheridan le Fanu; camera, Robert Krasker, Nigel Huke. At Odeon, London, Oct. 8, '47. Running time, 103 MINS.

Caroline Ruthyn	Jean Simmons
Madame Rougierre	Katina Paxinou
Uncle Silas	Derrick de Marney
Lord Richard Ilbury	Derek Bond
Lady Monica Waring	Sophie Stewart
Dudley Ruthyn	Manning Whiley
Dr. Bryerly	Esmond Knight
Austin Ruthyn	Reginald Tate
Mrs. Rusk	Marjorie Rhodes
Giles	John Laurie
Branston	Frederick Burtwell
Sleigh	George Curzon
Rigg	Frederick Ranalow
Mary Quince	Patricia Glyn
Vicar	O. B. Clarence

Only excuse for this blood-and-thunder meller appears to have been the desire to screen what is alleged to be one of the first thrillers. That Sheridan le Fanu's novel is still in public demand probably explains why over $1,000,000 was spent on a yarn that should have been allowed to stay on the shelf. This labored hokum can add little to British prestige. It's not for export.

Action is set in 1845, when a 16-year-old girl is left a rich ward of her unscrupulous Uncle Silas (Derrick de Marney). She learns to loath her ex-governess, Katina Paxinou, and her uncle's son, both being in league with the old man to murder Jean Simmons and grab her coin. Of course there's the doctor who distrusts Silas and the hero—who rides to the rescue.

It is difficult to understand why Miss Paxinou was asked to play the villainous, alcoholic hag, and more difficult to understand why she accepted. Miss Simmons is all-at-sea as the heroine, the 16-year-old ward. Derrick de Marney hams all over the place as Uncle Silas.

Picture has been given good production, and there's merit in some of camera work, but quaint angles are no compensation for a hopeless story. This is Charles Frank's debut as a director. While deserving sympathy, he at the same time shows promise.

Best hope for this is to exhibit it as a comic interpretation of a past era. As such it might draw here. *Cane.*

Flickorna I Smaland

("The Girls in Smaland")

(SWEDISH-MADE)

Scandia Films release of Sandrew-Bauman production. Stars Sickan Carlsson, Ake Gronberg. Directed by Schamyl Bauman. Screenplay by Rune Waldecrantz, Ragnar Arvedson, Bauman; camera, Hilmer Ekdahl; music, Gunnar Johansson. At 5th Ave. Playhouse, N. Y., Oct. 4, '47. Running time, 100 MINS.

Christina Larson	Sickan Carlsson
Gunnar Carlman	Ake Gronberg
Foreman Algotson	Sigge Fuerst
Laban	John Elfstroem
Hanna	Rut Holm
Forsman	Carl Reinholds
Gypsy Emma	Ruth Kasdan
Farmer Alfred Joensson	Douglas Hage
Ottilia	Carin Swenson
The Photographer	Artur Rolen
Ester	Ninni Loefberg
Maertha	Ingrid Oestergren
Gypsy Mans	Kolbjoern Knudsen
Gypsy Elias	Nils Hallberg
Danjel ve korsgrinna	Victor Haak

(In Swedish; English Titles)

This importation is a mediocre comedy romance not likely to cause any stir at the art house wickets. "Flickorna I Smaland" is limited by a trite story structure handled without distinctive touches. If there are any laughs imbedded in the Swedish dialog, neither the thesping nor the English titling relay that impression to Yank customers.

Points of appeal in the pic are the leisurely bucolic scenes of life on a farm and the musical score. Latter comprises only two numbers, both of which having a winsome folk song quality that should have earned a couple of reprises but didn't. Film is also marked by firstrate outdoor photography which almost succeeds in covering up the thin spots in the story.

Plot has been derived from the cliche of baseless suspicions between lovers. After a young knockabout settles down as a farmhand and wins the fancy of the femme owner of the establishment, usual misunderstandings set in when he's seen in the company of a gypsy gal. It's only a question of time before he establishes his honest intentions and marries the boss lady. In between, there's a melodramatic diversion in which the gypsy and her accomplices steal a horse from the farm and give the hero a chance to show his fighting stuff.

Performances by Ake Gronberg, as the farmhand, and Sickan Carlsson as his femme boss, are okay but show nothing exceptional. Miss Carlsson, however, is a looker with a promising voice who might have possibilities for Hollywood. Several players in minor roles register with creditable performances. *Herm.*

Quai Des Orfevres

(Goldsmith's Embankment)

(FRENCH-MADE)

Paris, Oct. 1.

Corona release of Majestic Films production. Stars Louis Jouvet; features Bernard Blier, Suzy Delair, Pierre Larquey, Simone Renant, Jeanne Fusier-Gir, Charles Dullin. Directed by Henri-Georges Clouzot. Screenplay and dialog by Clouzot and Jean Ferry, after the novel by S. A. Steeman. Music, Francis Lopez; camera, Armand Thirard. Previewed in Paris, Sept. 23, '47. Running time, 110 MINS.

Police Inspector	Louis Jouvet
Husband	Bernard Blier
Torchsinger	Suzy Delair
Taxidriver	Pierre Larquey
Photographer	Simone Renant
Hatcheck girl	Jeanne Fusier-Gir
The banker	Charles Dullin

"Quai des Orfevres" being for the French the equivalent of what "Scotland Yard" is for the British, indicates clearly that this is a detective meller. In every respect it is outstanding in French production and for acting, direction, tempo and all other phases compares very well to Hollywood product. For the French speaking countries, both on Henri-Georges Clouzot's name as director of "Le Corbeau" and for marquee pull of Louis Jouvet, it's a sure top grosser. An excellent bet for South America. If well dubbed, it might get distribution in U. S., or else it's worth remaking for America.

The murder on which the investigation hangs is but an excuse for the story, which combines a character study of a show business couple, detective work most realistically staged in authentic sets of police headquarters. Shows the French criminal investigation procedure with plenty of suspense at various stages of the plot, and no small amount of sex appeal. Also human interest.

Jouvet, as the star, does not enter the picture until it has rolled some time. It opens showing Suzy Delair, an ambitious smalltime torchsinger, making overtures to a banker who can star her overnight, despite the jealousy of her husband. Miss Delair is of the Mae West type, and sings a song, "Tralala," quite appropriate to her style, in a way to make her the most sirenish figure on the French screen. (Song is to lyrics by Andre Hornez, music by Francis Lopez).

Jouvet does his part of the poor but honest detective with his usual peculiar mannerisms, but in exemplary manner. Bernard Blier, as the weak husband whom jealousy makes a potential murderer, brings out everything in the character. Miss Delair is alluring as the woman who is ready to go a long way to get starred.

Simone Renant, as the photographer who is the couple's best friend, is very plausible. Charles Dullin, legit actor who specializes in character parts, is suitably repulsive as the picture-maker. Pierre Larquey is the honest taxidriver whom police methods compel to turn informant in spite of himself, and Jeanne Fusier-Gir is the blabbering woman who, through desire to place herself in the limelight (she has only a bit), starts the whole ball rolling.

Direction by Clouzot is of the best. He has taken full advantage of every possible opportunity to bring out character and has managed to keep the tempo at a fast clip all the time. He has had excellent support from cameraman Armand Thirard, one of the best French lensers. Sets of Max Douy are authentic. *Maxi.*

Monsieur Vincent

(FRENCH-MADE)

Paris, Oct. 1.

A. G. D. C. release of E. D. I. C. (Georges Maurer) and Union Generale Cinematographique production. Stars Pierre Fresnay. Directed by Maurice Cloche. Original story and screenplay by Jean Bernard Luc and Jean Anouilh. Dialog by Anouilh. Camera, Claude Renoir. Music by M. Grunewald. Previewed in Paris. Running time, 122 MINS.

Saint Vincent de Paul	Pierre Fresnay
Cardinal de Richelieu	Aime Clairlond
Mr. de Gondi	Jean Debucourt
Mme. de Gondi	Lise Delamare
Anne d'Autriche	Germaine Dermoz
Mme. Grousault	Gabrielle Dorziat
Louise Marillac	Yvonne Gaudeau
Able Portail	Jean Carmet
Chancelier Seguier	Pierre Dux
Mr. de Rougemont	Georges Vitray
Hospital Supervisor	Marcel Vallee

Depicting the life of Vincent de Paul, a humble cleric who incepted social work in France and was made a saint for his good works and exemplary life, this is less a picture with a story than with a message. In all Roman Catholic countries it will enjoy the enthusiastic backing of the church, which gave it its full endorsement from the start.

Saint Vincent de Paul was a poor peasant boy who was born in southern France in 1576, and died in 1660. His early life was not especially edifying, until he was caught by Algiers pirates and made a slave there for some years. After he was freed, he took to the cloth, and the misery he had seen when a slave as well as his inborn goodness turned him into a social worker whose success with the great and the poor alike brought him into the limelight.

From the picture angle, this is just a series of sketches in which Pierre Fresnay, in the title role, is the central figure. All other parts are incidental. Fresnay acquits himself masterfully, in a performance that got him the award for best acting at the Venice festival. There is neither plot nor suspense at any time in the film. Despite the long footage, however, the humanity which pervades the picture, Fresnay's acting and Maurice Cloche's direction save the picture from being boring.

Supporting cast, made up of names well known here, is adequate if somewhat stagey in places. The sets by Rene Renoux are adequately suggestive of the period. Camera work by Claude Renoir (brother of Jean and Pierre Renoir) is commendable. *Maxi.*

Non Coupable

('Not Guilty')

(FRENCH-MADE)

Paris, Oct. 1.

Sirius release of Ariane production. Stars Michel Simon; features Jany Holt, Jean Wall, Jean Debucourt, Robert Dalban. Directed by Henri Decoin. Original screenplay, Marc Gilbert Sauvageon; camera, Jacques Lemarre; music, Marcel Stern. At Helder, Vivienne, Balzac and Scala, Paris. Running time, 102 MINS.

This unique film won its star, Michel Simon, the award for the best male acting at the Locarno festival. Psychological twist of the Marc Gilbert Sauvageon script shows an intelligent man committing "perfect murders." But when the police fail to detect his crimes, thus depriving him of the credit he thinks he's entitled, the murderer commits suicide. Story is an excellent idea. However, direction and lensing are too inconsistent to afford much of a market for "Non Coupable" in the U. S.

Yarn revolves around Simon, who portrays a provincial doctor. His professional reputation damaged because of his penchant for drinking, the physician's colleagues shun him. Later he has an affair with an ex-postoffice employee and makes his first excursion into crime by pulling a "hit-and-run" when his car accidentally kills a motorcyclist.

Series of killings ensues in rapid order when Simon by chance discovers his mistress has been cheating on him with a garage owner. He rubs him out and also does away with a surgeon who's given him the brushoff. Third murder comes about when the errant physician drives his gal friend to an apparently accidental death by drowning. Throughout these heinous acts Simon continuously seeks recognition for his intelligence in contriving the murders.

Failure of detective Jean Debucourt to solve the bloodshed provokes Simon's disgust. He then writes a confession and takes his life. Confession, incidentally, is designed to win him posthumous credit, but its purpose is frustrated when the missive is burned before authorities discover it. U.S. distribution rights have already been sold to Andre Lelarge. *Maxi.*

Foreign Film Reviews

(Unlikely for Anglo-U. S. Market)

"Livet I Finnskogarna" ("Life in the Finn Woods") **(Swedish-made).** Sandrew-Bauman release of Rune Waldekrantz production. Stars Karl-Henrik Fant, Sighrit Carlsson; features Carl Jularbo, Naima Wifstrand, Bengt Logardt, Barbro Ribbing, Eivot Landstrom, John Elfstrom, Mirjami Kuosmanen. Directed by Ivar Johansson. Screenplay, Johansson and Waldekrantz; camera, Erik Blomberg; music Gunnar Johansson. At Olympia, Stockholm. Running time, 98 MINS.

With "King of the Accordion" Carl Jularbo making his screen debut in film titled after one of his waltz compositions, picture should register good business throughout Scandinavia but offers doubtful appeal for the world market. Finnish actress Mirjami Kuosmanen is also making her bow in this entry—the first time in years that Finn talent has been used by the industry in Sweden.

"Lata Lena Och Bla Ogde Por" ("Lazy Lena and Blue-eyed Per") **(Swedish-Made).** Sandrew-Bauman release of Carl Nelson-Monark Film production. Features John Elfstrom, Rut Holm, Anna-Greta Krigstrom, Olof Bergstrom, Josua Bengtsson, Gudrun Brost, Anders Frithiof, John Botvid. Directed by Lennart Wallen. Screenplay, John Elfstrom, based on play by Ernst Fastbom; camera, Sven Nykvist; music, Gunnar Johansson. At Astoria, Stockholm. Running time, 88 MINS.

Remake of a Swedish comedy adapted from a classic appears to have little appeal for any market including the Scandinavian area. Originally filmed in 1932, picture was a flop then and there's no improvement in this edition. Gudrun Brost has essayed a comeback but fares badly in a poor role. Sven Nykvist's lensing helps, as does John Elfstrom's adaptation. However, nothing can save this hopeless film.

"Det Vackraste Pa Jorden" ("The Most Beautiful on the Earth") **(Swedish-Made).** Europa production and release. Stars Anders Henriksson, Inger Juel; features Marianne Lofgren, Der Oscarsson, Eerik Hell, Stig Jarrell, Irma Christensson, Ann Westerlund, Carl Henrik Fant. Directed by Henriksson. Screenplay, Bertil Malmberg; camera, Harald Berglund; music Herbert Sandberg. At Saga, Stockholm. Running time, 110 MINS.

Brilliant story, scripting and musical direction have made this psychological study of an unfaithful wife a top quality picture suited for any segment of the world market. Yarn, however, may run afoul of the censors in some situations. Inger Juel chalks up a sterling performance as the erring wife. As her husband, Erik Hell also shines. Lensing is first-class.

"Skepp Till India-Land" ("Ship to India-Land") **(Swedish-Made).** Nordisk Tonefilm release of Lorens Malmstedt production. Stars Holger Lowenadler, Birger Malmsten; features Gertrud Fridh, Anna Lindahl, Lasse Krantz, Jan Molander, Erik Hell, Naemi Brise, Hjordis Petterson, Douglas Hage, Ake Fridell, Peter Lindgren. Directed by Ingmar Bergman. Screenplay, Bergman, based on play by Martin Soederhjelm; camera, Goran Strindberg; music, Erland von Koch. At Royal, Stockholm, Sept. 22, '47. Running time, 100 MINS.

Transition of the Martin Soederhjelm play into cellouloid has made a good film. Ingmar Bergman's crisp direction and scripting plus fine camerawork of Goran Strindberg are principally responsible for making this picture a crack tale of a salvage boat and four persons whose lives are tied up in the ship's destiny. Holger Lowenadler's portrayal of the captain is neat thesping and others in cast measure up to his standard. Okay for the U. S. mart.

"Immortal Face" ("Das Unsterbliche Antlitz") **(Austrian-Made).** Sascha Distributing release of Geza von Cziffra production. Stars Marianna Schoenauer, O. W. Fischer, Helene Thimig; features Siegfried Breuer, Attila Hoerbiger. Directed by Carl Hofer. Screenplay, Cziffra; camera, Ludwig Berger; music, Alois Melichar. At Apollo, Vienna. Running time, 110 MINS.

Film version of the life of painter Anselm Feuerbach is a dramatic yarn with a new twist to an old plot. The artist's model elopes with another man but the unhappy denouement should be an audience pleaser nevertheless. Acting is generally good as is the camerawork. Alpis Melichar's music lacks originality. Picture may have fair success in German-language situations in the U. S.

Negro Dancing

Continued from page 1

elicited more than 100 objecting letters and phone calls from viewers in both New York and Washington, it's been learned.

Situation is believed to be strikingly similar to the censorship nix on United Artists' "Curley" by Memphis bluenose Lloyd T. Binford. Scene most objected to by Binford was that showing a colored kid playing in school with white moppets. Recognizing the ominous nature of the tele audience objections in light of the fact that tele today exists no further south than Washington, video officials believe it's time to strike back at such tactics now. Otherwise, they may be forced to undergo the same sort of trouble as that given by Binford to the film industry, once tele becomes a nationwide proposition.

Tele show in question, titled "Look Upon a Star," was produced by indie packagers Joseph Cates, former screen writer, and Robert V. Fuchs, former set designer for David O. Selznick. It featured talented students from high schools, colleges and professional schools in the N. Y. metropolitan area similar in format to the "Big Break" show, now aired Sunday nights over the NBC radio web. "Star" is carried Tuesdays from 7:30 to 8 p.m. over the two DuMont outlets, WABD (N. Y.) and WTTG (Washington).

Fifteen minutes of the show is sponsored by the Comet Candy Co., a Brooklyn outfit. To date, Comet has not taken a stand on the situation. As for Cates and Fuchs, they dumped the objecting letters into a waste basket. According to Cates, "as producers we exercise the democratic privilege of producing our shows as we see fit. The prejudiced television viewer can exercise his democratic privilege of switching his dial off, or to a different station." Show, meanwhile, is still being aired for both N. Y. and D. C. audiences and is also sent now to WRGB, General Electric outlet in Schenectady.

Sponsor Has the Say

Despite their honest intentions of fighting any expansion of censorship, either subtle or overt, tele officials are not so certain they can do much about it. If a sponsor is afraid that scenes such as this one will affect his sales in the southern states when tele reaches there, he'll refuse to permit them, even if he himself protests against racial discrimination. Similar situation occurred in the early days of radio and the web officials were powerless to meet it. Tele officials are fairly certain it will happen to them. If they don't give in to the sponsors, they'll be forced out of operation.

Tele broadcasts of Jackie Robinson playing baseball with his white team-mates on the Brooklyn Dodgers this year elicited no such objections. It's pointed out, however, that Robinson was working for the Dodgers and not for the tele webs, who had no control over the situation.

WORLD PREMIERE

Nov. 11th, MAYFAIR THEATRE, New York

Darryl F. Zanuck
PRESENTS

GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD

in Laura Z. Hobson's

Gentleman's Agreement

20th Century-Fox

with

Celeste HOLM · **Anne REVERE** · **June HAVOC** · **Albert DEKKER** · **Jane WYATT** · **Dean STOCKWELL**

Produced by **DARRYL F. ZANUCK** Screen Play by **MOSS HART** Directed by **ELIA KAZAN**

New Ace Pix Bull Chi; 'Unconquered' Terrif $45,000, 'Foxes' Sturdy 27G, 'Town' Sock 25G, 'Fun' Fancy 23½G

Chicago, Oct. 21.

Heavy budget pictures are leading the way to smash grosses this week. Both "Foxes of Harrow" at the Apollo and "Unconquered" at the United Artists got big campaigns. Also up in the promotional push are "Fun and Fancy Free" at the Palace and "Magic Town" at the Woods.

Biggest coin is going to Oriental with "Her Husband's Affairs" and Frankie Laine on stage at $55,000. "Foxes" looks set for boff $27,000. Only its length is keeping "Unconquered" down, but still terrific at $45,000. "Fancy Free" looks nice $23,500 or over. "Magic Town" is heading for sock $25,000, unusually solid for small-seater Woods. Reissue of "Gone With Wind" should do neat $15,000 at Garrick.

"Variety Girl," strongest of holdovers, promises keen $55,000 in second week at Chicago with Frankie Carle band again topping stageshow. "Carnegie Hall" at the Grand in third frame, looks a trim $17,000.

Estimates for This Week

Apollo (B&K) (900; 95)—"Foxes of Harrow" (20th). Sock $27,000. Last week. (11th) "Welcome Stranger" (Par), great $13,000.

Chicago (B&K) (3,900; 95)—"Variety Girl" (Par) with Frankie Carle orch on stage (2d wk). Hefty $55,000. Last week, $68,000.

Garrick (B&K) (900; 95)—"Gone With Wind" (M-G) (reissue). Neat $17,000. Last week, "Kiss of Death" (20th) (3d wk), fine $12,000.

Grand (RKO) (1,500; 95)—"Carnegie Hall" (UA) (3d wk). Smart $17,000. Last week, $19,000.

Oriental (Essaness) (3,400; 95)—"Her Husband's Affairs" (Col) plus Frankie Laine heading stagebill. Stage layout responsible for fat $55,000. Last week, "Fun on Week-End" (UA) with Tex Williams and Joan Edwards on stage, disappointing $37,000.

Palace (RKO) (2,500; 95)—"Fun, Fancy Free" (RKO). Fancy $23,500. Last week, "Singapore" (U) and "It's Joke Son" (EL) (2d wk), $14,500.

Rialto (Indie) (1,700; 95)—"Congorilla" (Indie) and "Borneo" (Indie) (reissues). Good $15,000. Last week, "If I'm Lucky" (20th) and "Strange Journey" (20th), $8,000.

Roosevelt (B&K) (1,500; 95)—"Desert Fury" (Par) (3rd wk). Staunch $20,000. Last week, $23,000.

State-Lake (B&K) (2,700; 95)—"Wild Harvest" (Par) (2d wk). Strong $20,000. Last week, $25,000.

United Artists (B&K) (1,700; $1.25)—"Unconquered" (Par). Terrif $45,000. Last week, "Unfinished Dance" (M-G) (3d wk), $12,000.

Woods (Essaness) (1,073; 95)—"Magic Town" (RKO). Sock $25,000 or close in prospect. Last week, "Walter Mitty" (RKO), $13,000 for 11th week.

World (Indie) (587; 75)—"Children of Paradise" (Indie) (3d wk). Trim $3,800. Last week, $4,000.

Cincy Quiet; 'Earrings' Fine 14G, 'Affairs' 13½G

Cincinnati, Oct. 21.

Downtown sector is quiet in wake of last week's b.o. harvest. With only two new bills, holdovers are bagging the most biz. "Unconquered" continues to top the town. Of firstruns, "Golden Earrings" is shading "Her Husband's Affairs" by a slight margin. Exceptional spell of warm weather for this season is hurting.

Estimates for This Week

Albee (RKO) (3,100; 50-75) — "Golden Earrings" (Par). Pleasing $14,000. Last week, "Foxes of Harrow" (20th), strong $16,500.

Capitol (RKO) (2,000; 75-$1.19)—"Unconquered" (Par) (2d wk). Leading the town with sock $19,000 on heels of super-duper $35,000 unveiling. Holds again.

Grand (RKO) (1,400; 50-75) — "Fun, Fancy Free" (RKO) (2d wk). Lively $8,500 after excellent $13,000 first round.

Keith's (CI) (1,542; 50-75)—"Carnegie Hall" (UA) (2d wk). Robust $9,000 following great $13,000 bow.

Lyric (RKO) (1,400; 50-75) — "Foxes of Harrow" (20th) (m.o.). Fast $7,000. Last week, "Welcome Stranger" (Par), fourth downtown stanza, good $6,000.

Palace (RKO) (2,600; 50-75)—"Her Husband's Affairs" (Col). Okay $13,500. Last week, "Dark Passage" (WB), sturdy $15,000.

Shubert (RKO) (2,100; 50-75) — "Dark Passage" (WB) (m.o.). All right $6,000. Last week, "Wild Harvest" (Par) (m.o.), $4,000.

Broadway Grosses

Estimated Total Gross
This Week $794,000
(*Based on 21 theatres*)
Last Year $879,000
(*Based on 18 theatres*)

Mpls. Milder But 'Earth' Good 13½G

Minneapolis, Oct. 21.

There's no stage show downtown for the first time in two weeks and also the going's easier for straight films. The big boxoffice noise is being made by "Down to Earth," but "The Unsuspected" is light.

Estimates for This Week

Aster (Par) (900; 30-44)—"Scared to Death" (SG) (reissue) and "Untamed Fury" (EL). Good $2,400 in 5 days. Last week, "Seven Keys Baldpate" (RKO) and "Violence" (Mono), $2,000 in 5 days.

Century (Par) (1,600; 50-70)—"Moss Rose" (20th). Mild $5,000. Last week, "Life With Father" (WB) (3d wk) (90-$1.25), good $9,000.

Gopher (Par) (1,000; 44)—"Dillinger" (Mono) and "Mutiny Big House" (Mono) (reissues). Thin $3,500. Last week, "Last of Redman" (Col), good $3,500.

Lyric (Par) (1,000; 50-70)—"Kiss of Death" (20th) (m.o.). Strong $6,000. Last week, "Dear Ruth" (Par) (4th wk), fine $5,000.

Radio City (Par) (4,400; 50-70)—"Unsuspected" (WB). Light $12,000, and not big for this house. Last week, "Out of Blue" (EL) and Tex Beneke orch on stage (50-85), fancy $31,000.

RKO-Orpheum (RKO) (1,600; 50-70)—"Down to Earth" (Col). Good $13,500. Last week, "Gunfighters" (Col), fair $9,000.

RKO-Pan (RKO) 1,600; 50-70)—"Fun Fancy Free" (RKO) (2d wk). Has shown surprising strength, being okay $8,000 after big $12,000 initial stanza.

State (Par) (2,300; 50-70)—"Deep Valley" (WB). Good $11,000. Last week, "Kiss of Death" (20th), $13,000.

Uptown (Par) (1,000; 50-55)—"Desert Fury" (Par). First nabe showing. Oke $4,000. Last week, "Bachelor and Bobby Soxer" (RKO); big $5,500.

World (Mann) (350; 50-99)—"Adventuress" (EL) (2d wk). Sturdy $2,500 after big $3,500 first week.

'Foxes' Solid $14,000, Seattle; 'Verdoux' 7½G

Seattle, Oct. 21.

Advance bally with ads in newspapers heralding a different "Monsieur Verdoux" at Music Hall is adding up to a very mild week. Standouts currently are "Singapore" at Orpheum and "Foxes of Harrow" at Fifth Ave., with latter the ace.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Dark Passage" (WB) (m.o.). Slow $4,000 for third week downtown. Last week, "Crash Dive" (WB) and "Call of Wild" (WB) (reissues), $2,800 in 6 days.

Fifth Avenue (H-E) (2,349; 45-80)—"Foxes of Harrow" (20th). Playing up "best seller" angle. Big $14,000. Last week, "Unfinished Dance" (M-G), moderately good $8,600.

Liberty (J & VH) (1,650; 45-70)—"Welcome Stranger" (Par) (4th wk). Great $11,000 after $13,600 last stanza.

Music Box (H-E) (850; 45-80)—"Crossfire" (RKO) and "That's My Gal" (Rep) (m.o.). Trim $5,500. Last week, "Deep Valley" (WB) and "Second Chance" (20th) (2d wk), $3,600.

Music Hall (H-E) (2,200; 45-80)—"Monsieur Verdoux" (UA). Mild $7,500 or less. Last week, "Crossfire" (RKO) and "That's My Girl" (Rep), good $9,500.

Orpheum (H-E) (2,600; 45-80)—"Singapore" (U) and "Web of Danger" (Rep). Solid $14,000. Last week, "Dark Passage" (WB) (2d wk), $8,400.

Palomar (Sterling) (1,350; 45-70)—"Destry Rides" (U) and "Daltons Rode" (U) (reissues). Good $7,000. Last week, "Wyoming" (Rep) and "Bringing Up Father" (Mono), $6,400.

Paramount (H-E) (3,039; 45-80)—"Down to Earth" (Col) (2d wk). Down to fair $6,500 after big $13,600 last week.

Roosevelt (Sterling) (800; 45-80)—"Wyoming" (Rep) and "Bringing Up Father" (Mono) (m.o.). Okay $3,500. Last week, "Lured" (UA) and "Sarge Goes to College" (Mono) (2d wk), stout $3,800.

'Slave' Torrid 14½G, Port.

Portland, Ore., Oct. 21.

"Slave Girl" is packing the Broadway even with the rainy weather here. "Welcome Stranger," in second week at Paramount and Oriental, is still big.

Estimates for This Week

Broadway (Parker) (1,832; 40-80) "Slave Girl" (U) and "Blackmail" (Rep). Torrid $14,500, Last week, "Brute Force" (U) and "Springtime Sierras" (Rep) (2d wk), fair $7,500.

Mayfair (Parker) (1,500; 40-80)—"Western Union" (20th) and "Frisco Kid" (WB) (reissues) (6 days). Okay $5,700. Last week, "Green Was Valley" (20th) and "Swamp Water" (20th) (reissues), $3,600.

Music Box (H-E) (1,000; 40-80)—"Carnegie Hall" (UA) and "Cry Wolf" (WB). So-so $3,600. Last week, "Mother Wore Tights" (20th) and "That's My Man" (m.o.) (Rep) (2d wk), $3,600.

Oriental (H-E) (2,000; 40-80)—"Welcome Stranger" (Par) (2d wk). Day-date with Paramount. Strong $6,200. Last week, $10,200.

Orpheum (H-E) (1,750; 40-80)—"Dark Passage" (WB) and "Kilroy Was Here" (Mono) (2d wk). Okay $7,500. Last week, $10,500.

Paramount (H-E) (3,400; 40-80)—"Welcome Stranger" (Par) (2d wk), also Oriental. Staunch $11,000. Last week, lush $16,800.

Playhouse (H-E) (1,200; 40-80)—"Wild Geese Calling" (20th) and "Crash Dive" (20th) (reissues). Mild $2,500. Last week, split with "Mother Wore Tights" (20th) and "My Man" (Rep), $2,300.

United Artists (Parker) (895; 40-80)—"Unfinished Dance" (M-G). Nice $9,000. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), okay $6,000 in 6 days.

'Song' Lusty 44G For 2 Hub Spots

Boston, Oct. 21.

Another week of holdovers is keeping the overall take down in the Hub this week, but "Song of Love," principal new item, is doing okay at the two Loew spots. "Singapore" plus stage show at the RKO is only so-so, but "Welcome Stranger," on moveover to Paramount and Fenway, shapes as nice.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Singapore" (U) plus Ella Fitzgerald, Senor Wences, Bob Lamb, others, on stage. Modest $22,000. Last week, "Slave Girl" (U) plus Slate Brothers, others, on stage. $23,000.

Esquire (M-P) (700; 75-$1.25)—"Life With Father" (WB). (8th wk). Still profitable at $4,000, same as last.

Fenway (M-P) (1,373; 40-80)—"Welcome Stranger" (Par). Here after two big ones at Met. solid $7,000. Last week, "Wild Harvest" (Par) and "Killer Dill" (SG) (2d wk), $5,500.

Kenmore (Indie) (700; 40-65)—"Brief Encounter" (U) and "Know Where I'm Going" (U) (2d wk). Fine $3,000 after about $3,500, first.

Memorial (RKO) (2,985; 40-80)—"Fun, Fancy Free" (RKO). Opens today (Tues.). Last week, "Crossfire" (RKO) and "Knockout" (Indie). Oke $12,000 in 3 days of third week after $24,000 in second.

Metropolitan (M-P) (4,367; 40-80)—"Dark Passage" (WB) and "When Girl's Beautiful" (Col) (2d wk). Fancy $26,000 after $32,000 for first.

Modern (M-P) (900; 75-$1.25)—"Life With Father" (WB) (8th wk). Stays in $4,500 class with signs of a drop-off. Last week, about same.

Old South (Siritzky) (700; 45-65)—"King's Jester" (Indie) (2d wk). Okay $2,500 after $3,500 first.

Orpheum (Loew) (3,000; 40-80)—"Song of Love" (M-G). Strongest new bill with $28,000. Last week, "Merton of Movies" (M-G) and "Women" (M-G) (reissue), $16,000 in 5 days.

Paramount (M-P) (1,700; 40-80)—"Welcome Stranger" (Par) (m.o.). After two weeks at Met, sock $17,500. Last week, "Wild Harvest" (Par) and "Killer Dill" (SG) (2d wk), $15,000.

State (Loew) (3,500; 40-80)—"Song of Love" (M-G). Strong $16,000. Last week, "Merton of Movies" (M-G) and "Women" (M-G) (reissue), $8,000 in 5 days.

Translux (Translux) (900; 40-74)—"Spirit West Point" (FC) and "Exposed" (Rep). New bill getting trim $5,000. Last week, "Son of Fury" (WB) and "Prisoner Shark Island" (WB) (reissues), $4,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

B'way Marks Time; 'Variety'-Spivak Plus Torme Tall $90,000, 'Dolphin' Big 51G, 'Swordsman'-Niesen-McIntyre 72G

Continuance of Indian summer weather and the fact that only four new important pictures opened during the past week will hold down the general level of business at Broadway firstruns this stanza. With the mercury in the mid-'70s, and fog discouraging some of out-of-town traffic, most houses are off sharply from previous week. Exceptions are, of course, theatres with new bills. Part of this dip is a natural development from upswing of Columbus Day holiday in previous session.

Times Square area experienced its usual big upbeat last Saturday (18), and Sunday (19) also was very strong. Not even the fog or drizzle hurt on the latter day.

"Variety Girl," with nicely balanced stageshow headed by Charlie Spivak band, Mel Torme, Al Bernie and Tip, Tap and Toe, is making the Paramount standout among the crop of new bills. This combo is climbing to a solid $90,000 for first session ended last (Tues.) night.

"Green Dolphin Street," which was mauled considerably by crix, is landing a big $51,000 in its first week at the Criterion. While not as strong as had been expected, especially in view of advance plugging, this is very fancy coin.

"Swordsman," with stagebill headed by Gertrude Niesen, Jackie Gleason, Betty Bruce and Hal McIntyre band, is giving the Capitol about the same sort of an opening week it's been getting of late. Looks to hit $72,000, fairly good in view of uneven press.

Chaplin's "Verdoux" brought back several months after it preemed at the Broadway, is about as disappointing currently at the State with vaude headed by Joan Roberts, Paul Haakon, Buck & Bubbles. Week is not expected to go much over $28,000, just fair takings here.

Following an invitational preem last Monday (20) night, "Man About Town," new Maurice Chevalier starrer, opened yesterday (Tues.) at the Bijou, long a legit house.

"Unconquered," which hung up a new record last week at the Rivoli, is continuing big with $75,000 or close for second stanza. "Song of Love," at Music Hall, still is sturdy in second week at $132,000 albeit considerably off from initial session's big $145,000.

"Forever Amber," with stageshow headed by Veloz & Yolanda and Sid Caesar, tees off today at the Roxy after prolonged advance buildup including teaser ads in the dailies and radio plugs. Big 20th-Fox opus follows four highly profitable weeks of "Foxes of Harrow" with Milton Berle and his stage revue. Final round will be near $90,000, only one of the four that the gross dropped below $115,000.

Strand is bringing in "That Hagen Girl" plus stagebill headed by Ted Weems band, Morey Amsterdam and Gordon MacRae on Friday (24).

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80)—"Walter Mitty" (RKO) (10th wk). Off a bit to $27,000 after big $32,000 last. Continues.

Bijou (City Inv.) (650; 85-$1.50)—"Man About Town" (RKO). New Chevalier French-made starrer opened yesterday (Tues.) after gala invitational showing Monday (20) night. Last week, this legit house was closed in preparation for opening of film policy.

Broadway (UA) (1,895; 70-$1.50)—"Outlaw" (UA) (6th wk). Also slipping to okay $24,000, or under, this stanza after $33,000 in fifth, a bit below hopes.

Capitol (Loew's) (4,820; 70-$1.50)—"Swordsman" (Col) plus Gertrude Niesen, Betty Bruce, Jackie Gleason, Hal McIntyre orch. For first week ending tonight (Wed.) looks average $72,000 or near. Last week, third of "Desire Me" (M-G) and Gene Krupa orch, Rose Marie, on stage, $52,000.

Criterion (Loew's) (1,700; 60-$1.25)—"Dolphin Street" (M-G) (2d wk). Initial week ended last (Tues.) night striking big $51,000 or close, but below what had been expected. In ahead, final 4 days of "Gone With Wind" (M-G) (reissue), $15,000.

Globe (Brandt) (1,500; 70-$1.20)—"Fun, Fancy Free" (RKO) (4th wk). Still a bit of allright at $23,000 after strong $28,000 for third frame. Stays on. Getting bulk of trade at matinees and from juveniles at healthy scale.

Gotham (Brandt) (900; 70-$1.40)—"Adventure Island" (Par). Thin $7,500 and stays only one week. Last week, fourth of "Each Dawn Die" (WB) and "Bad Men Missouri" (WB) (reissues), $8,500.

Little Carnegie (Indie) (460; 95-$1.20)—"Tawny Pipit" (U) (7th wk). Down to $5,000 or less this round. Sixth was $5,500.

Mayfair (Brandt) (1,736; 70-$1.50)—"Nightmare Alley" (20th) (2d wk). In initial holdover session ending today (Wed.) sagging way down to mild $24,000 after disappointing $34,000 opener.

Palace (RKO) (1,700; 60-$1.20)—"Magic Town" (RKO) (3d wk). This also is sliding a bit to okay $22,000 in second week ended last Monday (20) night; first was nice $28,500.

Paramount (Par) (3,664; 55-$1.50)—"Variety Girl" (Par) with Charlie Spivak orch, Mel Torme, Al Bernie heading stagebill (2d wk). Hitting solid $90,000 in initial session ended last (Tues.) night. Last week, "Desert Fury" (Par) and Desi Arnaz orch topping stageshow (3d wk), $62,000.

Park Avenue (U) (583; $1.20-$1.50)—"Hungry Hill" (U) (2d wk). Second week ending tomorrow (Thurs.) looks mild $7,000 after $8,500 first round, below hopes.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Song of Love" (M-G) and stageshow (2d wk). Holding up stoutly with $132,000 in sight after big $145,000 opener. Continues.

Rialto (Mayer) (594; 35-85)—"Crimson Key" (20th). For week concluding tomorrow (Thurs.) heading for routine $6,000. In ahead, second week of "Blonde Savage" (EL), solid $6,500. "Bury Me Dead" (EL) opens Friday (24).

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Unconquered" (Par) (2d wk). First holdover session ending tomorrow looks to stay in tall brackets at sock $75,000 after $88,000 initial week, new high here under current policy. Naturally stays on, with upped scale helping.

Roxy (20th) (5,886; 80-$1.50)—"Forever Amber" (20th) plus Veloz & Yolanda, Sid Caesar, H. Leopold Spitalny choral ensemble heading stageshow. Tees off today (Wed.), with house opening at 9:30 a.m., daily. Playing at upped scale, with $1.80 top. Last week, "Foxes of Harrow" (20th) and Milton Berle revue on stage (4th wk), finaled last (Tues.) night at nice $90,000, best fourth week here in a long time; third was rousing $118,000, being helped by holiday biz.

State (Loew's) (3,450; 43-$1.10)—"Mons. Verdoux" (UA) (2d run) with vaude headed by Joan Roberts, Paul Haakon, Buck & Bubbles. After disappointing firstrun at the Broadway, Charles Chaplin's newest opus is not doing much better here, with $28,000 in view. Last week, "Living in Big Way" (M-G) (1st run) and vaude topped by Bill Robinson and Kay Vernon, strong $35,000.

Strand (WB) (2,756; 75-$1.50)—"Unsuspected" (WB) and Blue Barron orch, Joey Adams, Tony Canzoneri heading stagebill (3d-final wk). Down to $37,000, mild, after $42,000 in second. "Hagen Girl" (WB) and stageshow headed by Ted Weems orch, Morey Amsterdam, Gordon Mac Rae opens Friday (24).

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (10th wk). Ninth frame ended last Monday (20) to fairly good $8,500 after $10,000 for eighth.

Victoria (City Inv.) (720; 70-$1.20)—"Spirit of West Point" (FC) (3d wk). Way down to $9,500; second was solid $13,000. Stays on a few days past the third week.

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (10th wk). Still sturdy with $28,000 likely this stanza after $29,000 for ninth. Holds indef.

Winter Garden (UA) (1,312; 60-$1.20)—"Ride Pink Horse" (U) (3d wk). For second session ended last (Tues.) night slid down to nice $28,- albeit a big dip from sock $40,000 registered on first week. Latter was a bit below hopes.

Balto Brisk With New High for 'Unconquered,' $39,000; 'Fun' Smash 16G

Baltimore, Oct. 21.

Claims of resistance to upped prices for extra-special films are not being borne out here with "Unconquered," at Keith's likely to hit an all-time house high. It's sure of biggest biz at this theatre in months. "Fun and Fancy Free" also is great at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Time For Keeps" (M-G). Opening today (Tues.) after 5 thin days of "Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues), at $4,000, emergency booking after cancellation "Merton Movies" (M-G). Last week, "Unfinished Dance" (M-G), fair $13,700.

Hippodrome (Rappaport) (2,240; 20-70) — "Out of Blue" (EL) (2d wk) plus new vaude layout headed up by Connee Boswell and Joe E. Howard. Stagebill helping this to fine $15,000 after good first round at $17,800 with other vaude setup.

Keith's (Schanberger) (2,460; 50-$1.20) — "Unconquered" (Par) (2d

(Continued on page 28)

PRESS-TIME FLASH!

First week's business is biggest M-G-M record in entire history of Loew's Criterion Theatre, N. Y.

BROADWAY IS "GREEN DOLPHIN STREET" NOW!

Congratulations

FROM M-G-M TO ALL THESE HIT MAKERS!

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Screen Play by Samson Raphaelson • Based on the Novel by Elizabeth Goudge

Directed by VICTOR SAVILLE • Produced by CAREY WILSON

A METRO-GOLDWYN-MAYER PICTURE

Warm Weather Clips L'ville Albeit 'This Time' Lush 18G; 'Crossfire' 11G

Louisville, Oct. 21.

"This Time For Keeps" is having everything its own way this week at Loew's State. Other product in downtown sector is a little on thin side, and summer-like weather is not helping. "Crossfire" looks only mildish at Rialto while "Unsuspected" shapes as medium at Mary Anderson.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60) — "Welcome Stranger" (Par) (4th wk). Sturdy $4,500. Last week, $5,500.

Kentucky (Switow) (1,200; 30-40) —"Variety Girl" (Par) and "Woman on Beach" (RKO). Lively $3,500. Last week, "Desert Fury" (Par) and "Cry Wolf" (WB), about same.

Mary Anderson (People's) (1,100; 40-60) — "Unsuspected" (WB). Medium $7,500. Last week, "Dark Passage" (WB) (2d wk), fair $6,500.

National (Standard) (2,400; 40-60) —"Slave Girl" (U) and "Shoot to Kill" (SG) (2d wk). Mild $4,500. Last week, good $7,000.

Rialto (FA) (3,400; 40-60)—"Crossfire" (RKO) and "Pretender" (Rep) Plenty of action on screen, but b.o. pace is pedestrian. Fairish $11,000. Last week, "Kiss of Death" (20th) and "Second Chance" (20th), $14,000.

Scoop (Louisville Theatre) (700; 40-60) — "King's Jester" (Indie). Looks fine $2,500. Last week, "Murder in Reverse" (20th) and "Chump at Oxford" (FC) light $1,900.

State (Loew's) (3,300; 40-60)—"This Time For Keeps" (M-G) and "Key Witness" (Col). Catching fine comments from press. Word-of-mouth also helping to fancy $18,000. Last week, "Merton of Movies" (M-G) and "Boom Town" (M-G) (reissue), $17,000.

Strand (FA) (1,400; 40-60)—"Arizona" (Col) and "Texas" (Col) (reissues). Neat $4,500 in 5 days. Last week "Driftwood" (Rep) and "Along Oregon Trail" (Rep) fair $4,500.

'Danger'-Vaude Husky $30,000 Pacing Frisco

San Francisco, Oct. 21.

Stout weekend trade is helping improve an otherwise dull week here, with the rain not helping. "Green for Danger" is being boosted by vaude headed by Martha Tilton and Andy Russell to husky session at Paramount. "Ride Pink Horse" is on disappointing side at Orpheum, but "Frieda" at small-seater Esquire is okay. "Foxes of Harrow" is doing fairly well in second stanza, two spots.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1) —"Fun, Fancy Free" (RKO) plus vaude headed by Shirley Ross, Helmut Dantine (2d wk). Okay $18,000. Last week, big $30,000.

Fox (FWC) (4,651; 60-95)—"Foxes of Harrow" (20th) (2d wk). Good $15,000 in 6 days. Last week, husky $27,500.

Warfield (FWC) (2,656; 60-85)—"Black Gold" (Mono) and "High Conquest" (Mono). Big $20,000. Last week, "Tobacco Road" (20th) and "Grapes of Wrath" (20th) (reissues), $15,000.

Paramount (Par) (2,646; 60-85)—"Green for Danger" (EL) plus Andy Russell and Martha Tilton on stage. Husky $30,000. Last week, "Unsuspected" (WB), $19,500.

St. Francis (Par) (1,400; 90-$1.25) —"Life With Father" (WB) (3d wk). Fat $25,000. Last week, $26,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Ride Pink Horse" (U). Disappointing $15,000. Last week, "Her Husband's Affairs" (Col) (2d wk), weak $9,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Mons. Verdoux" (UA) (2d wk). Oke $12,000 or near. Last week, happy $16,500.

Stagedoor (Ackerman) (350; 60-85) —"Black Narcissus" (U) (m.o.). Sturdy $3,200. Last week, "Years Between" (Indie) and "Dorian Gray" (M-G) (reissues), $1,800.

Esquire (Blumenfeld) (952; 55-85) —"Frieda" (U). Oke $9,000. Last week, "Spirit West Point" (FC) (2d wk), nice $6,500 in 4 days.

Guild (Lippert) (400; 35-85)—"Gone With Wind" (M-G) (reissue) (11th wk). Torrid $3,500. Last week, $3,900.

Clay (Roesner) (400; 65-85)—"Torment" (Indie) (6th wk). Nice $2,000. Last week, about same.

Larkin (Roesner) (400; 65-85)—"Shoe Shine" (Indie) (3d wk). Fine $2,500. Last week, $2,700.

United Nations (FWC) (1,149; 60-85)—"Foxes of Harrow" (20th) (2d wk). Down to $4,000. Last week, big $6,000.

Center (Lippert) (300; 35-85)—"The Women" (M-G) (reissue) (2d wk). Strong $3,000. Last week, $3,600.

State (Par) (2,133; 60-85)—"Unsuspected" (WB) (m.o.). Thin $8,000. Last week, "Wild Harvest" (Par) (m.o.), $8,500.

Key City Grosses

Estimated Total Gross
This Week $3,086,000
(Based on 21 cities 220 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,200,000
(Based on 20 cities 181 theatres)

'Fun' Smash 22G Tops Cleve. Pix

Cleveland, Oct. 21.

Collaboration of Jack Haley, Constance Moore and Hal LeRoy in Palace's vaude section is such a real puller that it's kiting "Adventuress" to a torrid session. Next best entry is "Fun and Fancy Free," sock at the Allen.

Estimates for This Week

Allen (RKO) (3,000; 50-70)—"Fun, Fancy Free" (RKO). Socko $22,000. Last week, "Mother Wore Tights" (20th) (3d wk), shapely $12,500.

Hipp (Warners) (3,700; 50-70) — "Unsuspected" (WB). Good $19,000. Last week, "Foxes of Harrow" (20th), $20,000.

Lake (Warners) (800; 55-70) — "Foxes of Harrow" (20th) (m.o.). Nice $3,500 in 6 days. Last week, "Dark Passage" (WB) (m.o.), smart $4,000.

Ohio (Loew's) (1,200; 55-70) — "Wyoming" (Rep). Surprisingly heavy draw at $8,000 or near. Last week, "Welcome Stranger" (Par) (m.o.), swell $7,500 in fifth downtown round.

Palace (RKO) (3,000; 65-85) — "Adventuress" (EL) plus Jack Haley, Constance Moore, Hal LeRoy on stage. Socky vaude names got weekend standees, with big $33,500 likely. Last week, "Lost Honeymoon" (EL) plus Cab Calloway orch on stage, $29,500.

State (Loew's) (3,450; 55-70) — "Wild Harvest" (Par). Only $18,500. Last week, "Desire Me" (M-G), mild $17,500.

Stillman (Loew's) (2,700; 55-70)—"Desire Me" (M-G) (m.o.). Fair at $8,500 or close. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), breezy $9,000.

Det. Improves; 'Song' Torrid $20,000, 'Widow' Fair $21,000, 'Night' 19G

Detroit, Oct. 21.

Business is showing a bit of a comeback this week although effects of recent drop still linger on. Of newcomers, "Widow of Wagon Gap" at Fox is only fair but "Song of Love" is sock at United Artists. "Down to Earth" still is strong at the Michigan.

"New Orleans," at the Broadway-Capitol, was hypoed by a midnight show with a battle of music between New Orleans Dixieland music and swingsters. Stunt jammed the house, but full week is barely okay.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Bachelor and Bobby-Soxer" (RKO) (6th wk). Down to $6,000. Last week, okay $8,000.

Broadway - Capitol (United Detroit) (3,309; 70-95)—"New Orleans" (UA) and "Killer Dill" (SGP). Oke $16,000. Last week, "Lured" (UA) and "Pretender" (Rep), $10,000.

Cinema (Marten) (250; 60-90)—"Cage of Nightingales" (Indie). Okay $2,100. Last week, "Captive Heart" (Indie), good $2.200.

Downtown (Balaban) (2,683; 70-95)—"Merton of Movies" (M-G) and "Arnelo Affair" (M-G) (2d wk). Fair $8,000. Last week, $11,000.

Fox (Fox-Michigan) (5,100; 70-95) —"Widow Wagon Gap" (U) and "Riff-Raff" (RKO). Fair $21,000. Last week, "Kiss of Death" (20th) (2d wk), good $21,500.

Madison (United Detroit) (1,866; 50-60)—"Dear Ruth" (Par) and "Great Expectations" (U-I). Tall $2,400 in 3 days. Last week, "Variety Girl" (Par) and "Brasher Doubloon" (20th), $2,500 in 3 days.

Michigan (United Detroit) (4,039; 70-95)—"Down to Earth" (Col) (2d wk). Bangup $20,000. Last week, smash $34,000.

Palms-State (United Detroit) (2,976; 70-95)—"Long Night" (RKO) and "Springtime Sierras" (Rep). Trim $19,000. Last week, "Heaven Only Knows" (UA) and "Philo Vance's Secret" (EL), fair $12,000.

United Artists (United Detroit) (1,951; 70-95) — "Song of Love" (M-G). Sock $20,000. Last week, "Carnegie Hall" (UA), $15,000.

'Brute' Solid 13G, Omaha

Omaha, Oct. 21.

"Imperfect Lady," bolstered by the Tex Williams band on stage, at the Orpheum, looks biggest thing in town, and is strong. "Deep Valley" at Brandeis is fancy. But "Brute Force," at Paramount, is standout straight-filmer.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-85) —"Imperfect Lady" (Par) plus Tex Williams band. Smash $21,000. Last week, "The Web" (U) and "Vigilantes Return" (U), trim $11,300.

Paramount (Tristates) (2,800; 16-65)—"Brute Force" (U), Solid $13,000 or near. Last week, "Foxes of Harrow" (20th), $11,800.

Brandeis (RKO) (1,500; 16-65) — "Deep Valley" (WB) and "Last of Redmen" (Col). Smart $9,000. Last week, "Fun, Fancy Free" (RKO) and "Corpse Came C.O.D." (Col), $9,200.

Omaha (Tristates) (2,100; 16-65)—"Foxes of Harrow" (20th) and "Philo Vance Returns" (EL) (m.o.). Sturdy $10,000. Last week, "Ivy" (U) and "Boston Blackie Law" (Col), $8,800.

State (Goldberg) (865; 16-65) — "Fiesta" (M-G) (2d wk). Nice $4,000. Last week, $5,000.

Heat Dulls St. Loo Biz Albeit 'Earrings' Smart $22,000, 'Song' High 25G

St. Louis, Oct. 21.

Midsummer temperature is still continuing here after two weeks and sock grosses are conspicuous by their absence. Only 50% of the big cinemas have fresh screen fare. "Song of Love," running solo, will grab the heavy cream. "Golden Earrings" teamed with "Railroaded" is in the runnerup spot.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Golden Earrings" (Par) and "Railroaded" (E-L). Fancy $22,000. Last week, "Foxes of Harrow" (20th), fair $16,500.

Art (S'Renco) (115; 85)—"Portrait of Woman" (Indie). Okay $700. Last week, "There Were Sisters" (U) (3d wk), $550.

Fox (F&M) (5,000; 50-75)—"Singapore" (U) and "Fall Guy" (Mono). Average $19,000. Last week, "Slave Girl" (U) and "Invisible Wall" (20th), $15,500.

Loew's (Loew) (3,172; 50-75)—"Song of Love" (M-G). Lusty $25,000. Last week, "Merton of Movies" (M-G) and "Mr. District Attorney" (Col), $18,000.

Missouri (F&M) (3,500; 50-75)—"Foxes of Harrow" (20th) and "Slave Girl" (U) (m.o.). Only $10,000. Last week, "Woman on Beach" (RKO) and "Crossfire" (RKO) (2d run), $8.000.

Orpheum (Loew) (2,000; 50-75)—"Merton of Movies" (M-G) and "Mr. District Attorney" (Col) (m.o.). Nice $8,000. Last week, "Desire Me" (M-G) (m.o.), $8,500.

St. Louis (F&M) (4,000; 50-75)—"Dark Passage" (WB) and "Kilroy Was Here" (Mono) (3d wk). Down to $6,500 after oke $7,500 for second stanza.

Heat Warms Prov. B.O.; 'Song' Tuneful $21,000, 'Singapore' Tall at 16G

Providence, Oct. 21.

Unseasonably hot weather has most theatres zooming here, even though the reverse should be true. Hitting on all cylinders is the State's "Song of Love," followed closely by RKO Albee's "Singapore." Doing big in holdover are Strand's "Welcome Stranger" and Majestic's "Foxes of Harrow."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Singapore" (U) and "Sarge Goes to College" (Mono). Nice $16,000. Last week, "Crossfire" (RKO) and "Winter Wonderland" (RKO) (2d wk), hep $14,500.

Carlton (Fay-Loew) (1,400; 44-65) —"Mark of Zorro" (20th) and "Drums Along Mohawk" (20th) (reissues) (2d wk). Neat $4,000. Last week. $5,500.

Fay's (Fay) (1,400; 44-65)—"Spiral Staircase" (RKO) (reissue) and vaude on stage. Fairly peppy $7,000. Last week, "Bells St. Mary's" (RKO) (reissue) and vaude on stage, $7,500.

Majestic (Fay) (2,200; 44-65) — "Foxes of Harrow" (20th) (2d wk). Very fancy $15,000 or near. First sesh was $18,000.

Metropolitan (Snider) (3,100; 65) —"Repeat Performance" (EL) and Gordon MacRae heading stageshow. Fairly good $11,000. Last week, "Red Stallion" (EL) and Kitty Kallen topping stagebill, nice $14,000.

State (Loew) (3,200; 44-65) — "Song of Love" (M-G). Snappy $21,000. Last week, "Merton of Movies" (M-G) and "Boom Town" (M-G) (reissue), trim $17,000.

Strand (Silverman) (2.200; 44-65) —"Welcome Stranger" (Par) (3d wk). Started Monday (20). Second sesh was happy $14,000 with first week's hot $19,000.

L. A. Slow Albeit 'Pink Horse' Fast $47,500 in 6 Spots; 'Desire' Slow 38G In 3; 'Foxes' Lusty 53½G for 5, 2d

Los Angeles, Oct. 21.

It looks like a mild week here except for a couple of strong holdovers. Best of new bills is "Ride Pink Horse," which is shaping for an okay $47,500 in six theatres, mostly small-seaters. "Desire Me" looks very slow at $38,000 in three firstruns, while "Lured" is catching only $22,500 in four spots.

"Foxes of Harrow" is sighting a neat $53,500 for second stanza in five situations. "Crossfire" is very sturdy $41,000 in two houses, second frame. "Dark Passage" will be down to $34,000 or near in second round, three spots.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Black Gold" (Mono) and "High Conquest" (Mono) (2d wk). Just $3,000. Last week, $5,900.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Lured" (UA). Light $4,000. Last week, "Heaven Only Knows" (UA) (2d wk), $2,300.

Carthay Circle (FWC) (1,518; 50-$1) —"Foxes of Harrow" (20th) (2d wk). Nice $7,500. Last week, $10,000.

Chinese (Grauman-WC) (2,048; 50-$1)—"Foxes Harrow" (20th) (2d wk). Okay $10,500. Last week, $15,200.

Culver (FWC) (1,145; 60-$1)—"Ride Pink Horse" (U) and "Winter Wonderland" (Rep). Trim $5,500 in 6 days. Last week, "Black Gold" (Mono) and "High Conquest" (Mono) (8 days), $6,300.

Downtown (WB) (1,800; 50-$1)—"Dark Passage" (WB) (2d wk). Good $16,000. Last week, $21,700.

Downtown Music Hall (Blumenfeld) (872; 50-$1)—"Lured" (UA). Fair $10,000. Last week, "Heaven Only Knows" (UA) (2d wk), $6,000.

Egyptian (FWC) (1,538; 50-$1)—"Desire Me" (M-G). Slow $9,500. Last week, "Merton of Movies" (M-G) and "Keeper of Bees" (Col) (2d wk), $6,700.

El Rey (FWC) (861; 50-$1)—"Black Gold" (Mono) and "High Conquest" (Mono) (2d wk). Closing at $3,500. Last week, neat $5,000.

Esquire (Rosener) (685; 85)—"Captive Heart" (U). Near $3,000. Last week, "Cage Nightingales" (Indie) (3d wk) and "Un Carnet De Bal" (Indie) (2d wk), $1,800.

Four Star (UA-WC) (900; 50-$1)—"Gone With Wind" (M-G) (reissue) (10th wk). Fair $2,500. Last week, $3,000.

Guild (FWC) (968; 50-$1)—"Ride Pink Horse" (U) and "Winter Wonderland" (Rep). Neat $6,500. Last week, "Wistful Widow" (U) and "Knockout" (Mono) (2d wk), $2,200.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Lured" (UA). Mild $4,500. Last week, "Heaven Only Knows" (UA) (2d wk), $3,400.

Hollywood (WB) (2,756; 50-$1)—"Dark Passage" (WB) (2d wk). Mild $9,000. Last week, $14,600.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Lured" (UA). Fair $4,000. Last week, "Heaven Only Knows" (UA) (2d wk), $2,500.

Iris (FWC) (828; 50-85)—"Ride Pink Horse" (U). Good $6,500. Last week, "Wistful Widow" (U) and "Knockout" (Mono) (2d wk), $2,400.

Laurel (Rosener) (890; 85)—"Things to Come" (FC) and "Man Work Miracles" (FC) (reissues) (4th wk). Nifty $3,000. Last week, $4,100.

Loew State (Loew-WC) (2,404; 50-$1)—"Foxes of Harrow" (20th) and "Invisible Wall" (20th) (2d wk). Good $19,000. Last week, $27,800.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Desire Me" (M-G). Light $19,500. Last week, "Merton Movies" (M-G) and "Keeper Bees" (Col) (2d wk), $11,400.

Loyola (FWC) (1,248; 50-$1)—"Foxes Harrow" (20th) (2d wk). Good $7,500. Last week, $10,300.

Marcal (G&S) (900; 50-$1)—"Seventh Veil" (U) (2d wk). Okay $3,000. Last week, $3,400.

Orpheum (D'town-WC) (2,210; 50-$1)—"Black Gold" (Mono) and "High Conquest" (Mono) (2d wk). Trim $11,000. Last week, $19,600.

Million Dollar (D'town) (2,122; 55-98)—"Heartache" (EL) with Jimmy Dorsey orch on stage. Scant $15,000. Last week, "King of Bandits" (Mono) with Leo Carrillo and Carlos Molina orch on stage, $16,300.

Pantages (Pan) (2,812; 50-$1)—"Crossfire" (RKO) and "When Girl's Beautiful" (Col) (2d wk). Brisk $20,000. Last week, $28,000.

Paramount (F&M) (3,398; 50-$1)—"Variety Girl" (Par) and "Cover Big Town" (Par) (2d wk). Slim $16,000. Last week, $21,400.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Variety Girl" (Par) (2d wk). Oke $12,000. Last week, $14,700.

RKO Hillstreet (RKO) (2,890; 50-80)—"Crossfire" (RKO) with "Girl's Beautiful" (Col) (2d wk). Sharp $20,000. Last week, $28,900.

Ritz (FWC) (1,370; 50-$1)—"Ride Pink Horse" (U) and "Winter Wonderland" (Rep). Good $9,000. Last week, "Wistful Widow" (U) and "Knockout" (Mono) (2d wk), $3,100.

Studio City (FWC) (880; 50-$1)—"Ride Pink Horse" (U). Fast $6,500 or near. Last week, "Wistful Widow" (U) and "Knockout" (Mono) (2d wk), $3,400.

United Artists (UA) (2,100; 50-$1) —"Ride Pink Horse" (U) and "Winter Wonderland" (Rep). Oke $14,000. Last week, "Wistful Widow" (U) and "Knockout" (Mono) (2d wk), $9,400.

Uptown (FWC) (1,719; 50-$1)—"Foxes Harrow" (20th) and "Invisible Wall" (20th) (2d wk). Stout $9,000. Last week, $12,000.

Vogue (FWC) (885; 50-$1)—"Black Gold" (Mono) and "High Conquest" (Mono) (2d wk). Just $3,500. Last week, $5,800.

Wilshire (FWC) (2,296; 50-$1)—"Desire Me" (M-G). Thin $9,000. Last week, "Merton Movies" (M-G) and "Keeper Bees" (Col) (2d wk), $6,300.

Wiltern (WB) (2,300; 50-$1)—"Dark Passage" (WB) (2d wk). Modest $9,000. Last week, $14,500.

'Mitty' Sockeroo $33,500, Philly

Philadelphia, Oct. 21.

"Secret Life of Walter Mitty," running far ahead of other new pictures here this week, is turning in a terrific session at the Stanley. "Golden Earrings" shapes up as next best but only fairly good at Boyd. "Desire Me" is rated nice at the Goldman. Warmish weather cut into weekend biz.

Estimates for This Week

Aldine (1,303; 50-94) — "Long Night" (RKO). Fair $14,000. Last week, "Crossfire" (RKO) (7th wk), down to $9,000.

Arcadia (Sablosky) (700; 50-94)—"Dark Passage" (WB) (2d run). Oke $5,500. Last week, "Desert Fury" (Par) (2d run), $5,000.

Boyd (WB) (2,350; 50-94)—"Golden Earrings" (Par). Fairly good $22,000. Last week, "Her Husband's Affairs" (Col) (2d wk), thin $13,500.

Earle (WB) (2,760; 50-94)—"Singapore" (U) (2d wk). Mild $16,000 after oke $24,000 opener.

Fox (20th) (2,250; 50-94)—"Foxes of Harrow" (20th) (3d wk). Oke $16,000 after sturdy $25,000 last week.

Goldman (Goldman) (1,300; 50-94) —"Desire Me" (M-G). Nice $25.000 or near. Last week, "Variety Girl" (Par) (5th wk), $13,000.

Karlton (Goldman) (1,000; 50-94) —"Song Thin Man" (M-G) (3d wk). Good $9,000 after $12,000 on second.

Keith's (Goldman) (1,300; 50-94)—"Down to Earth" (Col) (2d run). Fine $7,000. Last week, "Kiss of Death" (20th) (2d run), $4,500.

Mastbaum (WB) (4,360; 50-94)—"Unsuspected" (WB) (2d wk). Fair $23,500 after good $32,500 opener.

Pix (Cummins) (500; 50-94)—"Gone With Wind" (M-G) (reissue) (3d wk). Okay $13,000 after $13,500 in second.

Stanley (WB) (2,950; 50-94)—"Walter Mitty" (RKO). Great $33,500 and best here in some time. Last week, "Wild Harvest" (Par) (3d wk), $15,000.

Stanton (WB) (1,475; 50-94)—"Bad Men Missouri" (WB) and "Each Dawn I Die" (WB) (reissues) (3d wk). Moderate $8,500 after $12,000 in second.

'Unsuspected' Mild 17G, Pitt; 'Night' Short 9G, 'Mitty' Rugged 14G, 2d

Pittsburgh, Oct. 21.

Not much excitement here this week, and again holdovers are mainly in the news. "Walter Mitty" still is socko in second stanza at Fulton and "Unconquered" is holding up well in third at Penn. "The Unsuspected" is just getting by at Stanley. "Long Night" is mild at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 40-70) — "Walter Mitty" (RKO) (2d wk). Holding up very well at $14,000, big, after nearly $17,000 last week.

Harris (Harris) (2,200; 40-70) — "Moss Rose" (20th). In for only 4 days because "Forever Amber" (20th) already was ear-marked for tomorrow (Wed.). Soft $6,500. Last week, second of "Foxes Harrow" (20th), fancy $12,000.

Penn (Loew's-UA) (3,300; 75-$1.20) — "Unconquered" (Par) (3d wk). House didn't know until almost last minute whether this one was staying on. Uncertainty may have hurt a bit. Solid $19,000. Last week, great $25,000.

Ritz (Loew's) (800; 40-70)—"Vacation From Marriage" (M-G) (reissue) and "Danger Street" (Par). Press help on "Vacation" may lift

(Continued on page 28)

Snail-Like Canada Pix Production Brought To Halt by British Tax

By MARC THIBEAULT

Montreal, Oct. 21.

The new Canadian motion picture industry, born in 1943 on a solitary and more or less childish effort, has not yet blossomed into the very promising and important project it appeared to be last year when no less than three new companies launched or announced production programs. Since then, however, things have been advancing slowly and are now at a standstill because of the 75% tax recently imposed by the British government on film imports, a measure which affects pix produced by British Dominions as well as Hollywood films.

Canadian producers are anxiously awaiting a settlement of the whole problem between Britain and Hollywood so as to pick up where they left off less than a year ago. On the other hand, as expressed by Paul L'Anglais, vice-president of Quebec Productions Corp., the same producers are also hoping soon to be able to take advantage of a special and separate settlement intended only for pix produced in the British Empire. This, it is felt, can only be hoped for however if American producers do not object,

At the present time, the same three Canadian motion picture companies are still in existence. Quebec Productions Corp., perhaps the most solidly financed, with 49-year-old Rene Germain as its president, has already produced one film in two separate versions, one French, the other English, respectively called "La Forteresse" and "Whispering City." The two pix, based on the same script and filmed with two different sets of stars on a simultaneous basis or rather an immediately successive one, cost over $750,000 and were produced in 71 days.

"La Forteresse," already released, acted by an all-Canadian cast headed by Paul Dupuis (a J. Arthur Rank protege) and Montrealers and newcomers Nicole Germain and Jacques Auger, has enjoyed remarkable success locally, packing every house in which it has been presented by its distributors, Eagle-Lion. It was not so well received on its first appearance in France.

"Whispering City," starring Helmut Dantine, Mary Anderson and Paul Lukas from Hollywood, is still to be released. Eagle-Lion will distribute it in the U.S. Further projects of the company, which has a six acre studio in St. Hyacinthe, 35 miles from Montreal, have been delayed until January, and will be budgeted according to what happens with the British 75% tax, the idea being to approach the situation in the same manner as Hollywood producers.

Renaissance Slowed

Renaissance-Film, with a capitalization of $3,000,000, and which produced the first Canadian full-length production in 1943, "Le Pere Chopin" (in French only), is reorganizing but has yet to produce another pic.

Company has bought the studios of Fiat Films in Paris and the latter are company's main source of revenue at the present time, dubbing American pix. New local studio will open next December but production work on the company's first bilingual film, "Rancons," is very indefi-

(Continued on page 20)

JAPS DOUBLE SCALE FOR PIX, BIZ DIPS 50%

Tokyo, Oct. 14.

Japan's film houses are, for the first time since the surrender, in a terrific boxoffice slump. It followed the recent doubling of admish prices from 10 yen (20c) to 20 yen (40c).

Exhibitors, who say they aren't doing half the business they formerly were, claim they face a crisis. They cite that autumn biz, usually tops, has dropped below that of summer, poorest of year.

Following the increase in scale, Shochiku theatre in Asakusa grossed 381,120 yen as compared to previous week's 529,700 yen. House shows only Jap pictures but the slump has hit foreign-film theatres, too. Shochiku theatre on Tokyo's famed Ginza, Japan's Broadway, showed a 50% drop, as did the Orion, No. 2 spot here.

De Basil Ballet Click In Paris Despite Crix

Paris, Oct. 21.

Col. Wassily de Basil's Original Ballet Russe has been doing fine business here, despite mixed critical reception, and a Brussels booking has been set to follow the local run. Troupe has garnered extra publicity through the suit by producer Maurice Lehman against Mlle. Kamarova, now dancing with the ballet. Lehman claims the dancer walked out of her contract with him at the Chatelet here.

Company includes two Americans, Helen Komarova (Eileen Kraemer) and Lloyd Brown; French ballerinas Genevieve Moulin and Renee Jeanmaire, as well as Olga Morosova, Vania Psota, Moussia Larkina, Wladimir Dokoudovsky, J. Taras and P. Grinwis.

Worldwide Mex Distrib Combine Hinted as Wedge In Workers Wage Dispute

Mexico City, Oct. 14.

Formation of a powerful combine to take over the worldwide distribution of all Mexican motion pictures is the latest complication in the battle between 12 Mexican film distributors and their employees over wage increases. The news broke in the middle of negotiations between the Union of Motion Picture Industry Workers (STIC) and the distributors for salaries equal to those paid by local distributors of American and British films.

Negotiations have been proceeding under the sponsorship of the federal government's Bureau of Conciliation and Arbitration. Just what effect the surprising development could be expected to have on the workers' threat to strike, as well as on the distributing branch of the industry in general, could not be immediately determined.

Backers of the proposed monopoly, which has been incorporated as General Distribuidora, remained a mystery but union leaders hinted they were none other than the owners of the dozen strike-menaced distributing firms.

They added that any "amalgamation" of this kind would be extremely difficult to carry out in view of Mexico's strict labor laws. Among other things these laws would require the companies to pay a minimum "indemnity" of three months' salary to the multitude of workers the union calculates would lose their jobs as the outcome of such a merger.

Heydrich's Girl Friend, Erna Sack, No Sock in B.A.

Buenos Aires, Oct. 15.

Erna Sack, German coloratura soprano, gave the first of two concerts at the Politeama theatre in Buenos Aires last night (14), to a fairly well-filled theatre. Many Nazi agents were present in the audience and German gab filled the foyer. With stalls priced at $4 each, only $1,950 was grossed, whereas capacity would be $3,750.

German singer is slated to give a second concert early next week. She has been angling for radio broadcasts on one of Argentina's three major networks but the fact that she is heralded as having been Reinhardt Heydrich's (the slaughterer of Lidice) mistress, has served to dampen sponsor's enthusiasm. In Montevideo, the Sack concerts were blacklisted by pro-Allied associations, and only a small smattering of the German colony attended.

Beniamino Gigli has just closed a series of four popular-priced concerts at th Opera Theatre, three in evening and one in morning performances, grossing a total of $20,593.

RKO'S GOMEZ INTO PROD.

Mexico City, Oct. 14.

Max Gomez, until recently the longtime RKO head in Mexico, and lately RKO Latin-American sales supervisor, has turned pic producer here, in partnership with Rafael Rosas Priego.

Their first pic is skedded for Yuletide release.

Yugo's Mobile Units

Washington, Oct. 21,

Yugoslavia had 26 mobile film theatres in operation by Aug. 15 of this year and hopes to have 51 by year's end, according to government reports. The country has a Five Year Plan which provides for 120.

In July, the mobile units gave 250 performances, mostly in villages and remote rural districts, many of whose inhabitants were seeing films for the first time.

Mex Prods. Plan 16m Distrib To Bolster Income

Mexico City, Oct. 21.

Plans for wider distribution of Mexican-made pictures in Mexico and for lower budgeted product have been announced by Oscar J. Brooks, manager of Peliculas Nacionales, distribution setup formed by the country's major producers and distributors and important minors headed by Alfonso Rosas Priego. Clasa Films Mundiales, Flimex, Producciones Raul de Anda and Producciones Mexico are the major producers-distribs in lineup.

A former Warner manager here and now producer for Filmex, Brooks said that this setup will strive to obtain additional playdates for native product. He asserted that it is not a monopoly of Mexican film distribution here.

Brooks pointed out that people in about 4,000 rather remote but solid business towns in the Mexican hinterland will be made steady patrons of Mexican product via 16m. He explained that these smaller communities seldom if ever have seen picture shows because it's too difficult and costly for distribs to service them with 35m pix. Brooks explained that Peliculas Nacionales has acquired 1,000 16m projectors to carry out the program.

JAPS TO GET GAY AGAIN WITH INT'L FUN CENTER

Tokyo, Oct. 14.

Hoping to grab off its share of the postwar currency that's expected to move Nippon-way with the peace treaty, Shikine Island—just a stone's throw from Tokyo—last week announced plans for creation of an international amusement center.

A Jap development company announced it would sink 62 million yen ($1,240,000) into a project that will include a hotel accomodating 200, a Monaco-styled gambling house and a cabaret. Should the plan prove popular, a filmhouse and playground will be added. Island's beaches are perfect for swimming, and hot springs are numerous. Two express boats have been contracted to bring the visiting firemen and moneyed Japs to the island from Tokyo.

Gov. Seiichiro Yasui of Tokyo, one of the supporters of the project, estimates it will bring an annual income of one billion yen to the owners—with the old proviso that the authorities look the other way while the casino operates.

Lartigue Stepping Out Of Paris Metro Post

Paris, Oct. 14.

Henri Lartigue, head of the French Metro subsid, though remaining a member of the board of directors, is giving up the exec job to handle his private interests. William King, who has long handled Metro's continental money matters, is stepping up as the French company prexy.

Lartigue, in partnership with Clifford L. Fischer, had long represented William Morris here before the war. He was then already a Metro director here, and as such took care of their interests during the war. He had taken on the executive handling of the exchange at the time of liberation.

Additional Foreign News on Page 20

Ceilings on Foreign B.O. Scales Plus Price Cuts Form New Headache

While the film industry fights two forms of overseas forays—tax visitations and Government-imposed ceilings on rentals—a third type is currently spreading which would nick theatre grosses down the line. It's the fixing of price controls on theatre admissions coupled with substantial slashing of present boxoffice scales.

Philippine legislature is currently considering the imposition of price controls on theatres after recent introduction of a bill to that effect. Proposed law seeks to push scales back to pre-war levels and set admissions ceilings in three brackets. The act would subdivide flickeries into first-run showcases; ordinary first-runs; and subsequent-run houses. Different top for each is provided.

Threatened Philippine action follows on a corresponding bill passed by Brazil months back. The Rio government slashed all admissions by one-third and clamped a ceiling on what theatres could charge. Result has been a dip in returns from that country on Yank pix which approximates the one-third cut.

As it is, grosses from PI are down close to 50% of last year's peak levels. While a good deal of the drop is due to the exodus of GI's, biz is still off from the expected normal returns. Passing of the price control regulations would spell a further dive.

Ontario Filmhouses To Cut Marquee Lights 50%

Toronto, Oct. 21.

Because of a shortage of electrical power for industrial needs, the several hundred filmhouses in Ontario have been asked, as of Nov. 1, to voluntarily cut down their marquee lighting by 50%, according to Arch Jolley, executive secretary, Motion Picture Theatres Assn. of Ontario. Move will apply from key firstruns to smalltown houses and is expected to be a public relations goodwill gesture to beat the pistol on an anticipated government order.

With resurgence of postwar manufacturing needs, demand for electrical energy has increased 40%, with government's publicly-owned hydro system unable to overcome the present deficiency for another 18 months.

Portugal Taking Steps To Halt Dollar Outgo; U.S. Pix Import Is 88%

London, Oct. 14.

Sterner attitude toward film imports has been taken by the government in a two-fold effort to halt dwindling dollar exchange and encourage development of the local picture industry. Steps to restrict remittances on earnings of foreign films have already been taken and it's reported that an exhibitors' quota forcing theatre owners to reserve a portion of their playing time for native piz is also being studied.

Quality of Portuguese films in the past has not always been of the best and the government's crackdown on foreign pix represents a determined move to boost the excellence as well as the quality of domestic productions. It's also felt with improved homegrown product Portugal stands to tap the foreign market for some badly needed dollars. As a talent incentive the government makes annual financial awards to actors and directors.

Some 300 theatres are scattered throughout Portugal. Of the total 30 are located here in the capital. Only a half-dozen odd pictures were made in Portugal last year. Observers feel that if domestic production doesn't take a sharp upward trend the exhibitors' quota will be unenforceable. Among last year's top Portuguese films were "Camoes," a biopic about the Portuguese poet who flourished during the Renaissance. Others were "Os Tres Espelhos" and "Capas Negras." But of all pictures distributed throughout the country in 1946, American imports constituted roughly 88%.

Producer Sues Scripter On Purge by French

Paris, Oct. 14.

Roger Richebe, producer, has brought suit for 5,000,000 francs damages ($40,000) against Henri Jeanson, scenario writer. During the war, Richebe accepted an executive job under the Petain regime on the Cinema committee. Immediately following liberation, Jeanson had Richebe purged and he was suspended for two years.

Richebe contended that Jeanson acted maliciously. Jeanson claims that Richebe tried to prevent the scenarists of cashing their rights when he was a Petain exec, and also that since Richebe's suspension was the act of a professional union decision and not that of an individual, Jeanson can't be held accountable for it in any case.

The court adjourned its decision.

Infante 52G for 3 Pix Tipoff to Mex Wage Slide

Mexico City, Oct. 14.

Slant on new pay scale for top Mexican pic players is Pedro Infante inking with producers Rodriguez Bros. for $52,000 (U. S.) for three pix.

Maria Felix, top actress, used to get that much for one pic. Now that she can't command that price in Mexico, she's going to Spain in November for one pic for $50,000 (U. S.). Husband August Lara, leading Mexican pop song writer, goes with her to do the musical score.

Film Advertising Goes Big in Venezuela Despite Old-Slide System Use

Caracas, Oct. 14.

Film advertising is proving an excellent medium in Venezuela. All theatres in Venezuela use the old-slide advertising, and some of the firstrun houses use as many as 25 different slides advertising as many as three or four different brands of cigarets to perfumes, liquors and eatables.

Bolivar Films, Venezuela film making concern, has made only four feature length pictures in four years, concentrating on a weekly newsreel, documentaries, and two reel length advertising films. Latter are well organized with many camera tricks used to keep the patron from getting restless, and response is away above average for films of this sort.

FRENCH NIX ROKK VISA ON GROUNDS OF TAINT

Paris, Oct. 14.

Former filmstar Marika Rokk, wife of director Jacoby, who is currently producing a stageshow in Vienna, wants to go to Innsbruck but has been refused a visa by the French.

Beginning in 1934 as an equestrian strip act, and then going into pictures, Miss Rokk, through her beauty and ability to speak several languages, drew the attention of the German information service during the war. Though recently cleared by Americans, English and Russians, she can't convince the French that the collaborationist allegations against her are groundless.

Comedie Francaise Team In Drug Ring Roundup

Paris, Oct. 14.

Among 18 people implicated in the drug ring just discovered by the Paris police are Lise Delamare, Comedie Francaise actress, and her actor-husband, Tony Raffin.

Both claim that their dealings with the ring were confined to having obtained from them some authorized commodities, and deny the charges.

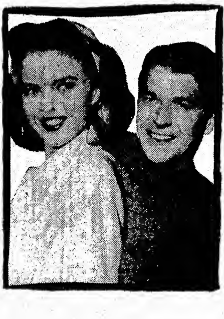
Rickard's Latin Survey

Joaquin D. Rickard, Motion Picture Assn.'s Latin-American manager, winding up several weeks of huddles with Gerald Mayer, MPA international head, left New York Monday (20) to survey his Latin territory.

Rickard, who expects to return to the homeoffice in late December, is scheduled to visit Colombia, Argentina, Chile, Peru and Brazil on his current junket.

THAT HAGEN GIRL

That Hagen Girl is going to make a big name for herself!



RONALD REAGAN
SHIRLEY TEMPLE
in
"That Hagen Girl"
with RORY CALHOUN • LOIS MAXWELL
and PENNY EDWARDS • HARRY DAVENPORT
Directed by PETER GODFREY • Produced by ALEX GOTTLIEB
Screen Play by Charles Hoffman • From a Novel by Edith Roberts • Music by Franz Waxman

OPENS N.Y. STRAND THIS WEEKEND!

She joins "LIFE WITH FATHER" (TECHNICOLOR)
"DARK PASSAGE" • "THE UNSUSPECTED"
"ESCAPE ME NEVER" • "MY WILD IRISH ROSE" (TECHNICOLOR)

ALL FROM Warner Bros.

Film Biz on Rise in Peru Despite Labor Headaches on All Fronts

By RAY JOSEPHS

Lima, Oct. 7.

Film men, while reporting bettered attendance than ever before in the past, have found themselves so plagued by postwar labor, political and other troubles here that they see no solution in sight. Radio, which was on the upgrade here, has found itself behind a similar eight-ball—reason being that top U. S. coin spenders are unable to bring in merchandise at the present unfavorable exchange rate and therefore have cancelled programs right and left, awaiting a more favorable turn.

Total remittances of all pix companies here is about $1,600,000 annually; half of this is Hollywood coin, rest is Argentine, Mexican, French, etc. There was talk for a time that pix outfits would get at least half their remittance money at the official rate. This has turned out to be a dream.

On the labor side of the film setup there's not one headache but four. Theatre and distrib employees who are members of the Sindicato de Empleados Cinematographicos (formed less than two years ago and claiming to represent 905 of the employees in the industry, both in this capital and provinces) are currently battling for 28 points based on those of Mexican industry. Strike was threatened about six weeks ago but halted via negotiations between Film Board, National Distributors Assn. and exhibitors group.

Sessions have been going on twice weekly for past month. In midst of confabs the government decreed a general salary increase, averaging 20 percent for the film industry. It took way one of the unions' major demands but also put management in position of having no alternatives or bargaining points.

Exhibs are also facing worries from the Sindicato de Operatores whose 250-300 members organized three years ago are currently asking 15 major points. Demands are more advanced than in other fields since this was the first union in the industry here and has already had several contracts.

Ushers, ticket takers and cashiers in still another union have not yet presented their 20 demands drawn up after original requests were turned down. And checkers are forming their own group which, according to reports around Plaza San Martin, will outstrip those of any other group.

Exhibs in Lima whose 60 theatres—together with 30 others in suburban towns—account for 70% of Peru's biz were given the right to present their case to a joint board named by the mayor. Huddles on this have been running several weeks now with talk that admissions might be raised.

Film biz, however, has been on the rise in Lima and rest of the country. Grosses are estimated to have gone up 20% in '46; this year will be just a little less. Chief reasons: public has more cash and there are more houses. Since '40 there have been five major houses, 12 nabes built in the Lima area.

Exhib Field Slow

Hasn't been much U. S. expansion in the exhib field, though. Paramount has already concluded lease for the now-building Tacna, which will be Peru's finest. Metro has its own house here and Warners has operated the Central for some time. Mexican and Argentine pix, which are now estimated to have 50% of the playing time, share about equally, since this country is about halfway between the two Latin leaders. Generally felt, however, that the top public prefers the Buenos Aires product while the nabes prefer the Mexican-mades primarily because of the music and rural Latino types.

In radio field, major current trend is a lessening of advertising dollars because of product shortages. Sidney Ross (Sterling Products) has sharply curtailed air time. Goodyear Tires, which because of a local plant was always a big air buyer here, has gone off the air completely. Coca-Cola, locally handled by McCann-Erickson, has continued, however, recently bringing Barry Moral, one of Argentina's top bands, here for its weekly show. McCann is also continuing with International Petroleum's Esso Reporter, its weekly racetrack coverage from Lima's Hipodromo and the twice weekly symphonic show directed by Francisco Balaguer, conductor of the Peru's National Symphony.

Old Gold, Kolynos, Anacin and Van Ess lipsticks are among the largest U. S. advertisers using transcribed shows here. There's been little building among Lima's 12 stations or among the 11 provincial outlets. Assn. of Broadcasters, formed last year under leadership of Tomas Ronald, manager of Radio Muncial, has concentrated more on halting commercial competition by the government-owned Radio Nacional than in developing any plans of its own.

(Fifth in a series on postwar show biz trends in Latin America.)

AMERICAN FILM SHOW FOR JAP FLOOD VICTIMS

Tokyo, Oct. 14.

Another innovation from America made its bow in Nippon last night (13) when 43 film houses here staged special flood relief programs for the benefit of victims of last month's disaster.

Idea was pushed by Charles Mayer of Central Motion Picture Exchange, which feeds U. S. films to 45 local theatres. He offered to supply the pix free, providing the theatres would turn over all proceeds to flood victims. Jap Red Cross gave Mayer's idea its backing, and press and radio provided plenty of support.

RKO-Pathe Tie Still Vague

Following huddles with RKO veepee Ned Depinet and its foreign chief Phil Reisman regarding continued joint production in Paris, Pathe Cinema board chairman Georges Descours sailed yesterday (Tues.) for France aboard the De Grasse. He was accompanied by Mrs. Adrien Remauge, wife of the Pathe managing director who had returned Oct. 10 on the Queen Mary.

While it is felt that RKO and Pathe Cinema will continue their joint filmmaking, nothing definite could be learned of the companies' future plans. First film to be made on their 50-50 financing setup was the Maurice Chevalier starrer, "Man About Town," which preemed at the Bijou, N. Y. last night (Tues.). Some quarters expressed the belief that RKO will adopt a policy of watchful waiting to study the Chevalier pic's b.o. draw before making another committal.

Pathe, incidentally, has a joint deal with Sam Bischoff, a United Artists producer, whereby the Hollywood filmmaker will make a picture on the French Foreign Legion, shooting part of it on the Coast and the rest in France. Production is scheduled to start within a month or six weeks. Yarn at present is untitled. Both Remauge and Descours visited the Coast while in the U. S. and also conferred with their American representative, Jacques Chabrier, before returning to France.

Mull Special Kid Pix To Curb Nip Delinquents

Tokyo, Oct. 14.

Juvenile problems are one of Japan's biggest postwar headaches, and city fathers here have decided show biz may help in their solution. Officials are seeking an elaborate building for the kids of Tokyo, with a theatre, library and projection rooms. Structure would be the first of its kind in Nippon.

Toho and Shochiku film studios, scenting the trend since the visit of Father Flanagan prompted the passing of a juvenile welfare law, immediately submitted plans to the metropolitan government for the production of special films for children. Politicos are said to be ready to sign proposal.

GLASGOW HONORS NIVEN

London, Oct. 21.

David Niven was nominated by Glasgow Univ. students as a candidate for election as Rector (honorary head), as a non-political independent.

Other names submitted included James Bridie, playwright.

Snail-Like Canada

Continued from page 18

nite. No budget has been decided or producer or director named.

Only one artist has been contracted, young Metropolitan Opera soprano Pierrette Alarie, a local girl. She will play in both versions of "Rancons", reported to be a love story with music. Both Quebec Productions and Renaissance-Film expect to rent their studios to foreign producers before perhaps launching their respective second efforts.

Seven B's Program

Canada's third motion picture company, this one only producing English films, is the new Canadian Motion Picture Productions, Ltd. A production program of seven B features, to be distributed throughout the world by Screen Guild, is being planned and the company will begin working in domestic studios when financing, now under way, is completed.

New firm succeeds the Dominion Productions Co. which produced last Summer, "Bush Pilot" on a $150,000 budget with American actors Rochelle Hudson and Jack LaRue starred with Canadian Austin Willis. Authorized capital of $600,000 for the new company will be acquired through the sale of 600,000 common shares without nominal or par value, the issue having been approved under the Ontario Securities Act of 1945.

Screen Guild, a Hollywood distribution company, has been given an option to take 24,000 fully paid and non-assessable no par value shares. President of the company, offices of which are in Kingston and Toronto, is L. L. Cromien, who produced "Bush Pilot" for Dominion Productions, with actor Austin Willis as vice-president. The new production enterprise has agreed to deliver its first feature to Screen Guild by Dec. 1, '47, three by Dec. 1, '48 and three by the same date in '49. The budgets of the first two pictures are to be $80,000 each, the next two $100,000 and the next three $125,000 each.

They will probably be filmed, for interiors, at Toronto's Queensway Studios (owned by Rank) or at Quebec Productions' St. Hyacinthe lot. Under the contract, Screen Guild has the right to approve the title, story, director and three leading players. The new outfit's registry and transfer agency is the National Trust Co., Toronto, and its syndicate trustee is the Chartered Trust & Executor Co., Toronto.

This is the situation in general on the Canadian film industry. Outside of the 1943 "Le Pere Chopin" and the 1946 "La Forteresse," "Whispering City" and "Bush Pilot," it has produced little and at the present time is only showing hopes of going back into production.

The British tax has been its biggest obstacle so far. As soon as this is ironed out, or solved with limited budgets, Canadian producers will swing back into stepped-up production, for they are all anxious to keep going and feel they have the resources to do so. Next spring will tell a more precise story.

Current London Shows

(Figure shows weeks of run)

London, Oct. 21.

"Annie Get Gun," Col'sm (20).
"Bless the Bride," Adelphi (26).
"Born Yesterday," Garrick (39).
"Chiltern Hundreds," Vaude (8).
"Crime of Foley," Comedy (15).
"Deep Are Roots," Criter'n (15).
"Dr. Angelus," Phoenix (12).
"Du Barry," Princess (2).
"Edward My Son," Lyric (21).
"Finian's Rainbow," Pal (1).
"Fly Away Peter," Fort (11).
"Girl Quite," St. Martin's (9).
"Here There," Palladium (29).
"Life With Father," Savoy (20).
"Linden Tree," Duchess (10).
"Man in Street," St. James (2).
"Never Can Tell," Wynd. (3).
"Noose," Saville (18).
"Off Record," Piccadilly (21).
"Oklahoma!," Drury Lane (25).
"One, Two, Three," Yorks (6).
"Peace In Our Time," Aldw'h (11).
"Piccadilly Hayride," Wales (32).
"Present Laughter," Haym'kt (27).
"Separate Rooms," Strand (9).
"Sweetest Lowest," Ambass. (77).
"Together Again," Vic Palace (27).
"Trespass, Apollo (14).
"Tuppence," Globe (2).
"Worms View," Whitehall (25).

High Costs Hit Austrian Films, Too, Says W. Forst; Glum on Outlook

Vienna, Oct. 11.

Outlook for Austrian film producers is bad, according to one of its top filmmakers, Willy Forst. His forecast is based upon present costs of production as compared with what he termed the last "normal" year, 1936. "The German-language version now," said Forst, "does not realize a third of the costs of the bigger films in the domestic market, and subtitling in Hungarian, Czech, Romanian and Polish hardly brings in another third."

With dwindling revenues there are only two ways to produce at a profit, Forst declared. Either make films at modest costs strictly for home consumption or join forces with picture interests in other countries. His "Hofrat Geiger," now nearing completion, is an example of the first school of thought, while an Anglo-Austrian picture on Queen Elizabeth, to be made in association with J. Arthur Rank, is in line with his second concept.

Forst noted that one of his first picture successes cost $90,000 and two-thirds of the budget was paid as an advance by the Tobis Berlin Distributing Co. Balance was more than covered by revenue from the European market. But present costs have skyrocketed far beyond budgets of a decade ago, he added.

"Hofrat Geiger" is the producer's first postwar production. With Paul Hoerbiger, Hans Moser and Maria Andergast topping the cast, picture is slated for a local preem in December. Hans Wolff directed while Hans Lang composed the score. Following his "Elizabeth" for Rank, Forst will probably do a Franz Lehar biopic in association with the Briton at a local studio.

MEX PIX STARS GOING IN FOR STOCK DEALS

Mexico City, Oct. 14.

The once-despised stock companies are luring film stars away from Mexican studios. Business is so slow with local producers that an increasing number of actors are hastening to sign up with Spanish-language companies for tours of the southwestern United States and the Mexican hinterland.

Boxoffice take reported by Joaquin Pardave and Fernando Soler, Mexican filmplayers who recently had a highly successful tour of interior towns and cities, has been an added hypo.

U. S. Pix Sift Thru 'Curtain'

The "iron curtain" across eastern Europe looks more like a sieve to Hollywood films, according to the latest report from the Motion Picture Export Ass'n. showing popularity of U. S. films in Soviet-dominated areas. In Poland, Hungary, Romania, Czechoslovakia and Bulgaria, Hollywood productions released through MPEA are playing to capacity business, outranking by far domestic films or imports from other countries.

Current favorite in Poland is "Air Force" (WB) which is playing in four of Poland's six key cities. Due to a lucky publicity break, the picture premiered in the country simultaneously with the country's national tribute to its own air forces. Also showing up strongly are "Shadow of a Doubt" (U) and "Hold Back the Dawn" (Par).

In Romania, "Casablanca" (WB) is topping all other boxoffice entries. Other releases showing up strongly are "Wintertime" (20th) and "You Belong to Me" (Col). "Random Harvest" (Metro) in Hungary dominates the boxoffice picture, with "Anna and the King of Siam" (20th) and "Going My Way" (Par) also doing big business. In Czechoslovakia, "Mr. Smith Goes to Washington" (Col) recently wound up a record-breaking 10-week first-run engagement.

French Rescind Ukase Nixing Dubbing Permits

Paris, Oct. 14.

Michel Fourre Cormery, head of the French Cinema Administration, has had to rescind his recent ukase suspending for two months the issuance of dubbing permits, as result of activity of Frank McCarthy, Motion Picture Assn. rep here.

Censor's reason was shortage of raw stock. Most American exchanges get theirs from the parent company without transfering money home in payment, thus doing away with the exchange problem.

On the average, the local overall monthly consumption of film is about 1,000,000 feet of negative stock and 20,000,000 feet of positive black and white. About 80% is supplied by the local Kodak works, whose only imports are for machinery. The balance is made up of Belgian Gevaert, French Bauchet and German Agfa stock.

Price of positive print has just been titled to about 2c per foot, representing an increase of about 23%.

Swedish Radio Yens More Talent Kroner

Stockholm, Oct. 21.

Sweden is planning improved domestic radio service, stepping up quality and also expanding morning service. Radiotjaenst needs more money for the purpose and has requested 8,750,000 kroner for programming during the next year. The funds would come from the licenses for receivers.

One difficulty in improving the quality of programs is the low wage paid to radio artists. Increased salaries will be necessary to bring better talent to the air.

Bank Angle, Plus Rising Charges, Are Snafuing Paris Pix Production

Paris, Oct. 14.

Film producers, owing to prevalent economic conditions, are increasingly chary of producing here, where tilting of budget is unpredictable. One skedded pic, budgeted at $640,000 three months ago, would now cost at least $1,120,000 and the producer, who can't see how the cost would be covered, is shelving the project. Metzger and Vog, planning to make "Mademoiselle Mouchoir" ("Miss Handkerchief"), to be directed by Pottier and starring Simone Simon, after an original script by Max Colpet, are going to film it in Sweden.

A lot of pictures skedded here are postponed, besides which the banks are most reluctant to take chances on longterm investments. Robert Ainser, who has left the Lou Bunin outfit in which he was partnering to make "Alice in Wonderland" with puppets, had a production unit about ready but is meeting difficulties on account of the banking angle.

Swedes Sked 'Torment' Into Russia Via Pact

Stockholm, Oct. 14.

First Swedish film to be shown in Russia as a result of the recently negotiated Soviet - Swedish trade agreement is "Hets" ("Torment"). Produced by Svensk Filmindustri, the picture stars Alf Kjellin (now in U. S. with David O. Selznick) and Mai Zetterling.

Soviet shelled out about $10,000 for "Hets" which is being released throughout Russia as "Travlja" by the Russian State Distribution Co. Written by Ingmar Bergman, film has been a top b.o. success in Scandinavia as well as Britain and the U. S.

Spanish Pix Flood Mex

Mexico City, Oct. 14.

Mexico City, considered the center of Spanish-speaking motion picture production, will soon see Spain's leading cinema personalities—Rafael Duran, Julic Pena, Fernando Rey, Eduardo Fajarde, Mery Martin and Adrian Rimoldi—in a shipment of 20 Spanish pictures soon to be released here.

All the artists have expressed a desire to work in Mexican films.

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Judge Maguire Views N. Y. Production As Stimulus to Coast; SMPE Conv.

Launching the five-day 62nd semi-annual convention of the Society of Motion Picture Engineers at the Hotel Pennsylvania, N. Y., Monday (20), Judge Edward C. Maguire renewed the city administration's pitch for more eastern production but protested against newspaper distortion of its real intent. Despite extravagant language used in describing the objectives of New York City's film coordinating committee, he said, "We do not intend to lift Hollywood out of the West Coast and drop it here."

Addressing assemblage of over 200 engineers from leading film studios and equipment manufacturers, Maguire asserted that New York only wants, and deserves to get a greater percentage of pictures to be made in this area. Development of this area as another important production centre, he predicted, would not act as a competitive irritant to Hollywood but as a much-needed stimulant.

Coordinating committee's head revealed that preliminary work on drafting a simplified code for film producers was almost completed and would be ready for operation within a month or two. Already, he said, the city has helped disentangle producers from the maze of departmental jurisdictional redtape, which snarled shooting in the past. He pointed out that in the last two months not a single complaint had been registered with his office by producers working on the city's street.

In turn, Maguire made a plea for more cooperation from Hollywood producers who sometimes come to town on Saturday with ideas of starting location work on the following Monday. But, he said, whatever the difficulties, his committee was prepared to give full assistance to any producer planning to shoot in New York.

Series of Papers

Following Maguire's talk, SMPE conclave heard a series of papers Monday and Tuesday (20-21) on various technical phases of film-making and theatre construction and management. On the opening day, Ben Schlanger, architect, reported on advances in theatre design and John McNamara made a comparison of low-and-high-cost methods of construction under current conditions.

Other papers included studies of foreign theatre operation by Clement Crystal, Paramount International theatres; dynamic, luminous color for film presentation by R. Gillespie Williams, illumination engineer; synthetic sound on film by Robert E. Lewis, Armous Research Institute; high-speed motion pictures by R. A. Anderson and W. T. Whelan, Naval Ordnance Laboratory; the Zoomar lens by Frank G. Back, and other technical papers concerning theatre television.

At the SMPE semi-annual banquet tomorrow night (Wednesday), John A. Maurer, pioneer in the development of 16m sound recording equipment and techniques, will receive the first Samuel L. Warner Memorial Award given by the outfit. Gold medal award, being given to Maurer by SMPE prez Loren L. Ryder, was established by Warner Bros. for annual presentation for outstanding work in sound film engineering.

EL Dickering

Continued from page 3

been pushed now for several weeks. He's also got a releasing commitment with United Artists.

Transactions will be further pushed when Krim reaches the Coast. EL prexy entrained westward Monday (20) but stopped over in Chicago to meet Foy and Alfred W. Schwalberg, veepee in charge of sales. Foy and Schwalberg trekked to Chi to seek lifting of a recent police ban levelled against "Railroaded," new company release. Fourth EL topper, Max Youngstein, ad-pub head, planes to the Coast Friday (24) to o.o. new product.

Wanger, Lyons, Small

EL wants about a half-dozen name producer releases for its '47-'48 selling season. On that score, pacts have already been closed with Walter Wagner, who's producing company has been acquired by EL; with Producing Artists (Arthur Lyons), who's next film for EL will be an adaptation of Thomas Costain's "The Moneyman" at a planned budget of $2,500,000; and Edward Small, who's pic "T-Men" will hit the screens shortly under the EL label.

Jessel to Emcee PP

George Jessel will emcee the Picture Pioneers Thanksgiving dinner at the Hotel Plaza Nov. 19. Hal Horne is chairman of the arrangements committee.

Mayor William O'Dwyer has been invited to attend as honor guest to continue the precedent set by Fiorello La Guardia, now deceased, who took the honor spotlight in 1945. Eric Johnston, Motion Picture Assn. prexy, also has accepted.

Film Salesmen

Continued from page 5

fers is due in Universal where toppers are now studying an analysis from the field. Understood that a 15% drop has been decided on. That would mean some 26 salesmen from U's force of 115 for an estimated annual savings of $150,000. U already has saved $2,000 a week in cutting out needless overtime, supper money, etc.

Paramount and Metro have already edicted substantial slashes. Other companies are reported to have quietly dropped a number of salesmen, with the whittling process to continue until 20% cuts are in effect.

In Par's case, it's said, 35 sales staffers have been edged out and the distribution end of the budget has been thereby shaved by $275,000 yearly. Metro's sales cuts are reported in the neighborhood of 25 with a resultant savings of $200,000. Columbia is also understood to have orders to drop a number of salesmen.

Action is meeting stiff opposition from a scattering of division chiefs with the claim that sales reductions now approximate "fighting a fire by throwing on gasoline." "The distribution end of the business has always been the most thinly spread of all," one sales biggie declared. "These firings are making it all the worse."

It's the contention of the dissidents that "you can sell a big picture by mail, telephone or any other way, but how about the dogs?" The smaller pic requires personal sales pressuring, it's argued, because without that, the exhib will automatically knock them off the list of bookings. Added point is made that giving the gate to salesmen is spreading ill will among exhibs because many of the former are personal friends of theatre men.

Mono Profits

Continued from page 11

chise-holders were listed as directors of the company.

Proxy also set forth salaries of Monogram's top execs. Samuel Broidy, prexy, took top pay of $100,147. Johnston as board chairman received $43,298. Others were George D. Burrows, exec veepee and treas., $42,488; Edward Morey, veepee, $29,494; Norton V. Richey, foreign chief, $29,494; and Trem Carr, production head who died Aug. 18, '46, $8,403.

Highest paid director was Roy Del Ruth who garnered $70,000. Victor Moore took $67,166 as top paid actor. Others named were Belita Jepson-Turner, $60,330; Barry Sullivan, $40,000; Leo Gorcey, $42,663; Akim Tamiroff, $20,000; Preston Foster, $25,000; and Anthony Quinn, $30,833.

M. Goldstein, general sales manager, took $29,269 while Scott R. Dunlap, exec ass't to the prez, was paid $39,988.

Allen Chases Paar

Continued from page 1

back in what the trade concedes was some pretty rough scripting. Allen reprised the subject last Sunday (19).

There's been no word out of the Benny corner as yet concerning Paar's tirade against ex-vaudevillians still perched on the radio comedy roost, but it's reported that he, too, has been smarting. Which many consider not surprising, in view of the fact that Benny owns a big piece of the Paar comedy package and played an important part in giving Paar his chance at the bigtime via his summer replacement.

Skyscraper Studio

Continued from page 3

"white elephant" if it weren't used for film work.

Present plans call for the building to be 40 stories high. It's to contain all the latest film-making techniques under one roof, which, according to the realty officials, will make its operation much more efficient than the rambling studio structures covering acres of ground on the Coast. Building is to have separate executive and casting offices for each of the major film companies that signs to use it.

Majors Reluctant Just Now

Several of the major companies have been approached, it's been learned, but none so far has evidenced any interest in the plan. Realty firm, together with the mayor's office, believes the film companies may be reluctant to go for any such idea at this time because of uncertain conditions existing within the industry, result of the general snafued condition of the foreign market.

Eastern production, meanwhile, is definitely on the upgrade, with plans announced by Vanguard Films over the weekend to lens "Dark Page," a newspaper story, entirely in N. Y. O'Dwyer's campaign may be brought to a head by RKO's "The Window," which is the first film to be shot entirely in the city. Picture will be produced mostly at the RKO-Pathe studios by Frederic Ullman, Jr., who as former RKO-Pathe prexy, was the person mostly responsible for having the studios built.

To facilitate production work, Pathe has just purchased two custom-built station wagons, equipped with special glass windows that are transparent from the inside but opaque from the outside. Camera crews, consequently, will be able to shoot through the windows without attracting a bunch of sidewalk gapers to ruin the scene. Glass is the same as that used by the Federal Bureau of Investigation, which was featured in several scenes in 20th-Fox's "House on 92d Street."

Station wagons also have platforms constructed on their roofs on which cameras can be mounted. Cars are available to producers working in N. Y. at an average rental of $85 per day.

THEATRE ENGINEERING ADVANCE ACCENTED

For first time in its history, Society of Motion Pictures Engineers is laying heavy emphasis on engineering advances made on the exhibition, rather than the production phase of the film industry. In line with this new slant at its 62d semi-annual conference, SMPE has innovated an educational scientific exhibit at the Hotel Pennsylvania, N. Y., with more than 50 manufacturers and other firms displaying the latest developments in theatre equipment, structural materials and supplies.

Attracting dozens of indie operators and circuit heads, the exhibit hall is proving to be the highlight of the SMPE conclave. With space plotted among various companies, variety of actual equipment on floor ranges from latest streamlined projectors through sound reproduction equipment to plastic building blocks, airconditioning units and carpeting materials. Coco-Cola is in the act with a free-drink bar in the rear.

Display garnering most attention from visiting exhibs is a new automatic ticket chopper manufactured by General Register Corp. Electrically operated, box cuts the tickets in half, then automatically punches and stacks the stubs on a wire in sequence of collection. Unit uses standard printed tickets and takes up to 20,000 stubs without unloading.

Among other items on the floor creating interest is the fibre-glass screen, Nu-Screen, which eliminates angle distortion by patrons sitting on side of theatre. New designs in theatre chairs are displayed by American Seating Co., while latest styles in projectors are shown in models exhibited by RCA and Gaumont-Kalee.

Walking around the exhibition hall, theatre men visiting the convention have voiced their compliments to SMPE execs for assisting them in their construction and purchasing problems. Equipment firms, on the other hand, are enjoying business boost with their salesman writing orders from the floor.

Inside Stuff—Pictures

Major film companies are still uncertain on the use to which they might put large-screen television, despite the industry's steadily-growing interest in the new medium, according to 20th-Fox technical director Earl I. Sponable. At the same time, Sponable revealed that 20th had temporarily shelved further experimentation with 50m film, even though tests already conducted proved "excellent."

Sponable, assigned to direct 20th's experimentation on theatre video in conjunction with RCA, declined to go out on a limb by predicting how 20th would use tele in theatres. No system of large-screen video has yet been accepted for commercial use and it's to the solution of that problem that all efforts must first be directed. Sponable's primary work, consequently, will be to get delivery on equipment from RCA, then "set it up and see what happens."

What application 20th will make of tele will depend on tests, which will be conducted at the Fox Movietone labs in New York, Sponable said. He derided optimistic predictions of how video could be used to facilitate film distribution, or to transmit a stage show from a Broadway deluxe house to theatres throughout the country simultaneously, although he didn't rule out either as impossible. Investigation will be made of both direct television and a system employing an intermediary film between tele tube and theatre screen. He hopes to begin tests shortly after Jan. 1.

Work done to date with the 50m film has proved it has excellent possibilities, the 20th chief said. Use of the wide-gauge stock would give almost an eye-width standard to film work. Putting it to immediate use, however, would require the installation of new equipment in all theatres. Under present conditions, Sponable intimated, such a step is considered unwise and so use of the film has been pushed off to some future date.

Opening of "Forever Amber" at the Roxy, N. Y., today (Wednesday) was preceded by one of the most all-inclusive ad campaigns in 20th-Fox's history. Working under the supervision of ad-pub chief Charley Schlaifer, the 20th exploitation staff posted 29,958 sheets of paper plugging the opening and used more than 200 radio spot announcements in four days over WOR (Mutual) and WNEW, N. Y. indie. Spots were recorded by Frank Gallup.

As its piece de resistance, 20th advertised it would serve free coffee and doughnuts between 7 and 8 a.m. today to those the company hopes will line up that early to see the picture. Roxy doors open at 9:30 a.m. "Amber," meanwhile, kicks off in 22 other key city dates today, first of more than 3,000 theatres that will play the film before the year's end.

Mob scenes in the French-made "Les Enfants du Paradis," involving more than 1,000 people on a set at one time, plus the film's original five-and-a-half-hour running time, represented attempts of Pathe (France) to stymie the Nazis' slave labor policy, it has been revealed. It's been cut to 144 minutes in the U. S.

Film industry was one of the few in France left untouched by the Nazis during the occupation. Germans, in fact, did as much as possible to encourage domestic French film production. Recognizing this fact, scripter Jaques Prevert wrote as many mob scenes as possible into the script and kept the extras working as long as possible so that the Nazis wouldn't ship them off to slave labor camps. Film is currently playing in art houses throughout the U. S.

Printed entirely in Sepiatone, Douglas Fairbanks, Jr.'s "Exile" (U) is the first film to be made in that process in seven years. Brown-toned film hasn't been produced since before the war because the principal ingredient, uranium, has been the exclusive property of the United States atom bomb project. The element is still unavailable, but picture is printed in a brownish tone anyway as a result of experimentation by George Seid, chief of Universal-International camera dept. and labs. That resulted in the development of several ingredients which substituted for uranium. Seid claims any picture lending itself to Sepiatone can be printed as easily and as quickly as in black and white.

Al Sindlinger, chief of New Entertainment Workshop, film, legit and literary research outfit, returned last week to NEW's Hopewell, N. J., headquarters following Coast huddles with Walt Disney. Sindlinger's doing research for Disney on "The Little People" and "So Dear to My Heart." Latter is being filmed in feature length from a book published three weeks ago by Doubleday.

Sindlinger also confabbed with Ben Kandel, author of Warner Bros.' "City of Conquest." Kandel is under assignment to NEW for screen treatment of a novel, "Front Door to Heaven." NEW topper likewise huddled with Hugh White, who's writing a novel with guidance by NEW.

In two instances now, Fred Astaire has been brought out of his abortive attempts to "retire" from pictures. Both pix had Irving Berlin scores. First try was Paramount's "Blue Skies" last year, his first picture since Metro's "Ziegfeld Follies" two years earlier, when he replaced Paul Draper. Now, after again announcing intentions to retire, Astaire is set for the lead in Metro's "Easter Parade," replacing Gene Kelly, who broke his ankle last week. In addition to doing the score, Berlin is also co-producer on this one with Arthur Freed.

Lloyd T. Binford, Memphis censorship czar, almost sounded off against the film industry at the annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee last week—but didn't. Just before he was scheduled to take the floor, the 80-year-old censor left the convention hall telling a reporter, "I can't wait any longer."

According to his prepared speech, however, Binford would have taken a hefty sock at the film biz.

"Miracle on 34th Street" promises to be one of 20th-Fox's most profitable films this year. Costing $1,500,000 to make, the pic paid off its entire production nut the first 13 weeks it was in release. Fox uses a 78-week amortization table, which makes the "Miracle" returns exceptionally good. Film, however, has not been doing so well in small town houses as in the bigger cities, the hinterlanders apparently being unwilling to accept the heavy larding of fantasy.

While film customers are shopping for pictures, producers are shopping for stars and passing up high-priced names who are not so hot at the boxoffice. Agent for one thesp who has been getting $200,000 a picture, recently buzzed the studios and was told they were not particularly interested in his client. He got the same answer when he reduced the price to $125,000. On one lot he was told that his star would be a hazardous buy today, even at $50,000.

Deal which Metro recently inked to subsidize part of the cost of a roving scout to finger new literary talent is with The Atlantic Monthly, rather than with The Atlantic Monthly Press, as reported. Both are under the same ownership, of course. Metro has similar contracts with Random House and Farrar-Straus.

Metro is veering more and more to the audience idea for press and or trade previews, especially in New York, and particularly where comedy is a factor. With the legalized tradeshows, nighttime screenings in theatres often aren't practical but M-G feels comedy and filmusicals require a mixed rather than a trade or press audience for best reflexes.

Belle Baker's son, Herbert Baker (his father was the late Maurice Abrahams, songwriter-music publisher) is scripter of Henry Morgan's first film, "So This Is New York," and also co-producer. Stanley Kramer is producer, via Enterprise (United Artists release). Young Baker, who has been dialoging for radio, also has a piece of the film through investment.

"Block Long Lines and Jammed Lobbies"

—*Daily Variety*

in Washington for

"MONSIEUR VERDOUX"

JUST FINISHED 5-theatre day-and-date record-breaking Washington engagement! Now watch the sock grosses in Toronto, Milwaukee, Portland, Houston, Atlanta, Newark, Jersey City, New Orleans, Seattle, New York, Los Angeles, San Francisco, Salt Lake City, Chicago, and more and more coming in every hour to UA!

DAILY VARIETY DAIL

Vol. 57 No. 16 Hollywood (28), California, Monday, September 29, 1947 5 Cen

'VERDOUX' Heads For $45,000 Week In Wash

Washington, Sept. 28.—It looks like $45,000 for the first week of "Monsieur Verdoux" in five houses here, with $12,876 in the till by 3 p.m. today. Block long lines and jammed lobbies that have greetec the Charlie Chaplin picture are reminiscent of wartime peak biz. Top takes for quintet of houses were reported by the Apex and Pix.

VARIETY

VOL. 168 No. 5 NEW YORK, WEDNESDAY, OCTOBER 8, 1947 PRICE 25 CENTS

Moral: Chaplin Should Heckle Congress More

Difference made in a film's take by a hefty publicity campaign was clearly demonstrated in opening of Charles Chaplin's "Monsieur Verdoux" in Washington last Friday (26). Crowds that lined up at the five low-capacity houses there over the weekend were in strong contrast to lack of interest in N. Y. when the pic came in without any advance bally other than a two-week ad campaign. In Washington it was just the opposite, with p.a. Russell Birdwell getting the film involved in a controversy with the House Un-American Activities Committee which landed it on page one of the capital papers day after day.

Friday-Saturday-Sunday gross of the five Washington houses added up to almost $13,500, smash. Most of it came from the down Pix and the Naylor and Atlas, all nabes, did strong but not record-cracking biz.

"Verdoux" was withdrawn by Chaplin and United Artists, the distributors, after b.o. fizz at the Broadway in the spring to permit time for a press campaign to be devised.

Surprising to UA execs were the generally good reviews the film got from Washington critics, in light of the poor reception from the N.Y. newspaper ganderers.

THE Hollywood REPORTER

'VERDOUX' Breaks Records In Capital

Washington.—Three all-time house records were broken by Charles Chaplin's "Monsieur Verdoux" here in two of the five theatres in which the controversial film opened Friday.

All opening-day records, all Saturday records and all records up to 3 p.m. yesterday were smashed in the Apex and Pix theatres. Thus far in these two houses more than 3000 persons have been turned away, due to lack of seats. With $12,876 in the till up to 3 p.m., the exhibs predicted that the production will top $45,000 for the first week.

Hollywood Red Blues

Continued from page 4

Wood. Menjou referred to his fellow actors, who yesterday sent a telegram to chairman Thomas protesting the hearing, as "innocent dupes; they just haven't read about Communism. I feel sorry for them." Menjou agreed with the committee that anti-Communist films should be made, but also advocated the making of Communist pictures if they were so labelled, and stated that "The Iron Curtain" and "Behind the Iron Curtain" have already been copyrighted by many producers.

Noblesse Oblige

Congressman John McDowell (R) Pennsylvania gave Menjou a final pat on the back by saying, "In addition to being a great actor, Mr. Menjou is one of the greatest American citizens I have ever met. He knows more about Communism than anybody I have ever known."

Moffitt then took the witness stand. With a bitter condemnation of Hollywood writers and directors, whom he labelled Communists, he ripped to pieces Frank Tuttle, Herbert Biberman, Stewart and Lawson. He accused them of having duped him into joining the Hollywood Anti-Nazi League in 1937 under false pretenses.

Later, he claimed, he discovered the group was out-and-out Communistic and quoted at great length from private conversations with the aforementioned people, from their writings and from statements they had made to prove they were communist leaders. Lawson, he stated, who was the first president of the Screen Writers Guild, was sent to Los Angeles by the Communist Party "for the purpose of organizing Hollywood for Communism."

'Broadway Practically Dominated by Commies'

Broadway came in for attention for the first time this morning. Moffitt in his testimony accused Broadway of "being practically dominated by Communism. Hollywood is heavily infiltrated but the producers at least make every effort to keep them out. They slip every now and then but Hollywood stacks up very well against Broadway." He alleged 44 out of 100 of the best plays of 1936-1946 were out and out Communistic, and 233 other plays in the same period "favored the party line."

Only two anti-Communist plays, to his knowledge, he said, had been produced. One was "Unconquered," by Ayn Rand, which closed in one week. The other was Robert Sherwood's "There Shall Be No Night." When Thomas was asked whether he would consider calling Broadway figures into the hearing, he indicated that he wouldn't and that he had given it no thought.

Hollywood studios are working to clean out Communist influence and are carefully watching all scripts to prevent party-line situations and dialog from creeping into pictures these days, witnesses declared yesterday. Producers Jack Warner, Louis B. Mayer and Sam Wood described the situation with varying degrees of bluntness. Ayn Rand, screen writer and novelist, was called by the committee to point out alleged Communist angles worked into Metro's wartime "Song of Russia."

Producer-Director Wood Names Other Directors

Roughest testimony of the day was that by Wood. He declared that top directors John Cromwell, Irving Pichel, Edward Dmytryk and Frank Tuttle were Communists. Turning to the writers, he mentioned Dalton Trumbo, Donald Ogden Stewart and John Howard Lawson were reds. He was most emphatic about Lawson, and occasionally cracked scornfully about the group of Hollywood writers and directors seated in the room who are slated as "unfriendly witnesses," for hearings next week.

When Warner became a little loath to repeat the testimony he had previously given the committee in secret session on the coast, Robert E. Stripling, committee counsel, read the former testimony aloud. This listed men whom Warner said he had fired because of their "Communist" and "un-American" beliefs in handling of stories. They were: Ring Lardner, Jr., Clifford Odets, Emmett Lavery, Dalton Trumbo, Alvah Bessie, Gordon Kahn, Guy Endore, Howard Koch, Lawson, Albert Maltz, Robert Rossen, Irwin Shaw, John Wexley, Julius and Philip Epstein and Sheridan Gibney.

Warner was asked if he stood by his testimony. He said he did not know whether they were Communists but "I could tell from what they were putting in scripts, they were "un-Americans."

Warner said he had been somewhat "emotional" when he testified in the spring in Hollywood. He said he had since made an investigation and one or two names should come off the list. He listed Endore and Gibney in this category and added that the Epsteins, in portraying rich men as villains had merely done something "as old as the world itself." Otherwise, the producer continued, he stood pat that the writers had done un-American material.

The first day of the hearing laid down these broad principles: The Motion Picture Ass'n. witnesses appear anxious to separate the studios themselves from the writers, actors and directors, so that the Communist smear will not hit the big businesses which have been built up.

The Committee indicated strongly that it will go along with this separation and that it does not believe that the industry overall is Communist; the Committee made clear that it recognized the company heads were certainly not Communistic.

The Committee laid down stringent rules to keep the hearing under control and is not permitting counsel to even coach or advise their witnesses although such procedure is permitted by most Congressional committees. Even Paul V. McNutt, the industry's special counsel, was silenced while Warner and Mayer testified.

One interesting sidelight of the day was the attempt of Rep. Richard B. Vail (R., Ill.) to convince the major companies that they should use MPA as a kind of clearing house to blacklist subversives from all studios. He argued this would be a "proper and patriotic duty" by the association. Jack Warner particularly declared his opposition.

Censorship of the industry by Government was opposed by all witnesses. When Stripling, committee counsel, suggested that there were dangers in exporting "Grapes of Wrath," Wood retorted that he could not think the Russians would find much propaganda value in it. He pointed out that even the poor Okies owned their own land, had automobiles, and possessed the freedom to go wherever they pleased. Wood pointed out that was far more than Russian citizens had. Wood also insisted that the film industry should have the right to make pictures on every facet of American life.

Hits at Wanger, Lavery, Screen Writers Guild

In his testimony he declared that the Free World, "dug up by Walter Wanger," and the Emergency Council of Hollywood Guild Unions, headed by Emmet Lavery, were constantly blocking the work of his own Motion Picture Alliance for the Preservation of American Ideals.

He also hit hard at the Screen Writers' Guild. Asked, "What group in Hollywood must be watched more carefully than the rest," Wood promptly replied: "Writers. I know there are Communist writers in Hollywood." He went on to add that the subversives were taking orders from foreign governments.

In his opening statement Mayer declared that "Mention has been made of the picture 'Song of Russia' as being friendly to Russia at the time it was made. Of course, it was. It was made to be friendly. In 1938 we made 'Ninotchka' and shortly thereafter 'Comrade X' with Clark Gable and Hedy Lamarr—both of these films kidding Russia." Mayer said "Song" was produced primarily as a musical romance with a boy and girl story and also to help international relations by showing the Russians who were hard pressed at Stalingrad how friendly we felt toward them.

Mayer denied the Government asked the studio to make the story. He said the studio got the idea and then broached it to the Office of War Information which approved it heartily. It was Mayer's idea to have Robert Taylor play the composer because "he was a musician."

Stripling asked if Mayer felt the film was pro-Communist.

"It had no political implications," was the answer. "I am convinced of that and I am under oath. If I went to meet my God I would still say so." Mayer read from press reviews at the time which described the picture as non-controversial and merely light entertainment.

Menjou's Doubt

Washington, Oct. 21.

In identifying his vocation, Adolph Menjou answered, "I'm an actor," in a loud, clear voice. Then, dropping his voice to a half-whisper and as an afterthought, added, "I hope."

At another point in his testimony, Rep. Vail asked Mayer: "What motivates those writers and actors whose income is in astronomical figures to embrace Communism?"

"I think they're cracked; it can't be otherwise," was the laughter-provoking reply. Stripling asked whether MGM had ever made an anti-commy film and Mayer named "Ninotchka" and "Comrade X."

Mayer said he has recently caught a few situations in scripts which might have been Communistic but that they have been stricken. In the first draft of "Song of Russia," Mayer added, "they had farm collectivism and I threw it out. I will not preach any ideology but Americanism. I had it written and that is why Robert Taylor was delayed in getting into the service."

Ayn Rand's Film 'Review' Sees Sickle All Over

Ayn Rand, a refugee from the Soviet government, was called to the stand immediately after Mayer. She disclosed that she reviewed "Song" on the Coast recently at the request of the committee. She ripped into the picture and its angles as though she was trying to prove that Mayer's views of its purity were vapid and that he wouldn't know a Communist angle if he fell over it.

She said the opening of a dissolve from the American flag into the Russian anthem and hammer-and-sickle flag "made me sick."

"It shows the heroine in Moscow," said Miss Rand. "There are montages of scenes in Moscow. I don't know where they got them, but I never saw anything like it. It shows a Moscow restaurant such as never existed. If there were such restaurants they would be for commissars and profiteers and girls from villages would not be permitted.

"In that Moscow there were no food lines. The streets were clean and prosperous. There were no homeless children such as I have seen. In this picture you see people on excursion boats in satin blouses such as you see only in Russian restaurants in this country." The witness continued that a peasant cottage was shown with food on the table "such as anybody would be murdered for in Russia" and it was described as "a simple country meal." She said impressions were given that collective tractors were private property, and that the peasant huts were shown with radio sets although the Russians had commandeered them all at the outbreak of war.

"This type of thing," she argued, "was to create a picture of how favorable life was under a totalitarian Soviet. Finally, Miss Rand said there was a line by an American talking to a Russian girl. "You are a fool, but a lot of fools like you died on the village green at Lexington."

"I submit," snapped Miss Rand, "that is was blasphemy to compare Lexington with fighting for a slave state."

Jack Warner, Opening Act

Warner, the day's first witness, opened with an attack upon Communism. He went on to defend the industry's right of free speech, and also to deny the story that "Mission to Moscow" was made under White House pressure.

When he originally testified, said Warner, he had said that the film was made because the Government had asked for it. However, he had rechecked and found that Warner Bros. was only one of several companies, which propositioned Ambassador Davies for the right to film his story. Warners had won out.

"If making 'Mission to Moscow' in 1942 was a subversive activity," he said, "then the American liberty ships which carried food and guns to Russian allies and the American naval vessels which conveyed them were likewise engaged in subversive activities. The picture was made only to help a desperate war effort and not for posterity."

Bloomingdale Exits Col.

Hollywood, Oct. 21.

Al Bloomingdale ankled Columbia, where he had held a producer's post for eight months.

Studio had assigned him to "The Petty Girl," but when the idea was shelved, he was without an assignment.

RKO Committee

Continued from page 3

was given as reason for economy move.

It was pointed out that in order to have the plan of expense reduction and control carried out effectively the committee of four was named, it having authority to prosecute vigorously any expense reduction plans it may devise. In naming the committee, Depinet cited that it's not a pleasant task but one that must be done and quickly. Also that differences of opinion might arise between members of this committee of four and departmental heads on items to be eliminated or reduced, and procedure. But these can be cut to the minimum "if we understand the urgency of the situation which prompts this memorandum."

Because many departments have been preparing quarterly estimates of expenditures for the last few years, it was pointed out that RKO is better prepared than at any time before to handle the trimming program in an intelligent manner. Also explained that the plan is not to be directed to department expenses only, but should be applied as well to the so-called direct expenses of operation. Not known for certain whether this meant personnel, but in company circles such an interprepation was given to this portion of the memo.

Reported that Terry Turner would be called on to slash his regular staff of road exploitation men, but this was officially denied by two company officials. Prexy N. Peter Rathvon recently said that no cuts in personnel were contemplated, this lending credence to the denial about slashes in exploitation division. Company also was filled with reports that certain activities in other departments including the ad-publicity division might be combined.

The committee of four that Van Wagner heads includes William H. Clark, Thomas F. O'Connor and John M. Whitaker. Last-named is company watchdog on ad-publicity-exploitation costs. O'Connor is new treasurer of RKO Theatres, having moved up when A. W. Dawson resigned a few weeks ago. Clark is treasurer of RKO, Inc. and also RKO Radio Pictures, as distinguished from O'Connor's treasureship of RKO Theatres. Thus, the entire committee is made up of the corporation's top monetary executives and guardians of the treasury.

Large Film Pool

Continued from page 2

with the Skouras and Century circuits in N.Y. for his pictures. That marked the first time that any foreign-language product had been booked into any but the art houses in N.Y. Toppers of both circuits are reportedly not worried about the fact that these films will now be made available for free to thousands of N.Y. televiewers. Exec of one of the chains, in fact, is believed to have broached the idea to Lopert.

Under the terms of the deal with Gainsborough, Lopert gets a guarantee against a percentage of the profits, in return for permitting Gainsborough to sell the films to tele broadcasters whichever way they want. Contract runs for a designated period of time and includes a renewal option. Gainsborough, consequently, has the right to sell the product directly to either stations or sponsors. Definite plans haven't been set yet but it's believed they'll attempt to book them on a pro-rata station basis, or per performance basis. That means that a network will have to pay separately for each station on its line that transmits a film over the air.

Gainsborough will make the product available on either 35m or 16m stock, depending on each station's projection equipment. Preliminary tests have shown that the film, even with substitles, shows up well on the standard small-sized tele screen. If it's found that the subtitles can't be seen at their present place on the bottom of the film, they'll be raised sufficiently to bring them into view but not high enough to interfere with the characters. Fact that the films were made abroad means there will be no trouble with the American Federation of Musicians, which, according to U. S. distribs, has prevented them from booking their product to tele stations.

Gainsborough is headed up by Mike Jablons, former trade press contact for the Mutual web; Nat Rudich, program director of WNYC, N.Y.'s municipally-owned station; and Jack D. Gaines, exec producer for the State Dept.'s "Voice of America" broadcasts.

CUT KIDS' ADMISH BUT ADULTS BEING UPPED

Oklahoma City, Oct. 21.

Reduction of kiddies' and teenagers admissions have spread to the Oklahoma and Texas territories with one novel addendum. While theatres are knocking off a number of pennies from the moppets' price, they're simultaneously boosting adults' scales to make up the difference.

Dozens of flickeries, mainly subsequent-run indies, have lowered children's prices to 9c for matinees. In most cases, former scale was 15c-20c. That odd charge is fixed because it gets the kids under the wire without necessity of paying anything via the 20% Federal bite.

At the same time, daytime price for adults has been hoisted 5c-10c. Exhibs have it figured that the two will about equalize.

'For Adults Only' Film Draws Texas Censure

San Antonio, Oct. 21.

Lurid posters advertising a "For adults only" film at a westside theatre prompted the principal of a nearby school to ask school authorities to obtain assistance of San Antonio police against the theatre. W. E. Montgomery, principal of the J. T. Breckenridge elementary school, reported that the Progresso theatre, located less than a half block from the school, was advertising a film entitled "Souls in Pawn" with huge posters of nude women.

School authorities ordered a search of the theatre by the local attendance officer for teen-agers who might have skipped school for the showing. Protests were also made by clergymen and the Parents Teachers Assn. Police found 14 five-foot billboards displaying pictures of nude men and women. The signs were removed and the theatre operators warned against such displays.

On the heels of the police came the d. a.'s office to confiscate prints of the film and advertising material. Folowing a search the posters and prints of the film could not be found. A conference was then held with the police, district attorney and operators of the Progresso. Results were that films were to be returned, together with all advertising, to the distributor and no further attempt would be made to show them in the city.

Hartman's RKO Initialer

Hollywood, Oct. 21.

Don Hartman's first producer-director stint at RKO will be "Every Girl Should Be Married." Yarn, in current Ladies Home Journal, is by Eleanor Harris. Studio is considering Cary Grant and Barbara Bel Geddes for top roles, with filming late next spring.

Hartman recently inked a deal after ankling Columbia.

Rogers Re-Optioned

Hollywood, Oct. 21.

Roy Rogers, top cowpoke on the Republic rancho, gallops thisaway over the weekend from his eastern rodeo after roping another option in the home corral.

Next Rogers ride in Trucolor canyon is "Under California Skies," which leaps into the saddle Oct. 30.

King's Speech

Continued from page 5

ture Assn. prexy, and his cortege of company toppers. At any rate, it's under stood that B. T. Davis, prexy of the Cinematograph Exhibitors Assn., and general secretary W. R. Fuller will advise Johnston to expedite his London visit.

Davis and Fuller will fly to the U. S. this week. Their plane was delayed yesterday for a few days. They'll urge on Johnston the need to huddle with the British treasury without further postponement.

Duo are expected to tell Johnston that the attitude of the Yanks is entirely unrealistic because they don't know how serious things are here. They'll plead for U. S. companies to come into this market even if it means paying the 75% ad valorem tax.

Full-dress debate is slated in Parliament on the critical shortage of dollars. Films which escaped the tax because they came into the country before its imposition may be hit by a freeze on remittances if Parliamentary demands for curtailing of the continued drain on dollars bring results. As it is, Britain may find itself drawing on its sterling reserve to pay for film imports.

VARIETY CLUBS INTERNATIONAL

says, from the bottom of the Heart of Showbusiness,

"Thanks, Paramount," for

VARIETY GIRL

the picture all America has taken to its heart!

The 24th and final key-city Premiere of "Variety Girl" took place Oct. 8th under the auspices of Variety Clubs International.

These benefit performances—made possible by Paramount through the magnificent cooperation of Charles M. Reagan—have netted approximately $200,000 to local Heart Funds to help under-privileged children in their own communities.

The gratitude of Variety Clubs International is extended to Paul Short for the original idea for this picture, to the owners of the twenty-four theatres which were made available without any charge for our benefit premieres, and to the entire Paramount organization, including the forty great stars whose talents make "Variety Girl" a show that's

"BIG AS THE
HEART OF
SHOW
BUSINESS"

—VARIETY CLUBS INTERNATIONAL

JOHN H. HARRIS	R. J. O'DONNELL
International Big Boss	*International Chief Barker*

Production Off 17%

Continued from page 11

duce a stupendous total of 40 before the year was out.

Next in '47, with seven for UA, were Bill Boyd and Lewis Rachmil. Par's Pine-Thomas unit and Universal's Wallace Fox tied for second place in '46, with seven apiece. Foy's nearest competitor in 1936 was Sol Wurtzel, with total of 10.

Tying for third place this year are Alex Gottlieb of Warners, Sam Katzman of Columbia, Joe Pasternak of Metro, Pine-Thomas, and Herman Schlom of RKO, with four apiece. Armand Schaefer and Edward J. White, both of Rep, came in third last year with six apiece. Guys who held third place in 1936 were Sam Bischoff of Warners and Lucien Hubbard of Metro, with eight apiece.

Tied for fourth this year, with three apiece to Sept. 1, are Pandro S. Berman, Metro; Bischoff, UA and Col; Burt Kelly, Col; Hal Wallis, Par; Walter Wanger, UI, and White, Rep. Fourth place holders last year, with five apiece, were William J. O'Sullivan and Sidney Picker, both of Rep, and Schlom, RKO. You had to have seven to qualify for fourth place 11 years ago, as witness the septet apiece chalked up by Wanger, Schaefer and John Stone in '36.

In 1936, many new faces, mostly from the writing ranks, were elevated to producership. In line with the elevation, many producers of B's were assigned to handle the A product, while those who formerly handled A's were elevated to executive producership.

Eleven years, however, can make a big difference. B production is down to its lowest point in filmdom's history today, and, while studios unabashedly admitted they were making them in 1936-37, nowadays only four of the top nine will admit they're making anything but big-budgeters.

More Femme Producers

Phenomenon brought out by the tabulations is the increase in women producers. Only gals in the '36 group are Mary Pickford and Dorothy Reid. They jumped to four in 1946, however—Helen Deutsch, Joan Harrison, Lillie Hayward and Virginia Van Upp—and to six in 1947—Miss Pickford, Bebe Daniels, Miss Harrison, Ruth Gordon (partnered with Garson and Michael Kanin in Kanin Productions), Harriet Parsons and Joan Bennett (Diana Productions with Wanger and Fritz Lang).

There are numerous other gals, of course—Rosalind Russell of Independent Artists, Joan Fontaine of Rampart Productions, Bette Davis of BD Productions, Ingrid Bergman of Sierra Pictures, Ginger Rogers of Lincoln Productions, to name only a few—who aren't shown because their pictures weren't completed in the time covered by the survey.

From the studio angle, Rep led the field in the first two-thirds of '46, with 39 pix wound by 14 producers. Studio dropped to second place in the 1947 semester, however, with 22 pix by 14 producers. Columbia not only took first place from Rep this year, with 36 produced by 16, but jumped two over its own 34 of last year, also produced by 16. Col was second in '46, Universal (before it merged with International) was third with 31, Metro and RKO tied for fourth with 26 apiece, and UA was fifth. Tailing Col, Rep and UA this year (latter two are tied for second place with 22 apiece) are RKO with 21 and Paramount with 20.

Here's the complete breakdown for the three eight-month periods.

	1936		1946		1947	
Producer	No. of Pix	Studio	No. of Pix	Studio	No. of Pix	Studio
Ames, Stephen			1	RKO	1	RKO
Appleton, Lou-Bernard Small					1	Col
Arthur, Robert					2	UI
Asher, E. M.	2	U				
Auer, John H.					1	Rep
Bacher, William			1	20th	1	20th
Baldwin, Earl	1	WB				
Barsha, Leon			1	Col		
Bassler, Robert					1	20th
Beche, Robert	1	Rep				
Beck, Arthur F.	1	Par				
Benedict, Howard			1	U		
Berger, Richard			1	RKO	2	RKO
Berke, William	3	Rep				
Berman, Pandro S.	4	RKO	2	MG	3	MG
Biddell, Sidney					1	Col
Binyon, Claude			1	Par		
Bischoff, Sam	8	WB			3	2 Col 1 UA
Blanke, Henry	3	WB	2	WB	2	WB
Bloom, William					2	Col
Bogeaus, Benedict			2	UA	1	UA
Bohem, Endre					1	Par
Brackett, Charles			1	Par		
Bren, Milton			1	Col		
Bresler, Jerry			1	MG	2	UI
Briskin, Irving	5	Col				
Brock, Lou					2	Rep
Brod, Sidney	1	Par				
Brown, Clarence					1	MG
Brown, Donald			3	Rep		
Brown, Harry Joe	6	WB			1	Col
Buckner, Robert			2	WB		
Burton, Val			1	U		
Cagney, William					1	UA
Cantor, Eddie					1	RKO
Capra, Frank			1	RKO		
Carr, Trem	1	U				
Carroll, Earl	1	20th				
Chaplin, Charlie					1	UA
Chodorov, Edward	1	Col				
Clark, Colbert	4	Rep	10	Col	10	Col
Cline, Edward F.	4	Par				
Cohen, Albert J.			1	Col		
Cohen, Bennett			2	Rep		
Cohen, Emanuel	2	Col				
Cohn, Ralph	2	1 Col 1 Par				
Cohn, Ralph-Buddy Rogers			3	UA	1	UA
Cohn, Ralph-Buddy Rogers-Mary Pickford					1	UA
Considine, John W., Jr.	2	MG			1	UA
Coslow, Sam					1	UA
Crump, Owen					1	WB
Cummings, Jack			2	MG		
Cummings, Sandy					1	Col
Cunningham, Jack	2	Par				
Curtiz, Michael					1	WB
Daniels, Bebe					1	UA
Dare, Daniel			1	Par	2	Par
Darmour, Larry	2	Col				
Davis, Frank	2	MG				
Decker, Harry L.	3	Col				
DeMille, Cecil B.					1	Par
DeRochemont, L.			1	20th		
DeSylva, B. G.	4	20th				
Deutsch, Helen			1	Col		
Diamond, David	1	U				
Duff, Warren			1	RKO		
Dull, O. O.			1	MG		
Dwan, Allan			2	Rep	1	Rep
Edelman, Lou	3	WB				
Emerson, John	1	MG				
Engel, Sam			1	20th		
Erskine, Chester-Fred Finkelhoffe					1	UI
Fairbanks, Douglas, Jr.					1	UI
Faralla, Dario	2	Par				
Feld, Milton	1	20th				
Fellows, Robert					2	Par
Fessier, Michael	2	MG				
Fessier, Michael-Ernie Pagano			3	U		
Fields, Leonard	1	Rep				
Flothow, Rudolph			2	Col	2	Col
Fox, Wallace			7	U		
Foy, Bryan	25	WB	1	20th		
Franklin, Sidney			1	MG	1	MG
Freed, Arthur			2	MG	2	MG
Genslor, Louis E.	2	Par				
Glazer, Benjamin	2	Par				
Golden, Max	3	20th				
Goldsmith, Ken	2	Rep				
Goldstein, Leon	1	RKO				
Goldwyn, Samuel	2	UA	1	RKO	1	RKO
Goodwins, Leslie			1	RKO		
Gordon, Mack			1	20th		
Gottlieb, Alex			2	WB	4	WB
Grainger, Edmund	3	U			1	Rep
Granet, Bert			1	RKO	1	RKO
Grant, Marshall			3	U		
Green, Howard J.	1	Col				
Grey, Lou			3	Rep		
Griffith, Raymond	5	20th				
Gross, Edward	5	2 RKO 3 20th				
Gross, Jack			1	RKO		
Guiol, Fred					1	UA
Hackel, A. W.	3	Rep				
Haggott, John					2	Col
Haight, George			1	MG		
Hakim, Raymond and Robert			1	RKO		
Harrison, Joan			2	RKO	1	UI
Hartman, Don					1	Col
Hayward, Lillie			1	RKO		
Hellinger, Mark			2	U	2	UI
Hoffman, Charles			1	WB	1	WB
Holt, Nat			2	RKO	2	RKO
Hornblow, Art., Jr.	2	Par	1	MG	1	MG
Houseman, John					1	RKO
Houser, Lionel			1	MG		
Hughes, Howard			1	UA	1	UA
Hulbard, Merritt	2	UA				
Hyman, Bernard	1	MG				
Jackson, Felix			2	U		
Jacobs, William			2	WB	1	WB
Jessel, George					1	20th
Johnson, Nunnally	4	20th			1	UI
Jones, Buck	1	U				
Jones, Paul	1	Par	1	Par		
Kane, Joe			2	Rep		
Kanin, Garson and Michael-Ruth Gordon					1	UI
Katzman, Sam					4	Col
Kaufman, Edward	3	RKO				
Kay, Gordon					2	Rep
Keefe, Daniel	2	Par				
Kelly, Burt	1	Rep	2	Col	3	Col
Knopf, Edwin			1	MG	1	MG
Kohlmar, Fred			2	20th	2	20th
Kraike, Michel			3	2 Col 1 RKO	1	RKO
LaCava, Gregory	1	U				
Lackey, Wm. T.	3	Par				
Laemmle, Carl, Jr.	1	U				
Lasky, Jesse L.-Walt. MacEwen					1	RKO
Lasky, Jesse L.-Mary Pickford	2	UA				
Laurel, Stan	1	UA				
Lawler, Anderson			1	20th		
LeBaron, Wm.	3	Par				
LeBaron, Wm.-Boris Morros			1	UA		
Lesser, Sol	1	Col	1	UA		
Levoy, Albert E.	2	Rep				
Lewin, Albert-David Loew			1	UA		
Lewis, Al	4	Par	2	MG		
Lewis, David					1	UA
Lewton, Val					1	Par
Lighton, Louis D.	1	MG	2	20th		
Lord, Robert	3	WB			1	MG
Lubitsch, Ernst			1	20th		
Lytell, Bert	1	Par				
MacDonald, Wal.			3	Col	2	Col
MacGowan, Ken.	5	20th				
Maibaum, Rich.			1	Par	1	Par
Malvern, Paul	8	Rep	2	U		
Manning, Bruce-Jack Skirball			1	U		
Mannix, E. J.	1	MG				
Mankiewicz, J. L.	3	MG				
Marcus, Lee	3	RKO				
Marin, Ned	2	MG				
Markey, Gene	1	20th			1	20th
Marx, Sam	1	MG	2	MG		
McCarey, Leo					1	RKO
McDonald, Frank			1	Rep		
McKnight, Tom-Roy Wm. Neil			1	U		
Milestone, Lewis					1	Rep
Miller, Seton I.			1	Par		
Mooney, Martin			2	RKO		
Morosco, Walter			1	20th	2	20th
Murray, Ken					1	Rep
Myers, Zion	1	RKO				
Nealis, Edward					1	Col
Nebenzal, Seymour			1	UA	2	UA
Neil, Roy Wm.			3	U		
Nichols, Dudley					1	RKO
North, Robert	1	Col	1	Rep		
O'Sullivan, Wm. J.			5	Rep	2	Rep
Parsons, Harriet					2	RKO
Pasternak, Joe			2	MG	4	MG
Paul, Val	2	U				
Perlberg, William	1	Col	2	20th	1	20th
Perrin, Nat			1	MG	2	MG
Picker, Leonard			2	Col		
Picker, Leonard-Sanforth Clifford			1	Col		
Picker, Sidney			5	Rep	2	Rep
Pine, Bill-Bill Thomas			7	Par	4	Par
Pivar, Ben	5	Col				
Preminger, Otto					1	20th
Presnell, Robert	4	U				
Rachmil, Lewis-William Boyd			4	UA	7	UA
Rapf, Harry	5	MG				
Reid, Cliff	5	RKO				
Reid, Dorothy	1	Rep				
Revnes, Maurice	1	MG				
Richmond, Ted			3	Col	2	Col
Riskin, Everett	2	Col	1	MG		
Roach, Hal	2	UA				
Roberts, R. B.					1	UA
Rogell, Sid	2	Col				
Rogers, Bogart	2	20th				
Rogers, Chas. R.	1	Par	1	UA		
Rowland, Rich. A.	1	Par				
Ruggles, Wesley	1	Par				
Ryan, Phil			1	Col	1	RKO
Ryskind, Morrie	1	U				
Santell, Alfred			1	Rep		
Sarecky, B. A.	1	U				
Schaefer, Armand	7	Rep	6	Rep	1	Rep
Schary, Dore			2	RKO		
Schlom, Herman	1	Rep	5	RKO	4	RKO
Schulberg, B. P.	4	2 Col 2 Par				
Scott, Adrian			1	RKO	1	RKO
Sedgwick, Edward	1	UA				
Selznick, David O.	2	UA	1	RSO		
Shauer, Mel A.	1	Par				
Sheldon, E. Lloyd	2	Par				
Siegel, Sol C.	3	Rep	1	Par	1	Par
Sisk, Robert	3	Rep	1	MG		
Sistrom, Joseph					1	UI
Sistrom, William	2	RKD				
Skolsky, Sidney					1	Col
Small, Edward	3	2 RKO 1 UA				
Sparks, Robert					1	RKO
Speaks, John	1	RKO				
Sperling, Milton			1	WB	1	WB
Starr, Irving	1	U	1	MG		
Steele, Joseph H.	1	RKO				
Stone, Andrew			2	UA		
Stone, John	7	20th				
Stromberg, Hunt	1	Par				
Strong, Eugene	1	Par				
Sutherland, Edw.			1	UA		
Taylor, Ray	1	U				
Thalberg, Irving	1	MG				
Thompson, Harlan	3	Par				
Thurn-Taxis, Alexis			1	Col		
Trotti, Lamar					2	20th
Tucker, Mel					2	Rep
Tugend, Harry			1	Par		
Van Upp, Virginia			1	Col		
Vidor, King	1	Par				
Wald, Jerry			1	WB	2	WB
Wallis, Hal			2	Par	3	Par
Wanger, Walter	7	Par	2	U	3	UI
Wanger, Walter-Fritz Lang-Joan Bennett					1	UI
Warth, Theron			1	RKO		
Wayne, John			1	Rep		
Weingarten, Law.	3	MG				
Welch, Robert					1	Par
Welsch, Howard			4	U		
Welles, Orson					1	Rep
Wheelwright, Ralph			1	MG		
White, Edward J.			6	Rep	3	Rep
Wickland, J. L.	2	U				
Wilson, Carey					1	MG
Wilson, Harold	1	20th				
Winslow, Max	1	20th				
Wolfson, P. J.					2	Por
Wood, Sam					1	UI
Wright, Wm. H.			1	MG	1	MG
Wurtzel, Sol M.	10	20th				
Zanuck, Darryl			1	20th	1	20th
Zimbalist, Sam					1	MG
Zobel, Victor	3	U				

UA's $5,000,000

Continued from page 5

selling the four negatives is to obtain cash, it appears uncertain as to whether it will take less than the full amount down. Original thinking of Sears was to pay as little as 25% down, but in subsequent talks with RKO prez N. Peter Rathvon the amount went up to 100% and it was on the basis of this complete payment that UA announced last week that its board had given approval to the deal. RKO's board has not yet given its stamp, but that's figured just routine if terms are agreed on with Rathvon.

One of the difficulties UA is facing in getting the loans is in working out the order in which the various lenders get paid off. Banks, in line with usual policy, want to get first income, although it is understood that if RKO were willing to take a relatively small down payment instead of the 100%, banks would accept their payments parallel with RKO. UA would probably have to defer its distribution fee until all the loans were paid off.

In any case, it has been learned officially from UA, no further buys of negatives are contemplated beyond the four from RKO. UA execs had looked at as many as 10 RKO pix and originally thought of buying seven.

UA feels that it needs no more such "emergency" product, since it now has enough in actuality or in prospect to carry it along for almost a year. Board okayed deals with three producers for five pix last week and a few more are coming up, so UA hopes the regular source of supply will soon be operating.

Incidentally, all three of the deals okayed last week call for 25% distribution fee for U. S. and Canada, 27½% for England and various higher percentages in other parts of the world. They also provide that the producer pay all advertising costs, which has been a controversial point, since UA formerly put up approximately 25% of the advertising.

Anglo $16,000,000

Continued from page 5

which makes the third to be balanced off $16,000,000

5 Circuits' Burley

Since the only people actually in a position to do any guaranteeing of that $16,000,000 are the operators of the five major affiliated circuits, they would be put in the position of bearing the brunt for the entire industry of this compromise solution to the tax. Getting the benefit of it without risking anything would be the indies and the three majors without theatres—Columbia, United Artists and Universal.

How does the industry go about raising the difference between whatever is actually earned and the $16,000,000 is the principal question being bandied about. How would any deficit be apportioned? How do we know what pictures are coming and how many in order to make such a guarantee? These and dozens of other questions are bothering the execs.

Indies on the other hand, are known to oppose the King scheme because they fear it would mean a squeeze-out for their product in the U. S. and Britain. As for this country, it would require that the affiliated circuits open a great deal more playing time to British product. This would mean less time for U. S. product—and naturally not the pix of the major companies themselves, so it would be the indies who'd get it in the neck, they claim.

Rank's Reciprocity

In England, on the other hand, say indie spokesmen, J. Arthur Rank has already stated he'll take care of those who take care of him in this country. It would be the majors with affiliated theatres who give him playing time, so he would be obligated to reciprocate, with the indies again getting the short end.

Indies likewise oppose a freeze of any important part of their coin in England, which is acceptable to the majors. Indies have been pushing a plan for getting the British to levy a straight tax of up to 38% on earnings in England, in which case this amount could be subtracted from payments to the U. S. Government and even things. Majors object to that on the basis that it's bad policy to accept any new tax, let alone actually ask for one.

Compromise plan agreed on by the majors, whatever it is, won't be presented to the British in London by Johnston alone, but by a committee of company toppers of which he will be a part. Scheduled to go with him are Nick Schenck, Metro; Barney Balaban, Paramount; Spyros Skouras, 20th-Fox; Ned Depinet, RKO, and Nate Blumberg, Universal.

Possibility was also said to exist that no trip to England would be necessary, since Sir Wilfred Eadie, British Treasury official, might come to this country. This report was seen as a remote alternative to going to England's home grounds to make the fight for relaxation of the tax.

Indies Reject Unity

Hollywood, Oct. 21.

Plea of the Society of Independent Motion Pictures for unity in the fight against England's 75% tax was turned down by the Independent Motion Picture Producers Assn. Robert J. Rubin, SIMPP attorney, requested the indies to send their president, I. E. Chadwick, to Washington to help Donald Nelson in his battle for tax reduction. SIMPP, Rubin explained, is opposed to a freeze of coin as a substitute for the British tax and wants the U. S. Government to permit a 38% tax refund on domestic profits to counteract the English levy. Rubin also pointed out that Eric Johnston, representing the major Hollywood producers, favors a 50% freeze as a compromise against the 75% bite.

After hearing Rubin, the indies voted to hold off until Congress goes into session. At that time they will send Chadwick to Washington to make a plea for tax relief as a "little business" man.

Stang in Morgan's Pic

Deal is currently being talked by Stanley Kramer, head of Screen Plays, with Arnold Stang, screen and radio comedian, for the latter to appear in a second Henry Morgan film, "So This Is Hollywood," slated as a sequel to Morgan's first screen opus, "So This Is New York."

Morgan and Stang traded ad-libs during rehearsals for first film which were incorporated in the script by writers Carl Foreman and Herbert Baker.

Upped Price Of Corn (For Eatin') Plagues Exhibs

Detroit, Oct. 21.

Common topic of lobby chatter during last week's convention of Michigan unit of Allied States was the skyrocketing prices of popcorn kernels and cocoanut oil. To some of the smaller town exhibs the spiraling that has been going on these two markets was of concern equal to that of the advanced admission and ASCAP seat-tax issues.

Revenue from the refreshments concession, however, continues to run to around 40% of the accumulative gross. In other words, if a house takes in $200 on a picture it can be usually certain that the proceeds from popcorn, candy and popsoda will be close to the $120 mark. Even with the zooming prices for corn and cocoanut oil, the concessions profits run approximately 65%, while the profits on the picture range from 20 to 30%.

Exhibs from the outlying towns reported that biz during the past two weeks had picked up somewhat and they attributed this to the circumstance it was the season between softball and winter sports.

ASCAP

Continued from page 6

of Congress had promised support for the amendment to the copyright law. He added that Allied had three such legislators pledged to introduce the amendment.

Progress on the status of the anti-trust suit involving the fixing of prices was reported by Myers to the board and it was agreed that Allied file a brief as a friend of the court. He said that he figured briefs in the case would be argued around Nov. 15 and a decision should be forthcoming after the first of the year.

Television also got a going-over from the board, and it was agreed to try to prevail upon the Bureau of Internal Revenue to compel barrooms and restaurants where television programs are shown to collect an amusements tax. (Such 20% tax had once been imposed but quickly rescinded.)

On the matter of print shortage the board ordered that surveys be made in various Allied territories and the information turned over to general counsel for action at his discretion. The Johnston office's short subject, "Power Behind the Nation," received the good wishes and support of the Allied directorate but it was urged that the exhibitors get proper credit for the fact they're paying for the film and not the Johnston office.

The Michigan exhibs also passed a resolution calling on the state's public utilities commission to investigate the methods used by local film delivery services to keep competitors out of the field. Elected as new directors to the Michigan board were E. L. Jacobs, of Esconoba; Barney Kilbride, Detroit; A. Krickorian, Holley, and Irving Berlinsky, Klawson. The twin sessions wound up with a joint Allied-Variety Club party at the Bowery nitery.

Exhib Deplores

Continued from page 5

a film salesman back two or three times to get another $10 which many times is not fair, certainly is not the salesman's fault, but merely reflects on a hardened and indifferent attitude of home office policy.

Ironically, in the same issue of VARIETY there is an article which relates where a major film company (one of those whose salesmen are "resigning") was supposed to have spent $32,000 on a publicity campaign for a premiere of a picture—a premiere which left a great many ruffled feelings in its wake. Economy at its best!

To say that the contemplated move on the part of the film companies is "false economy" would be understatement. I for one hope they see the folly of their error before it is too late.

Herbert I. Brown
(Victoria Theatre)

Metro Plans Deluxe 250G L.A. Branch; Other Exchange Briefs

Metro will spend $250,000 on construction of a new Los Angeles exchange, designed as the largest and most modern on the local Film Row. Building will feature a cooling system, a club room for employes and a parking lot for exhibs.

Arrow theatre in Santa Monica was purchased by Jack Goldman, former operator of the Pico and Park in Los Angeles.

WB Execs Back in N. Y.

Following week-long powwows with studio execs on the Coast, Warner Bros. homeoffice execs including Samuel Schneider, Ben Kalmenson, Mort Blumenstock and Harry Kalmine, arrive back at their desks today (Wednesday).

In addition to discussing 1948 plans with Harry M. Warner and Jack L. Warner, h.o. contingent previewed newly completed productions and saw daily rushes of six pictures now before the cameras.

Mike Cullen Moves to St. L.

St. Louis.

Mike Cullen, midwest division manager for Loew's, will move his office from Kansas City to the local MG exchange.

The Marchesi Brothers are building a new 1,200-seater to cost $50,000 in Freeport, Ill., to replace their State, a 350-seater.

E. W. Kerr of Winterset, Ia., has increased his theatre ownership in the midwest to eight by the recent purchase of the Lake, 250-seater at Lake View, Ia., from George Thacker.

Florence Hudson and Genevieve Drake have purchased the Dixie, 240-seater at Linneus, Mo., from Dwight Christ, retired.

Cecil M. Carlock has succeeded Harry Fryer as manager of the Made, 425-seater in Caraga, Ill.

John R. Searle has shuttered the Ren, 180-seater at Renwick, Ia.

Thomas Baxter has lighted the new Masonic, 200-seater in What Cheer, Ia.

Russell A. Benton, Warrenton, Mo., formerly in the production end of the business in Hollywood and a stunt man in the silent picture days, has purchased the 300-seat Silver, Clarence, Mo., from W. C. Silver.

Rulolph Lohtenz, recently district manager for UA at Chicago, is now manager of the Wanee, 900-seater at Kewanee, Ill. He recently purchased the house with B. Temborius, Lebanon, Ill., and W. B. Adams, Eldora, Kan., from Lee Norton, Sullivan, Ill.

The Fargo, 800-seater at DeKalb, Ill., has been purchased from the Anderson theatre circuit, Morris, Ill., and is now a unit of the Valos theatres of the Chicago circuit.

Ralph Lawler, district manager for 27 Publix-Great States theatres in Central Illinois, has resigned to join H. J. Ochs, of Dayton, operator of 14 drive-in theatres in Ohio, Kentucky and Pennsylvania.

Star Distrib Agcy in Pitt.

Pittsburgh.

Star Distributing Agency has been organized here by Vincent J. Corso as a film buying and booking service. Corso started in exhibition several years ago at Bentleyville and Republic, Pa., and later was connected with WB circuit in McKeesport. For several years he has managed the Regent Square in Edgewood for John and Steve Kobak, a position which he's retaining.

Hymie Wheeler has resigned his sales post with Monogram to open an indie exchange which will handle Film Classics releases.

Jerry Geinzer, local exhib who has been covering West Virginia territory for Eagle Lion, has resigned.

William Kloos has quit Paramount booking manager's post and departed for San Diego, where he will make his home and complete his law studies. Bill Brooks, Kloos' predecessor, who has been selling for Par in Washington recently, is returing to local exchange to resume his old post.

Jimmy Sippey, after 15 years with UA, has resigned his shipping post to go with Screen Guild as a salesman.

Irwin Franklin Reps Distinguished

Irwin Franklin named exclusive distributing rep in the Chicago area for Distinguished Films' French-language pix. He'll handle four states including Illinois.

Goldman Opens Erlanger, Philly

Philadelphia.

William Goldman's Erlanger, subject of $8,000,000 litigation, will finally reopen next Tuesday (28) as a film house. The opening film, it was reported, will be "The Outlaw," which recently received the okay of the Pennsylvania Board of Motion Picture Censors.

The Erlanger, built as a legit house in 1927 at a cost of $2,500,000 by Abe Erlanger, in conjunction with the Stanley Co. of America, headed by the late Jules Mastbaum. It folded in the 30's and was operated sporadically as a legiter and for roadshowing of films.

Goldman leased the theatre in 1940 and tried to buy firstrun pictures but, he claimed, he was "frozen out' by the majors. He filed suit for $1,750,000 triple damages about a year later. He received a judgment for $375,000 after five years of litigation. Defendants have sought to reopen the case and arguments are scheduled this week in Federal Court.

FWC Ups Spyros Cardas

Los Angeles.

Fox West Coast upped Spyros G. Cardas to the post of co-manager of the circuit's first-run theatres in Los Angeles, in which he will share duties with Bruce Fowler. The spot has been vacant since the resignation of Stanley Meyer last July.

Robert Duke succeeds Cardas as manager of Loew's State theatre, and Louis D. Silverstein succeeds Duke as manager of the Fox Uptown.

Theatre Owners of America elected Paul Williams to directorship and assigned him to represent exhibitors of this territory in the national group. He is attorney for the So. Calif. Theatre Owners Ass'n.

Chas. Baron Back to Buff

Buffalo.

Charles Baron, recently with Metro in Pittsburgh, has become local publicity and exploitation head for Eagle Lion. He left this city 11 years ago.

New Seattle Nabe

Seattle.

New house, the Magnolia, seating 1,000, is being built by John Danz (Sterling Chain) in the Magnolia district.

Adelman Leases Metro, Abilene

Abilene, Texas.

I. B. Adelman, of Adelman theatres, Dallas, leased his Metro theatre here to T. A. Griffin.

J. C. Webb and Wayne H. Chipman open their drive-in theatre, Temple, Texas, in a few weeks. They also own and operate the Bantax, Bandera, Texas.

Beattie Again Par Mgr., Albany

Albany.

John Mohan has resigned as local booking manager for Paramount and Schuyler Beattie, who had been promoted from that position to salesman two years ago, has been brought back into the office.

Richard Perry, with United Artists, has resigned to become salesman for Film Classics here, succeeding Joseph Callahan, who resigned after three months on the job.

Thomas Wolf at Roxy, K. C.

Kansas City.

Thomas Wolf is the new manager of the Roxy theatre, former downtown grind house recently changed to a first-run by Durwood Theatres, Inc. Wolf was assistant to John Braunagel, film buyer and booker for the circuit. Both Braunagel and Wolf formerly were with Northio theatres.

Ted Grant, former manager of the house when it was the Liberty, resigned because of ill health.

Chi Clips "Verdoux," "Amber"

Chicago.

"Monsieur Verdoux" and "Forever Amber" were edited last week by the censor board.

H. S. Monroe, formerly with Atlas Films, has been named industrial manager of Bell & Howell.

Peter Bayes has been transferred to Cleveland office of Eagle Lion to take over flack duties. Office has been enlarged to cover Detroit, Columbus and Cincinnati.

516 Theatres In Sask. in 1946

Regina, Sask.

During 1946, a total of 516 theatres were licensed in Saskatchewan; 24 in cities, 73 in towns, 419 in villages. In 1945, there were 421 theatres licensed in the province.

Operators' licenses totalled 704 in 1946, compared with 569 in 1945.

Schrecker at Princess, Memphis

Memphis.

Bill G. Schrecker is the new manager of the Princess, Malco circuit grind house here.

J. D. Ridge Gets New Theatre

Port Clinton, O.

J. Donald Ridge, manager of the Clinton and Erie theatres, owned by Associated Theatres of Cleveland, named manager of the Homestead theatre, Lakewood, O.

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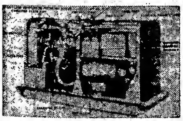

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Rodgers Denies

Continued from page 5

consequently, represented excess cargo and they're the ones that got the gate.

Under the single sales system, Metro could operate with even less men than it has now. Rodgers said the company now sells thousands of situations in which the return to M-G on each film is about $50. It just doesn't pay, he pointed out, to send a salesman into each theatre to sell each picture singly, when the salesman's expenses and salary come to almost $50. Many of such situations are now sold via telephone, with salesmen making personal contact with exhibs only periodically.

Reports that Rodgers planned to revise Metro's sales policies drastically arose after a meeting of division sales chiefs on the Coast early last month. Nothing out of the ordinary was discussed at the conclave, Rodgers declared, and the company plans to continue along virtually the same lines it has in the past.

Metro Cuts Western Staff

Los Angeles, Oct. 21.

Metro has handed severance pay, in amounts up to a year's salary, to members of its western division sales personnel who have been dropped in recent weeks to conform with the company's retrenchment policy. George Hickey, division manager, explained that the company contemplates no wholesale firings, but a reduction to pre-war normal averages.

The company's policy, he said, is to get down to prewar levels, when an average of 40 employes staffed the local exchange, compared with the 60 to 70 peaks attained during and immediately after the war. Metro, he added, is now releasing only 24 pictures annually, instead of its former yearly schedule of 44.

Metro Shakeup in Mpls.

Minneapolis, Oct. 21.

Further repercussions of the Hollywood economy moves have been felt with a local M-G-M shakeup. Previously there had been several salesmen and a number of office-staff employes let out.

LeRoy Smith has been transferred by Metro from booker here to salesman at Milwaukee. Two other shifts take Richard Wilson, South Dakota salesman, to Omaha, and Norman Pyle, exploiteer, to Chicago. There'll be no replacements, but the present staff will take over the duties of the department. On exploitation, the territory will be served by Louis Orlove, out of Milwaukee.

Par's Merchandising Aim to Lure Some of 25,000,000 Non-Film Fans

Chicago, Oct. 21.

Business of tapping the 25,000,000 or so reservoir of non-filmgoing public will be handed heavy scrutiny at a meeting of Paramount theatre toppers and advertising execs set for Chicago, the first week in November. With the heat on to boost domestic theatre grosses as one way of taking the curse off the overseas difficulties, luring the stay-at-homes to flickeries is now marked as the immediate top problem confronting Paramounters.

Home office delegation will be headed by Leonard Goldenson, veepee in charge of Paramount's theatre activities. He'll be accompanied by a number of other theatre execs and also Curtis Mitchell, ad-pub chief, plus an h.o. crew of flacks. Goldenson, incidentally, will also attend the Theatre Owners of America board meet (Nov. 7-8) which takes place in Chi.

Flock of Paramount partners and their ad-pub men will be in attendance. Among those will be John Balaban, head of the B & K circuit with a large turnout of that chain's flacks.

Preliminary reports on a survey currently being conducted by the Paramount chain will be aired at the meet. Paramount is polling patrons to determine their reasons for going or staying away from theatres; effectiveness of theatre copy; and factors in films that meet their likes or dislikes.

Survey has been double-pronged since Paramount theatre biggies have also been canvassing individual theatre managers on their opinions as to pressbooks, best type of copy for their particular locales, what the patrons indicate they would like as pix, etc. These reports have been collated and results will take a going over during the Chi confab.

Metro Seeks

Continued from page 3

which was derided by the majority of consumer press reviewers. In the second category are such pix as "Song of the Thin Man," "Romance of Rosy Ridge" and "Desire Me," none of which could hold out at the Broadway Capitol longer than three weeks.

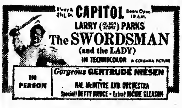
Indicative of the way Metro has slipped from its former place as No. 1 company in the industry is the fact that it hasn't won a major Academy award since 1942, when "Mrs. Miniver" copped the prize. Company is still far ahead of all opponents in the number of times it's taken the best production Oscar with five, as compared to Paramount's and 20th-Fox's three each and Columbia and Warner's two each. Previously, however, Metro hadn't failed to come through at least once every three years.

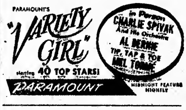
Efforts to regain that top spot in the industry will admittedly be tough, what with studio labor troubles and ultra-high production costs. Other studios, though, are confronted with the same difficulties, it's pointed out. Conference of top company execs, consequently, will attempt to devise some formula that can raise the general quality of product and still make it sock material at the boxoffice.

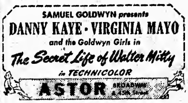
Mayer is slated to arrive at the h.o. today from Washington, where he sat in on the first two days of hearings in the House Unamerican Activities Committee's probe of Hollywood. He'll be accompanied by studio publicity chief Howard Strickling. Other Coast execs in for the huddles are Benjamin K. Thau, E. J. Mannix and James K. McGuinness.

New York Theatres

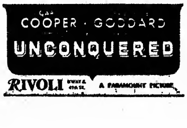
WARNER BROS. PRESENTS
Ronald REAGAN • Shirley TEMPLE
IN
"THAT HAGEN GIRL"
with
RORY CALHOUN
In Person
TED WEEMS and His Orchestra
Special Attraction
MOREY AMSTERDAM
Extra Added Attraction
GORDON MAC RAE
BROADWAY AT 47TH STREET
WARNER BROS. STRAND

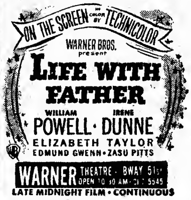

B'way & 51st St. CAPITOL Doors Open 10 A.M.
LARRY (JOLSON STORY) PARKS
The SWORDSMAN
(and the LADY)
IN TECHNICOLOR A COLUMBIA PICTURE
IN PERSON
Gorgeous GERTRUDE NIESEN
HAL McINTYRE AND ORCHESTRA
Special! BETTY BRUCE • Extra! JACKIE GLEASON


PARAMOUNT'S
"VARIETY GIRL"
starring 40 TOP STARS!
In Person
CHARLIE SPIVAK And His Orchestra
AL BERNIE
TIP, TAP & TOE
MEL TORME
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY


SAMUEL GOLDWYN presents
DANNY KAYE • VIRGINIA MAYO
and the Goldwyn Girls in
The Secret Life of Walter Mitty
in TECHNICOLOR
ASTOR BROADWAY & 45th Street

LOEW'S STATE B'WAY & 45
ON SCREEN
RITA HAYWORTH
LARRY PARKS
"DOWN TO EARTH"
IN PERSON
ROSE MARIE
The PITCHMEN
ADAM & JAYNE DI GATANO
Plus OTHERS

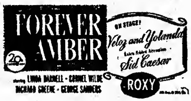

GARY COOPER • GODDARD
UNCONQUERED
RIVOLI B'WAY & 49th ST.
A PARAMOUNT PICTURE

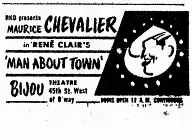

ON THE SCREEN IN COLOR BY TECHNICOLOR
WARNER BROS. present
LIFE WITH FATHER
WILLIAM POWELL • IRENE DUNNE
ELIZABETH TAYLOR
EDMUND GWENN • ZASU PITTS
WARNER THEATRE • BWAY 51st OPEN 10:30 AM • CI 7-5545
LATE MIDNIGHT FILM • CONTINUOUS

RKO PALACE B'WAY AND 47 ST.
JAMES STEWART • JANE WYMAN
in ROBERT RISKIN'S
"MAGIC TOWN"
A WILLIAM A. WELLMAN Production • Released by RKO RADIO PICTURES, INC.

"Disney at his best!"—Mirror
Walt Disney's NEW MUSICAL CARTOON FEATURE
"Fun and Fancy Free"
COLOR BY TECHNICOLOR
BRANDT'S GLOBE B'way & 46th St.
Distributed by RKO Radio Pictures

RADIO CITY MUSIC HALL
Rockefeller Center
Katharine HEPBURN • Paul HENREID • Robert WALKER
In M-G-M's
"SONG OF LOVE"
SPECTACULAR STAGE PRESENTATION


FOREVER AMBER
20th Century-Fox
starring LINDA DARNELL • CORNEL WILDE
RICHARD GREENE • GEORGE SANDERS
ON STAGE!
Veloz and Yolanda
Extra Added Attraction
Sid Caesar
ROXY


RKO presents
MAURICE CHEVALIER
in RENÉ CLAIR'S
'MAN ABOUT TOWN'
BIJOU THEATRE 45th St. West of B'way
DOORS OPEN 11 A.M. CONTINUOUS

Small Exhibs Spurn 20th's New Sales Plan 'Cause of CPA 'Expenses' Clause

Despite the fact that 20th-Fox's new sales plan for small theatres has been nationally available since last Aug. 11, overwhelming majority of exhibitors at whom it's aimed have turned it down flat. To date, 20th has been able to sell it to only 22 accounts in five different territories.

Chief rub in the contract seems to be the clause which calls for exhibs to turn in a statement of their house operating expenses certified to by accredited accountants. Most indie exhibs, for divers reasons, think such information is none of the distrib's business and if they can't buy pictures under the plan without furnishing such a statement, then they aren't having any. This is despite the fact that the new policy gives them a chance to get pictures at 15% for which they formerly paid as high as 40%.

Although 20th sales chiefs declined to suggest reasons for exhibs' antipathy, other industry observers pointed out that the reasons were obvious. Under standard industry sales procedures, any time an exhib loses money on a percentage film, he can usually complain to the distrib and get some kind of an adjustment made via rebates. To do this, exhibs have to furnish some info on their operating expenses and many of them, to get more of a rebate, have boosted this figure far above its actual total. Such a procedure would obviously be impossible under 20th's requirement that all such info must be certified to by accredited accountants.

Despite the apparent lack of success with the plan, 20th sales chief Andy W. Smith, Jr., declared it is still available to any exhib meeting the requirements who wants to buy it. Smith said he wouldn't press for it, however, under the assumption that exhibs have more to benefit from it than does 20th. He pointed out that many theatre operators in small situations aren't set up to furnish expense figures, offering that as a possible reason why many had turned down the plan.

Idea, first broached by Smith at a New Jersey Allied convention last June, is aimed specifically at small exhibs, those operating a sub-subsequent run theatre in a large city or in a small town with low-grossing possibilities. Such exhibs are asked to play a minimum number of 20th films each year on percentage—not less than two and not more than five—with all other pix being offered on flat rental prices. Percentage starts as 15% and, on a sliding scale arrangement, can go up to a maximum of 40%. At that figure and above, it's a 50-50 split.

Dallas Trailer Raps Local Clearance Setup

Dallas, Oct. 21.

The local clearance system, under fire in an antitrust suit filed several weeks ago by the Casa Linda theatre, came in for a new attack at the Delman theatre, owned and operated by I. B. Adelman and Harry Sachs, when a trailer was run attacking the clearance setup. The trailer was first run at an invitational preview and then during the regular showings.

The copy on the trailer stated that: "We shall always endeavor to give you the finest entertainment available. In this connection we sincerely believe that the moviegoing public is entitled to see firstrun feature motion pictures at the same time they are being shown downtown. We further believe that you are entitled to see pictures earlier in this theatre than has been customary under the obsolete and archaic 'clearance system' enforced in Dallas.

"We have endeavored to buy films on this basis unsuccessfully. Thus to date our efforts in the interests of the filmgoing public have not been successful.

"But we wish to assure you that we are taking steps so that you, the public, will be able to see motion pictures promptly, safely in comfort and without inconveniences. Our disappointments thus far have not discouraged us and we will continue our efforts in behalf of the moviegoing public. In so doing we hope to remove motion picture exhibition in metropolitan Dallas from the horse-and-buggy era. To this end we solicit your patronage and support."

Nat Holt, RKO Parting

Hollywood, Oct. 21.

Nat Holt, who came to RKO several years ago from an RKO theatre managerial post and has been identified with top budget westerns the last few years, leaves RKO producer berth after completion of "Return of Badmen." His "Jack Pot" is now in the scoring stage.

He's currently in Toronto huddling with Canadian Pacific railroad toppers for indie production of "Canadian Pacific."

17 Twin City Indies Plan Own Drive-Ins To Beat Competition

Minneapolis, Oct. 21.

Trying to checkmate a possible drive-in theatre "invasion" by outside interests, 17 Twin City independent circuit and individual theatre owners will build and operate several drive-in houses themselves.

They've organized Minnesota Entertainment Enterprises, Inc., with $1,000,000 capitalization. Benedict Deinard, local attorney, has drawn up the incorporation and papers. He announced immediate plans for "the construction and operation of several drive-in theatres with capacity of 1,000 automobiles, in the Twin City area." Later, he says, the company expects to extend its activities into other amusement activities.

Among others, incorporators include W. R. Frank, also a Hollywood producer; Bernie Berger, Ted Mann, E. R. Ruben and Harold Field. Berger is North Central Allied president and owner of a large theatre circuit.

One Twin City suburban drive-in theatre, the Bloomington, built and operated by outside interests, was launched two months ago.

First new Twin City suburban theatre to be built since the war, the Richfield, debuted here with "Variety Girl" as feature. The 900-seat house was erected at a cost of $200,000 and is being operated by an independent theatre circuit group headed by Paul Mans. Its 55c admission, the same at the Uptown, operated by the Minn. Amus. Co. (Paramount), is the highest scale charged by any independent uptown or suburban house and gives the theatre clearance over other independent neighborhoods.

With the two big booking combines comprising nearly all of the important Twin City independent houses in effect virtually shutting out Paramount product, the Richfield took advantage of the situation to make a deal. Outside of the Minn. Amus. Co. neighborhood and a few independent neighborhood and suburban houses, it'll be the only theatre to show Paramount releases.

St. Clair Burns, E. St. L.

St. Louis, Oct. 21.

St. Clair theatre, oldest motion picture house in East St. Louis, was destroyed by fire last week. Edward Ditzenberg, the owner, estimated the loss at $75,000. The theatre, originally tagged the Odeon, was constructed about 40 years ago.

Battle Over 'Queen'

Hollywood, Oct. 21.

Legal battle looms between Seymour Nebenzal and Jan Grippo over rights to the film title, "Queen of Hearts."

Grippo declares he owns a published story thus named, based on the career of Michael McDougall, card expert. Nebenzal said he registered the title a year ago.

Sarnoff

Continued from page 1

tend meetings of the International Chamber of Commerce scheduled to be held in Paris next month. He plans to return about the end of November.

Rumor is that Democrats, who expect to put Mayor William O'Dwyer up for Senator, would like to recruit a prominent business man or industrialist as mayorality candidate and have considered Sarnoff along with Bernard Gimbel, department store tycoon, and Irving Geist, prominent textile merchant.

Toss Out 'Lassie' Suit

Los Angeles, Oct. 21.

Jury in U. S. district court tossed out a $200,000 plagiarism suit filed by John Charles Reed, screenwriter, against Metro.

Reed declared the studio had lifted parts of his own script, "Candy," and used them in the filming of "Son of Lassie."

Seattle Zoning Hits Drive-Ins

Seattle, Oct. 21.

Seattle City Council has nixed inclusion of a drive-in theatre in a new community business center here. It reached the decision after several public hearings at which residents attacked the project as out of place in a city residential area. The Council's public safety committee approved Councilman Frank Laube's proposed ordinance prohiting "open air or drive-in motion picture theatres in any first or second residence or business district."

Byron E. Congdon, one of the promoters of the business center, said there are more than 300 in the country now and that they are a public asset and especially fitted for community business centers. This was disputed by Walter T. Coy, White Center theatre operator, who said that on a 9,000-mile tour of the country he found that drive-in theatres are almost all outside cities, only three in Los Angeles being within urban limits.

New House at Grimshaw, Alta.

Calgary, Alta., Oct. 21.

At Grimshaw, Alta., a 300-seat house will be built by Michael Rabchak.

Dave Rector's L. A. Drive-In

Los Angeles, Oct. 21.

Dave Rector, financier and operator of the Ebell and Lennox theatres, is building the largest drive-in film house in California, for an opening Thanksgiving. Spot, occupying a 12-acre tract with a capacity of 1,000 cars, will show Metro pictures exclusively for the first year.

Rector plans to build three more in 1948.

San Diego Drive-In With Grub

Hollywood, Oct. 21.

Cinemadine, novel new $100,000 drive-in will be opened Nov. 1 in San Diego by Suburban Theatres, headed by Oliver McNeel. Trick spot will feature meals, ordered over two-way intercommunication system in cars and delivered by silent scooters. Capacity will be 650 cars.

Spot is the first in a planned chain of four such in Southern California. Taking advantage of the hills, and other natural aids, the house will be able to open 45 minutes earlier than other types restricted to sundown openings.

New Drive-In at Parkersburg, W. Va.

Fairmont, W. Va., Oct. 21.

Fred L. Helwig, of Charleston, and Fred Clemons, of Beckley, are constructing a drive-in theatre at Parkersburg, W. Va., to cost $100,000.

Briefs From Lots

Continued from page 11

role in "The Velvet Touch" . . . **June Vincent** returns to films to play the femme lead in "Song of Idaho" . . . **Donald Curtis** draws a heavy role in "The Fuller Brush Man" . . . **Beverly Wills**, daughter of **Si Wills** and **Joan Davis**, signed for a moppet role in "Mickey" at Eagle Lion . . . **Tim Holt** will play one of the top roles in RKO's episode picture, "Honored Glory" . . . **Betty Blythe**, star of silent films, draws a role in "Letter From an Unknown Woman" at Universal-International . . . **Ted Donaldson** and **Sharyn Moffett** will be teamed again in "The Return of Pal" at RKO.

Arthur Space, who has appeared in every film directed by **S. Sylvan Simon**, continues his record in "The Fuller Brush Man" . . . **Robert Emmett Keane** draws a role in "The Return of the Whistler" at Columbia . . . **Kirby Grant** signed to play the male romantic lead in "Song of Idaho" . . . **Henry Freulich** assigned as cameraman on "Adventures of Silverado" at Columbia . . . **Barbara Brown** signed for "The Eternal Melody," to be produced by **Gregor Rabinovitch** in Rome.

Col's Montague Says Exhibs Must Extend Runs Or Take Inferior Pix

U. S. exhibitors will either have to realize that they're just as vitally affected by world market conditions as distributors and producers, or else settle for lower quality pictures. That's the opinion expressed last week by Columbia Pictures sales chief A. Montague during a press interview at the company's national sales meet in New York.

Col is deeply concerned over the attitude of some exhibs that the U. S. is an isolated country as far as film negatives are concerned. Negatives, Montague pointed out, have been made for worldwide distribution. If present economic conditions abroad get any worse, negative will have only about 75% of its previous opportunity. It's up to U. S. exhibs, he implied, to make up that other 25%. Col will continue trying to make good pictures, with no ceilings on budgets, until exhibs decide by their exhibition methods whether they want costly pictures as heretofore.

Col won't ask exhibs to pay higher rentals on pictures, Montague said. What the company will insist on is extended playing time. "We can't expect an exhibitor to play a picture two weeks instead of one if he loses money the second week," he declared. "But if he makes a substantial profit the second week, then he should hold the picture and play it as it long as it will hold up." Col salesmen will try to explain the new industry problems to exhibs and it's up to the latter to decide whether they want to settle for pictures made with less dollars. "With reasonable understanding on the part of all in the industry," Montague declared, "the forthcoming storm can be weathered."

Columbia now has $20,000,000 worth of pictures already produced but not yet released, representing the biggest backlog in the company's history. Under his policy of not setting a national release date on product, Montague declined to disclose how many pictures this sum involved. Pix will be spotted around the country, being fed to territories as the territories can consume them. Present release plans call for one group of 27 films this year, plus several smaller groups of specials and a bracket of eight reissues. Col will not ask for increased admission prices on any film, Montague emphasized.

Col has no present plans to decrease its manpower, he said. In fact, the company will take on additional manpower if it means it can get a faster turnover of product in that way. Col also won't cut down on its advertising, being fully aware of the fact that if the boxoffice slides, then the public must be enticed into theatres through a greater amount of advertising. Company will, however, eliminate all unnecessary spending, Montague said.

Rapper, Warners Part

Hollywood, Oct. 21.

Warners and Irving Rapper washed up their contract, with the director stepping off the lot and the studio spokesman mentioning "economy reasons."

Understood the animus behind the parting was Rapper's refusal to direct "Christopher Blake," now piloted by Peter Godfrey.

Picture Grosses

PITTSBURGH

(Continued from page 17)

this to $3,000. Last week, "Congarilla" (Indie) and "Borneo" (Indie) (reissues), $3,200.

Senator (Harris) (1,750; 40-70) — "Foxes of Harrow" (20th) (m.o.). Still strong here after two good weeks at Harris, at $4,000. Last week, "Western Union" (20th) and "Swamp Water" (20th) (reissues), $4,200 in 10 days.

Stanley (WB) (3,800; 40-70) — "Unsuspected" (WB). Fair $17,000 or near. Last week, second of "Dark Passage" (WB), $13,000.

Warner (WB) (2,000; 40-70) — "Long Night" (RKO). Good campaign on this enabled it to get away fast, but press pans will push it down to $9,000 or near. Last week, "Bachelor and Bobby-Soxer" (RKO) (3d wk), big $10,000.

'WIDOW' $17,000, K.C.; 'FUN' FANCY AT 13G

Kansas City, Oct. 21.

Annual American Royal stock and horse show is stealing the limelight here this week with film spots bringing in new fare in effort to lure visitors. Three Fox-theatre combo is moving out "Foxes of Harrow" despite big biz to bring in "Wistful Widow of Wagon Gap." Loew's is playing a hot date on "This Time for Keeps" in the Midland. Orpheum has "Fun and Fancy Free" for okay biz.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Foxes of Harrow" (20th) (m.o.). Here after big week in three first-run houses. Nice $6,500 and could hold another week here. Last week, "Spirit West Point" (FC) and "Pretender" (Rep) hefty $7,000, and could have held.

Kimo (Dickinson) (550; 65) — "Mayerling" (Indie). Modest $1,500. Last week, "Barber Seville" (Indie) (2d wk), $1,000.

Midland (Loew's) (3,500; 45-65)—"This Time Keeps" (M-G) and "Key Witness" (Col). Solid $17,000. Last week, "Unfinished Dance" (M-G) and "Arnelo Affair" (M-G), mild $12,000.

Orpheum (RKO) (1,900; 45-65)—"Fun, Fancy Free" (RKO). Okay $13,000, and may hold. Last week, "Life With Father" (WB) (3d wk), nifty $10,000 at $1.25 top.

Paramount (Par) (1,900; 45-65)—"Desert Fury" (Par) (2d wk). Modest $9,000. Last week, fairly good $14,000.

Roxy (Durwood) (900; 45-65) — "Trouble With Women" (Par). This converted grind house now on second week of firstrun policy. Okay $5,500. Last week, "Repeat Performance" (EL), $4,500.

Tower-Uptown-Fairway (2,100, 2,043, 700; 45-65) — "Wistful Widow" (U). Strong $17,000 indicated. Last week, "Foxes of Harrow" (20th), big $20,000.

BALTIMORE

(Continued from page 15)

wk). Starts second week today (Tues.) after a smash $39,000 opener, and possibly new high.

Mayfair (Hicks) (980; 35-55) — "Golden Earrings" (Par). Opening tomorrow (Wed). Last week, "Adventures Don Coyote" (Mono), mild $6,000. In ahead, "Meet John Doe" (Col) (reissues), $5,300.

New (Mechanic) (1,800; 20-60) — "Foxes Harrow" (20th) (4th wk-4 days). Okay $5,000 after fine $9,000 for third. "Forever Amber" (20th) opens Oct. 23 at $1.20 top.

Stanley (WB) (3,280; 25-75) — "Wild Harvest" (Par). Drawing nice $17,500. Last week, "Cry Wolf" (WB), okay $15,800.

Town (Rappaport) (1,600; 35-65)—"Fun, Fancy Free" (RKO). Rousing $16,000. Last week, "Husband's Affair" (Col) (2d wk), fair $9,800.

Licensed the Hard Way

Springer, N. M., Oct. 21.

Caught without an occupational license, which costs $10 per year, Dale McNicoll, Paramount checker, was arrested, jailed overnight and paid a $5 fine.

He bought the license.

Goldwyn Moves HQ

Continued from page 3

will be in consultation with the scriveners while they work. They are Elmer Rice, who is scripting "Earth and High Heaven"; Sally Benson, working on screenplay of "Secrets"; John Patrick, adapting Rumer Godden's novel, "Take Three Tenses," and Jerome Chodorov, doing the screen treatment of "Billion Dollar Baby."

With the Danny Kaye starrer, "That's Life," now completed, Goldwyn isn't planning to send another picture before the cameras until March. First may be either "Earth and High Heaven" or "Secrets" with Dana Andrews and Teresa Wright starred.

Goldwyn is figuring on making a trip to England during the time he will be away from the Coast.

Music Expo

Continued from page 1

crafts of the music field will be invited to participate.

Publishers, recording companies, instrument-makers, radio and television manufacturers, etc., are expected to demonstrate wares. Idea is to be an annual, under the title "World Fair of Music." In addition to exhibits, talent will be put on display. A stage will be provided for the performances of symphony orchestras, name bands, glee clubs, soloists from all fields, etc. Sponsoring details are still to be worked out.

WHODUNITS HIT ALL-TIME HIGH

Quietus Before the 'Hiatus'

Now that the first 13-week cycle has started rolling, a quietus has settled over the agencies. Sponsors and agency execs are sitting back, more tense than relaxed, waiting to see where the Hoopers fall.

But come December and the inevitable tallying up period, and there'll be the usual spurt of activity with replacements and cancellation of shows that couldn't make it.

At the moment, the boys trying to peddle packages to agencies, can't get to first base. Nobody's interested. And when interest does perk up, price will obviously be a strong factor. Around the agencies they're no longer talking in terms of $10,000-$12,000 packages. With but few exceptions, such as the new "Ford Theatre," Al Jolson's "Kraft Music Hall," and the perennial top personalities, the trend in prices is definitely downward. Too many sponsors have been finding out too frequently that moderately-budgeted shows are paying off, on a per point basis, more consistently than many of the top-budgeted airers.

CBS Closes $1,000,000 Deal For Fletcher Wiley's 'Assembly Line'

CBS last week closed its deal with Fletcher Wiley, at a reported $1,000,000, to take over the latter's lucrative packaging operations, including the Housewives' Protective League and Galen Drake, effective next Saturday (25). Wiley will stay with the setup as general manager, at an undisclosed salary figure, with his whole operation becoming a separate division of the network under supervision of J. Kelly Smith, director of station relations. Wiley will headquarter in Hollywood.

Deal gives CBS an "assembly line" of early-morning and afternoon sessions in five major markets which are believed to have total gross billings of around $1,500,000 annually. Gabbers handling the Wiley-produced "Sunrise Salute" and "Housewives' Protective League" stanzas and the stations airing them are: Burritt Wheeler, KNX (CBS-owned), Los Angeles; Paul Gibson, WBBM (CBS-owned), Chicago; Lee Adams, KMOX (CBS-owned), St. Louis; Lewis Martin, KQW (CBS affiliate), San Francisco, and Galen Drake, WJZ (ABC-owned), New York. All will remain

(Continued on page 42)

CBS On ABC

CBS' absorption of Fletcher Wiley's programming operations brings about a paradox.

Galen Drake, Wiley's gabber in N. Y., also does a program on the ABC network sponsored by Kellogg, Monday through Friday, 11:30-11:45 a.m., over 204 stations.

Show is unaffected by Wiley's deal—except that it now becomes a CBS production.

Bullseye Misses

American Tobacco Co. doesn't care one way or the other anymore whether its Lucky Strike audiences keep their eyes on the red bullseye. For the bong-bong commercial on the Jack Benny, Jack Paar and "Hit Parade" shows, which many conceded even out-irritated the trip-hammered LS/MFT technique, is getting the heave-ho this week.

For several weeks American Tobacco experimented with a bass drum, then passed it up for the bull's eye. What goes in as replacement, if anything, is being kept under wraps.

Trade Waits For Sleeping Detroit Sector to Waken

Detroit, Oct. 21.

The network and station reps who make this town the seat of their sales operations in the central states are still standing by waiting for those heavy industries, particularly the automotive, to open up with some of that once heavy business. At the moment they see no crack of light in the radio dusk that befell their territory with the war, but there is that pervasive hope of a switch in buyer-seller roles in the not too distant future when the heavy industries will have to go after customers.

All the webs but NBC still maintain offices here. There was a time when the network billings out of Detroit were well over the $15,000,000 mark and Chevrolet, perhaps the biggest single-brand spot user at all time, carried on its debit accounts anywhere from 385 to 435 stations for five 15-minute programs a week. For both network and station reps this client remains the most hoped-for prize, one that would again, if it eventuates, come out of the Campbell-Ewald agency. Other automotives, if they were to resume,

(Continued on page 42)

Billy Rose Irked By 'Blackie' Snarl

Failure of Mutual network and WOR, its New York flagship station, to clear the 8:55-9 p.m. Wednesday night period for the cross-the-board Billy Rose program sponsored by Kreml created something of a problem for the station and the web.

Erwin Wasey agency, which negotiated the Kreml deal and gave Mutual six weeks in which to clear the time, wasn't particularly happy over the fact that WOR was obliged to put Rose on at 11:30 last Wednesday, even though it was done on a cuffo basis.

Stumbling block is the "Boston Blackie" show which occupies the 8:30-9 Wednesday slot on WOR. (Show is a Fred Ziv transcription for markets outside of New York, but is done live on WOR). To clear the five-minute segment for Rose would necessitate cutting down "Blackie" to 25 minutes or moving it to another time period.

And that's where the rub comes in, for "Blackle" is one of the top-rated shows on the WOR schedule, and it's a case of risking the antagonism of "Blackie's" sponsor, R & H Beer, or Rose, who is particularly insistent about having clear sailing five nights a week in the New York area, where he has his biggest following.

STILL THE BEST BUY IN RADIO

In a season when the controversy over mystery-crime shows on the four networks will probably hit its peak, in the wake of widespread criticisms and NBC's retaliation by relegating them to a post-9:30 p.m. period, there are currently 42 of the whodunit-adventure sagas riding the coast-to-coast kilocycles. That's an all-time high. As of last week there were 43, with Philip Morris' "Crime Doctor" on CBS bowing off last Sunday (19).

Of the 42 shows, all but 13 of them are sponsored, which in itself is indicative of the growing awareness among radio's bankrollers of their impact on audiences and the fact that, in terms of modest-budgeted programming, nothing better has as yet projected itself as Hooperating "stealers." With but a few major exceptions, they're within the $3,000-$5,000 weekly bracket, with a number of them far out-Hoopering the competition from other networks.

NBC is sticking to its three, all commercials—"Mr. District Attorney," which for years has paid off with a Top 15 rating; "Big Story" and "Molle Mystery Theatre."

CBS has the largest number of whodunit commercials—12 of 'em, with not a single sustainer. Columbia's roster includes "Crime Photographer," "Big Town," "Mr. and Mrs. North," "Inner Sanctum," "Thin Man," "The Whistler," "Perry Mason," "Suspense," "Mr. Keen," "Sam Spade," "Man Called X" and "FBI in Peace and War."

Mutual has six bankrolled whodunits and nine getting a sustaining ride. Those bringing in revenue to the network are "True Detective Mysteries," "The Shadow," "Nick Carter," "Charlie Chan," "Sherlock Holmes" and "Song of the Stranger." Sustainers include "Quiet Please," "Did Justice Triumph?," "Mysterious Traveler," "Scotland Yard," "Official Detective," "Crime Club," "Song of the Stranger," "No. 7 Front Street" and "Scarlet Queen."

ABC has eight on the commercial schedule and four sustainers. Bankrolled shows include "Counterspy," "Green Hornet," "Fat Man," "This Is Your FBI," "The Sheriff," "Famous Jury Trials," "Gangbusters" and "Murder and Mr. Malone." The non-commercial airers are "Treasury Agent," "Adventures of Bill Lance," "The Clock" and "I Deal in Crime."

ROD ERICKSON BACK IN F-C-B RADIO DEPT.

Rod Erickson, who ducked out of the WOR (N. Y.) program director's "hot seat" the first of this month, turned up Monday (20) at an old stand. He has rejoined the Foote, Cone & Belding agency, where he was briefly assistant head of radio in 1943.

Erickson's new spot is as a radio exec without specific assignment, except that for the time being he will devote full time to getting FC&B's new daytime serial for Toni, "This Is Nora Drake," under way on NBC. Stanza tees off next Monday (27).

CBS Spending Up to $2,000 For Film Stars on Sustaining Hour 'Studio One' Opposite McGee-Hope

By GEORGE ROSEN

Inquiries made during the past 10 days at New York talent agencies have revealed an intention by the Columbia Broadcasting System to use Hollywood film stars on its New York-produced sustaining full hour series "Studio One." While not expecting to match commercial prices for cinematic personalities, CBS is apparently prepared to go up to four figures. This may be the first time a sustaining series has ever taken the plunge into the film talent pool in such a pretentious way.

Robert J. Landry, supervisor of "Studio One" for CBS, has confirmed the decision to strengthen the show with stars, but declined to reveal the new talent budget. "Actually we're still in the exploratory phase. Nobody is signed, nothing is set, but there'll be a fixed maximum," according to Landry. Asked if the new policy reflected a changed concept on sustainers, the CBS supervisor stated the present decision was made solely in reference to the problem of "Studio One," which broadcasts Tuesday nights 9:30-10:30 (EST), directly opposite Fibber & Molly and Bob Hope on NBC.

"Studio One" has just completed its second 13-week cycle and is one of four full-hour dramatic shows now on the air, three from New York; one, Lux, from Hollywood. In New York the U. S. Steel-sponsored "Theatre Guild of the Air" uses names, many from the legitimate stage, not all of first flight boxoffice significance. The new "Ford Theatre" does not use stars. Hour-length shows have been a rarity in radio of recent years and CBS has hopes it may be able to build a story for "Studio One" good enough to bash in the legend that nothing can stand up against the two NBC comedy half hours. Currently "Studio One" is the top-rating CBS sustainer.

Star plan will not get under way for another month or more. The series will continue under the direction of Fletcher Markle, the 26-year-old Canadian actor-director CBS imported six months ago from Toronto, and he expects to use most of his regular supporting players as heretofore. Meantime CBS' new program vice-president, Hubbell Robinson, Jr., has interested himself increasingly in "Studio One," as has the network board chairman himself, William S. Paley.

Agencies Think It's $2,000

Impression among talent agencies is that CBS is prepared to go as high as $2,000 for film stars on "Studio One." Agencies consider this a price likely to command all but a handful of the incoming stars.

"Studio One" has a broken Monday-Tuesday rehearsal schedule which is not considered a problem.

Last Vino Rites

The suspense is about over for "Suspense," Roma Wine's psychological chiller on CBS. Show finally fades on Nov. 20. Schenley and its wine subsids favor a divorce, and not the "interlocutory" kind as before. Show was reprieved last option time when the Cresta Blanca budget was raided and Schenley got a plug for the trademark on the hitch hike. In view of the fact that a third of all the Roma business was concentrated in California and New York, it's been decided to revise the ad strategy and pour coin into specific markets, principally through mags.

That makes two Biow whodunits on the cancellation list, other being the departed "Crime Doctor." However, in view of the cost-rating per-point payoff on the shows, both are considered a cinch for new bankrollers. In fact, it's reported that Seagram is already interested in picking up "Suspense" just to get its name on the air. Distiller has by-products acceptable for sponsorship.

Gotham Looking Up as Mecca For Name Guest Stars

Unlike last season, when top-budgeted nighttime shows with guestar policies originating in the east found the going pretty tough in trying to line up name guests, things are looking up for Gotham-originations during the '47-'48 broadcasting semester. That's due to the prevailing policy of the film companies to send their stars east to give an in-person hypo to their pic premieres. A number of ranking pic studio personalities are on the agenda for the L. A.-to-N. Y. swing and the bidding to land them on the air shows emanating from New York is already hot and heavy.

Lack of top-calibre guest names has always been a problem to Fred Allen, for one, with the result that season after season he's been obliged to latch on to the same guestars. It's been one of the principal factors that has cued the exodus of the more costly comedy-variety-dramatic shows to the Coast, where there's an abundance of guest talent to choose from.

It's a case of films complementing the radio picture and that's why the trade is watching with keen interest the bid to give the east a prominent stature in pic production, for it's recognized that as long as

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SSC&B Snagging $2,000,000 Soap

Lever Bros. is switching its Lifebuoy account from the Ruthrauff & Ryan agency to Sullivan, Stauffer, Colwell & Bayles. The billing is understood to be about $2,000,000 a year and is the first major chunk of Lever business the new SSC&B outfit has grabbed.

In place of Lifebuoy, R&R will be given a new cake mix account. It will also retain the Rinso and Spry billings. SSC&B already has the Silver Dust account for Levers and has done special work for the soap company from time to time.

The Harriet Hubbard Ayer cosmetic line, which Lever recently purchased, has been assigned to Federal Advertising agency, which has occasionally had small accounts for the firm. This makes six agencies now sharing Lever business, as follows: R&R; SSC&B; Federal; Young & Rubicam; J. Walter Thompson and Foote, Cone & Belding.

Top 15 in Hooper Sweepstakes—Then and Now

Ten of the shows still riding the four-network kilocycles, including such top faves as Jack Benny, Eddie Cantor, Al Jolson, Bing Crosby, Burns & Allen, Lux Radio Theatre, Fibber & Molly, etc., were perched on the Top 15 Hooper roost exactly 10 years ago.

The following is a then-and-now breakdown, including the shows in current cycle that managed to cop a 10 or better rating in opposition to the Top 15.

TOP 15 (Oct. 15)		COMPETITION	10 YEARS AGO (Oct. 15)	
Fibber & Molly	23.0	....	Chase & Sanborn Hour	27.0
Bob Hope	23.0	....	Jack Benny	22.3
Lux Radio Theatre	21.6	....	Major Bowes	21.2
Jack Benny	20.6	....	Eddie Cantor	19.3
Amos 'n' Andy	19.8	....	Bing Crosby	19.0
Red Skelton	19.2	....	Rudy Vallee	18.7
Al Jolson	18.8	....	Burns & Allen	18.5
Charlie McCarthy	17.9	10.8 Sam Spade	Lux Radio Theatre	18.0
Walter Winchell	17.8	....	Phil Baker	15.6
Mr. District Attorney	17.5	....	Gangbusters	14.4
Fred Allen	16.9	10.2 Crime Doctor	Walter O'Keefe	14.2
Screen Guild Players	16.7	....	First Nighter	13.8
Phil Harris	16.5	....	Al Jolson	13.8
Bing Crosby	15.5	....	Fibber & Molly	13.5
Gildersleeve	14.7	....	Hollywood Hotel	13.3

Hooper to Spring His Projectables In April, '48; Ain't Talking Till Then

C. E. Hooper is coming out with Projectable Ratings, he disclosed Monday (20). But he isn't telling, yet, how he is going to arrive at them. And, as a comeon to advertisers who haven't seen fit to come into the Hooper camp, the new Projectables will cover only programs sponsored by Hooper-subscribing sponsors. That means, for instance, no Projectables on General Foods airers, unless GF has a change of heart before Jan. 10. That's the deadline set for non-subscribers to get under the wire so their shows will be projectable-rated.

Hooper, who has projected the idea of projectable ratings for many months, announced that his first ones, in a report dated "Midwinter 1948," will be issued in late April of next year. Measurement and projection, in addition to being confined to subscribers' programs, will be limited to network shows carried on 100 or more stations. Another qualification is that the program be broadcast in each of five geographical areas in which the U. S. has been divided for network audience reporting purposes.

"Interviewing" for the first report is scheduled for February-March. "Minimum frequency of one study yearly is indicated," Hooper announced. "Special arrangements" will be made for the networks to get copies of the report; agencies for subscribers also will be supplied.

It was when queried on whether the projectables would be based on a correlation of the telephone coincidental and listener diary techniques—as Hooper proposed in presentations last year—that it came out that Hooper expects to keep his projecting methods under wraps, for the time being at least.

The diaries won't be used, said Fred Kenkel, Hooper's exec veepee. (Hooper's on a biz safari to the Coast.) Beyond that, Kenkel declined to elucidate. Subscribers will get the Projectable Ratings for free, he pointed out, and it's Hooper's own business how he proposes to arrive at the ratings.

On the suggestion that the industry would not be likely to grant validity to figures arrived at via a hocus-pocus technique, Kenkel explained that a full description of the methods employed would be released along with next April's report. Meantime, he said, Hooper expects to perfect his listening yardsticks and rating calculations, in private.

In addition to the Projectable Rating, Hooper announced, each measurement will be accompanied by publication of "homes listening, provided new estimates of radio homes are available by publication date." These estimates, Kendel said, are expected to be provided by the Broadcast Measurement Bureau.

Fri. 'Info Please' Repeat On Disks Tipoff to Deal For Four Such Revivals

This Friday's (24) broadcast of Mutual's co-oped "Information Please" will be a transcribed repeat of a show done a couple years back, with Jimmy Durante as guestar, when "Info" was being sponsored on NBC by Socony.

Announcement of the repeat has brought to light heretofore unknown terms of deal worked out by Dan Golenpaul, owner of the "Info" package, which permits for at least four such transcribed repeats of what, on the basis of polls taken by Golenpaul, are considered the top shows in "Info's" career on the air.

Whenever integrated commercials crop up, they'll be dubbed out, permitting for pickup of local sponsor plugs under the new co-op set up.

YOUNG DIESELING INTO NET PROGRAMMING

Now that he's got his feet wet in commercial radio via sponsorship of the Mutual co-oped "Information Please" in seven top markets, Robert Young, who runs the Chesepeake & Ohio Railroad, is reported interested in moving into network programming via a half-hour nighttime show.

Although C & O has a Cincinnati terminus, Young's advertising has been on a national scale, cued, too, to his own emergence as a top figure in the economic-business sphere.

Kenyon & Eckhardt handles the C & O biz.

WISMER REORGS FOR RICHARDS; STAYS ABC

Detroit, Oct. 21.

Thorough shakeup among exec personnel is taking place at G. A. Richards' Detroit 50,000-watter, WJR, and announcement of a new general manager, plus other changes, are expected to be announced shortly by Harry Wismer, administrative assistant to the president. Richards also owns KMPC, Los Angeles, which during the past week went from 10,000 to 50,000 watts, and WGAR, Cleveland, also a 50,000-watter. Owen Uridge, general manager of WJR, got his walking papers a week ago, along with a $31,000 settlement. He had been with the station 19 years.

Contrary to a general report that he would be forced to spend increasing time in Detroit attending to operation of the three stations, Wismer reveals that bringing in new administrative people will help him devote more time to his duties as sports director of the ABC network. For the past six months or so he had been away from his ABC desk in New York for considerable periods because of his Detroit situation. It was reported a week ago that Wismer would be leaving the ABC post, but he and ABC concur in revealing that this is not so. ABC execs and Wismer both have an understanding whereby Wismer can hold down both the Richards and ABC jobs simulaneously.

Settle Issue On Rights to Scripts

Virtually the entire agreement covering network scripting has been worked out by Radio Writers Guild and representatives of the four networks and the advertising agencies. The prime issue, involving rights to scripts, was ironed out last week. Day-long confab was held yesterday (Tues.) to settle a scale of fees. Entire agreement will then be put into formal language, submitted to the Guild memberships in the east, Chicago and Coast regions, and then signed.

The agreement as to rights came suddenly last week, just as it seemed the whole negotiations might bog down again. Both sides made concessions, but in general, the agreement provides for single-broadcast sales, with subsidiary rights dependent on circumstances. On the latter question, for instance, the writer retains all subsid rights if the original idea of the script was his, but the management owns the subsid rights if it initiated the project and merely hired the writer to put it into script form.

Minerva Pious on Air Despite Pneumonia Attack

Minerva Pious, ill with bronchial pneumonia for the last three weeks, with nurse in attendance, has been permitted by her doctor to attend rehearsal and do her Mrs. Nussbaum and other characters on the Fred Allen program.

Her condition was much improved yesterday (Tues.) but she's ordered to remain in bed about a week longer.

KLZ Sports Announcer
GLEN MARTIN
Heard nightly on KLZ with local and regional sports news as part of Red Barber CBS Sports Show; also issues KLZ's Saturday night "Sports Extra."
KLZ, DENVER.

FCC Cites D. C. Station For 'Lottery' Quiz

Washington, Oct. 21.

For the first time in five years the FCC Friday (17) went after a quiz show which it believes may be a lottery, in violation of Section 816 of the Communications Act. Commission ordered WARL, Arlington, Va., to show cause at a public hearing here Nov. 20 why "Dollars for Answers," a quiz show sponsored by "Zlotnick, the Furrier" is not a lottery.

Last time FCC went after a quiz show was in 1942 when it referred a complaint to the Dept. of Justice against the network "Pot O' Gold" show. Justice failed to prosecute.

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Blue Blooper Scorches Campbell Quizzer But O'Keefe Rides It Out

Hollywood, Oct. 21.

They're keeping their fingers crossed on Walter O'Keefe's "Double or Nothing" quizzer for Campbell soup that lightning doesn't strike twice. Everyone has been alerted for blue lines by contestants since last Wednesday's experience when a waitress let go with a blooper that had the town talking and lit up the CBS switchboard like a four-alarm fire.

Gal was asked for some interesting experiences as a hash slinger and, in the words of Dennis Day, "oooob, what she said." Seems that a couple of male customers prattled about amorous proclivities, which she repeated on the air before O'Keefe could override her. It would have even brought blushes at a stag or in the back room of a bar. But with fiendish glee she prattled away but the damage had been done. And as irony would have it, she won $80 for making the closest guess to how many piano tuners there are in the country. That she knew, but good taste, whether warped by mike fright or sheer deviltry, was beyond her ken.

Campbell crowd back in Camden, N. J., as straitlaced as they come in radio, charged it off as one of those things and praised O'Keefe for his deft handling of a delicate situation. Ward Wheelock agency on CBS also agreed that the emcee acquitted himself admirably.

Daytime's Top 10—1938-1947

Nine years ago (when Hooper first began tabulation of daytime ratings) it was clear sailing for the sweep-while-you-weep sagas landing in the coveted Top 10. For the corresponding period (Oct. 1-7) this year, seven of the 10 were serials, with audience participation shows making a three-way dent.

TOP 10—'47		TOP 10—'38	
When a Girl Marries	6.1	The O'Neills	8.5
Queen For a Day	6.1	Guiding Light	7.7
Our Gal Sunday	6.0	The Goldbergs	7.6
Breakfast Club	5.6	Bachelor'a Children	7.4
Aunt Jenny	5.6	Ma Perkins (NBC)	7.4
Big Sister	5.6	Mary Marlin (NBC)	7.2
Ma Perkins (CBS)	5.6	Pepper Young's Family	7.1
Young Widder Brown	5.5	Stella Dallas	6.4
Romance of Helen Trent	5.5	Road of Life	6.1
Breakfast in Hollywood	5.3	Backstage Wife	5.9
Lorenzo Jones	5.3		

Mutual Adds Morale Hypo in New Retirement Benefit Plan for Help

Where Mutual network people congregate these days, the talk as likely as not is about the web's new retirement benefit plan. Fact that the network is dipping into its own current income, to the tune of an annual figure running well into six figures, to pay the whole cost of the thing, has staffers genuinely impressed.

In these days of high living costs and high income taxes, the feeling runs, the combo of company-paid insurance plus company-paid pension payments equal to 25% of each staffer's salary over $3,000, is a morale builder with a real payoff.

Easily the happiest of all about the whole thing, though, is prexy Edgar Kobak, who say he thinks such a program "is just as important as microphones in building Mutual into a steady, sound business."

The pension-insurance plan was evolved after more than a year's study, Kobak reports. When he pitched up the scheme at the last MBS board meeting there was not a dissenting voice. Obviously a deciding factor was Kobak's keen desire to sell it as an investment in Mutual's future.

Plan, which went into effect Oct. 1, augments Social Security (which covers the first $3,000 of annual salary) with pension payments at retirement age of 65, ranging from $62.50 monthly on the basis of a $6,000 salary to $145.83 on a $10,000 income. Minimum benefit is $20 monthly, the maximum $750.

In addition, employees eligible under the plan (those who have been with the network three years or more) are immediatcly insured for varying amounts, based on their salaries, ranging from $2,000 up to $70,000. Staffers with MBS less than three years, but more than one, are eligible for an intermediate term insurance feature of the plan.

Still another feature is that each employee has a vested right in the sums laid away for him after a number of years and can draw out the money if he leaves the web.

The way many Mutual staffers look at it—it's as good as a raise. "If not better," one of them added, "because it pays my insurance, puts money in the bank for me, and doesn't hike my income tax divvy."

Which is just the way Kobak figured it.

NO. 1 COP BACKS EARLY FBI TIME

While on the one hand NBC has been virtually swamped with laudatory comment from law enforcement, social, welfare and other agencies in the wake of its no-crime-shows-before-9:30 p.m. edict, along has come the nation's No. 1 cop, J. Edgar Hoover, to ginger up the whole controversy.

Hoover has dispatched a letter to Mark Woods, ABC network prexy, concerning the Equitable Life-sponsored "This Is Your FBI" program, which is heard Fridays in the 8:30-9 p.m. segment. And Hoover thinks that's just where it should be, asserting that crime prevention shows such as "FBI" are educational in nature and thus merit middle-of-the-evening showcasing in order to achieve a maximum listening audience.

Hoover says he's mighty pleased, too, over the fact that during vacation periods thousands of youngsters visit FBI hdqs. in Washington each week and that "once young people see the futility of law violation they'll become better citizens.

"By the same token," he says, "I consider 'This Is Your FBI' a means of developing better citizens and as such I feel there should be no change in the time."

Shirer Signed As Mutual Gabber

Mutual came up with the Surprise-of-the-Week Monday (20) with the signing of William L. Shirer. He'll do a 15-minute weekly commentary, probably in an evening or Sunday spot, starting sometime in November.

Although Mutual announced following former Mayor F. H. LaGuardia's death that he would "not be replaced" as a commentator on the web, observers critical of Mutual's conservative-sided gabber lineup see Shirer's signing not only as a replacement, but as an actual improvement on the net's balancing of views. For Shirer, whose enforced exodus from CBS several months ago became a minor cause celebre for liberal groups, is regarded as having a better than even chance of picking up a national sponsor, and even as a sustaining gabber is expected to get pretty wide airing.

Factor in Shirer's favor, too, sponsorwise as well as listenerwise, aside from the carryover of his longstanding audience from CBS, is the recent publication of his book, "End of a Berlin Diary," which is nearing the top of the best-seller lists.

CBS Stringing Along With Whodunit Parlay As Comedy Opposition

With Philip Morris dropping "Crime Doctor" in the CBS Sunday night 8:30 period, and no new sponsor as yet lined up, CBS is still sticking to its 8 to 9 Sabbath parlay of crime-adventure programming as opposition the Charlie McCarthy-Fred Allen back-to-back comedy sequencing on NBC.

As result, CBS is effecting a switch of Frigidaire's "Man Called X," currently heard Thursdays at 10:30, into the Sunday 8:30 slot for bracketing with "Sam Spade," heard at 8.

Switchover becomes effective Oct. 26.

Robert Q's Facelift

Listed under "new projects" at CBS is a facelift for Robert Q. Lewis, with the network still convinced that it has a potentially upcoming comedian, despite unsuccessful efforts thus far to wrap up a sponsorship deal.

Lewis' Sunday afternoon show undergoes a drastic revision in its format. Goodman Ace, who has been supervising the comedy scripting on the show, is bowing off the stanza.

'Ford' $2,000 Script Bid Languishing Away As Originals Simply Ain't

Kenyon & Eckhardt's bid for original scripts for the new "Ford Theatre" 60-minute NBC show, for which the agency is paying $2,000, has practically come a cropper, despite the fact that the initial invitations to submit scripts went out to eight of the top writers in radio.

With the "Ford Theatre" setup calling for two such originals on each 13-week cycle, it's been disclosed that George Zachary, producer of the show, has just managed to eke out a pair of originals, with the first one, "Power and the Glory," by Hector Chevigny, going on Nov. 9.

Some of the writers didn't even bother submitting scripts at all; others, says the agency, were strictly bottom-drawer stuff. That's why K & E is resigned to the inevitability that, until such time that suitable scripts start rolling in, "Ford Theatre" will have to rely on adaptations. Emphasis wherever possible will be on books-pic-dramatic material not previously aired, such as "The Informer," skedded during the second 13-week cycle.

SABLON SUB SET BY CBS IN HOAGY CARMICHAEL

When Hudnut cancels its Jean Sablon 15-minute Sunday afternoon show on CBS, the web will not pick up Sablon on a sustaining basis, as was originally planned. Instead, Hoagy Carmichael goes into the 5:30-5:45 period. That's his old stamping ground, when he was sponsored by Luden's last year. This time he gets a sustaining ride, with new show teeing off Nov. 9.

Luden's re-enters the CBS programming picture next month, with its sponsorship of the web's Sunday night "Strike It Rich."

RADIO SITTING TIGHT ON AFM

Anti-Petrillo Huddle No. 1

Out of a storm of industry rumors of moves to mobilize a solid front against Petrillo came only one solid development: NAB called in the big recording outfits to ask them whether they wanted to participate in an all-industry committee. Behind-the-scenes maneuvering was undoubtedly afoot all along the line; there was so much smoke there had to be fire. But if there were other anti-Petrillo huddles, they were well shrouded in secrecy.

A. D. (Jess) Willard, NAB exec secretary, in N. Y. yesterday (Tues.) for the parley with recording bigwigs, scotched reports that an all-industry committee session had been called. "The committee isn't even organized yet," he pointed out. Willard said he and Dick Doherty of NAB came to N. Y. for the parley with the recording people as a preliminary to the calendaring of an all-industry confab. He indicated it might be several weeks—maybe sometime next month—before such a session is scheduled.

Willard said between 15 and 18 record manufacturers, including all the majors (Victor, Columbia, Decca, et al.) as well as a number of the smaller outfits, were invited to yesterday's meeting, held at the Broadcast Measurement Bureau h.q.

Diskers voted unanimously to form a "preliminary committee for exchange of information and for the purpose of participation in discussions with the NAB music industry committee." James Murray, RCA-Victor veepee, was designated as temporary head of the group. Willard said the recorders expected to name a six or seven-man delegation.

Meantime, it was reported steps were afoot to hold a meeting tomorrow (Thurs.) of transcription reps. By one account, the huddle would be attended by the four networks, one rep of the library transcription field, one from the syndicated open-end e.t. field, three from NAB and three from the FM Assn. Willard said, however, the meeting was being attended only by e.t. people, as far as he knew.

Nobody Seems to Want to Comment On Code; NAB Ekes Out 50 Letters

Washington, Oct. 21.

Under heavy prodding, the National Assn. of Broadcasters has pressured its directors and NAB member stations into forwarding some 50 letters to Washington, plugging or damning the new Standards of Practice. Association is still unhappy about the lack of response and is advertising this fact weekly in its NAB Reports. Responses are still directing most fire at the rigid limits set on distributing three minutes of plug throughout a quarter-hour segment and are asking for exemptions for shopping guide, musical clock, and other shows.

Meanwhile, two more reps were added to NAB's 13-man committee of independent station men, who will meet here Thursday (23) on the Code. New committee appointees are Eugene Roth, KONO, San Antonio, and Al Meyer, KMYR, Denver.

Fireworks From Indies?

Meeting of indie reps in Washington tomorrow (Thurs.) to aid NAB in matters of the new industry code is expected to set off some fireworks. Feeling also is that after various reps have had their say about the network slant of the code, the NAB will make the group a permanent committee to give the indies a voice in NAB administration, which they have never had before. A permanent chairman also is expected to be elected.

Trade feels that indie protest over certain code provisions, affecting over 800 non-net stations, has made the NAB recognize that the indie is a unit of the broadcasting industry, as well as a distinct operation that differs from network operation. Indies have been strengthened in the last week by fact that certain web affiliates have become disturbed

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FORD DEALERS MAY BE WEANED BACK BY NETS

Barring any further strikes, lack of steel or other production snafus, there's a strong possibility that Ford dealers may return to network programming after the first of the year. Dealers sponsored the Meredith Willson Wednesday night show on CBS, cancelling out a couple months back because Detroit labor difficulties stymied production. The Wednesday CBS slot has since remained unsold.

Whether or not the dealers will again pick up the Willson show is problematic, although Kenyon & Eckhardt, agency on the account, still feels it's a tailor-made production that can be whipped into proper shape. It's No. 1 on K & E's preferential list in wooing back the $1,000,000 Ford billings.

Frank Singiser to WOR

Frank Singiser will come back to the air in New York when he takes over the Saturday and Sunday night spots on WOR for the Herald Tribune. Singiser starts Nov. 15 in the 11 p.m. assignment.

Richard L. Tobin has the other five days. Arthur Van Horn has been doing the weekend stint, with Singiser now to replace.

Jones Taking On 'Dissenter' Mantle at FCC

Washington, Oct. 21.

FCC's newest Commissioner, Robert F. Jones of Ohio, bids fair to walk away with Commissioner Clifford J. Durr's title as the FCC's "Great Dissenter." This, at any rate, will be the case if Jones continues pattern of his voting during the past week.

The neophyte FCC member refused to give any reasons for his dissents, explaining "that it was a little too early in the game" to issue full-scale dissenting opinions. Jones called for hearing in 10 actions this week, in which majority of the FCC bench voted for grants.

He dissented to FCC approval of six FM grants to the Rural Radio Network, Inc., in New York. And he also called for hearings on the following: grants of new stations to Robert Rounsaville, Buckhead, Ga.; to Inter-City Advertising Co., Greensboro, N. C.; switch of frequency and more power for WKIX, Columbia, S. C.

In another unique situation, both Jones and Durr were the dissenters when the FCC bench okayed a renewal license for Emil Denemark, WEDC, Chicago. Station was on the spot for overloading the commercial spots and farming out time to foreign-language brokers.

Boston Symph Co-op?

When and if James C. Petrillo should decide to lift the ban on cooping musical shows, ABC may take radio's initial fling into a longhair co-op stanza via the Boston Symphony Orchestra.

Tuesday night concerts on the web are now on a sustaining basis (John Hancock Insurance sponsored it last year), with web feeling confident that it could more than pay its way through the co-op mill.

ANYBODY'S GUESS WHO MOVES NEXT

As far as the radio industry is concerned, this is It. This is the eve of the Big, Crucial, Once-and-For-All Battle with James C. Petrillo that has been smoldering so long, staved off from year to year by armed truces but inevitable in the end. Petrillo, when he announced the American Federation of Musicians' "once and for all" ban on recordings Saturday (18), threw down the gauntlet. He didn't say AFM musicians wouldn't play for radio network programs after web contracts expire next Jan. 31; he only said union members were through making records after Dec. 31. But the radio industry knew what he meant.

Exactly what the industry is going to do about it, aside from hobbling along in one-legged fashion if necessary, is anybody's guess. First reaction in most topdrawer quarters was to clamp a lid on comment and speculation. "First we've got to find out what Petrillo wants," was the attitude expressed, "then we'll see what the industry's stand as a whole is going to be."

Nobody really has much doubt, though, about what Petrillo really wants. He wants to hold on to the status quo, as of last June, before the Taft-Hartley Act went into effect. He sees stations letting out musicians because they can do so under the T-H anti-featherbedding rule, and he wants the networks to pressure the stations to keep the musicians on. He'd renew web pacts, okay AM-FM duplication, and all the rest of it, it's believed, if he were assured of no more musicians losing their jobs.

This then is his last stand, many observers reason. His recording nix, probably only a prelude to yanking of all musicians from radio, is motivated by sheer desperation, brought on by failure to uncover any other means of accomplishing his end.

His worst enemies give him credit for being a showman, and they see him "playing it big" in the showdown. They say—and many hope—he may be bluffing, but they find little comfort in the thought. It's far more likely, they feel—thinking back to Petrillo's 17-month recording blackout of 1942-44—that he means business, even if that means cutting his 225,000 musicians off from millions in annual pay.

Bulwark of Petrillo's strength is in the smaller locals across the country, which stand to be hard hit if stations continue lopping off musicians. If the AFM chief is going to remain in the saddle, he's got to win the battle for these outpost locals. The tenor and text of Petrillo's pronouncements in Chicago last Saturday left little question but that he expects to win the battle—or go down fighting in the attempt.

What little industry speculation came into the open in the first couple of days following Petrillo's virtual declaration of war seemed to be along the lines expressed by one network veepee, who saw "one of three things" possible: "1. Petrillo is bluffing and will finally negotiate; 2. the Government will step in —although I don't know how, or 3. he's really going to drive the musicians busted, and bust himself along with them."

Apprehensive industry maneuvering at the NAB convention last month which led to formation of an "all-industry committee" versus Petrillo indicated the united-front the industry expects to array for the AFM showdown. Up to yesterday (Tues.) there had been no NAB call-to-arms of this committee. Reports sifting through the trade, however, indicated a flurry of preliminary lining up of forces, with a formidable anti-Petrillo front unquestionably in the early offing.

Outwardly, some feel, the battle may take the form of a war of nerves during the next couple of months, with the industry taking a sit-tight attitude out front while quietly mapping strategy behind closed doors.

FM-Petrillo Honeymoon All Over, As B'dcasters Map 'Get Tough' Fight

Washington, Oct. 21.

From now on, it is war between the FM broadcasters and James C. Petrillo. The FM'ers, who have been sugaring the music czar up on the theory he would move over to their side of the fence once he saw the "reasonableness" of their demands, say the honeymoon is definitely over. New "get tough" attitude is result of two flat turndowns by Petrillo last week of the FM'ers bids to duplicate AM network shows and to air more AFM-produced music shows over the pioneer Continental FM Network.

FM Ass'n. president Everett Dillard and his advisers had made a special pitch in New York last month to get Petrillo to ease the duplication ban. However, his answer did not come as much of a surprise in view of his similar turndown of the webs.

FM'ers were much more stunned by Petrillo's refusal to contract for any more musical shows on the Continental FM network, over and above those already authorized. Since the AFM would collect the going rate for any such airings, move was looked on as a definite tipoff that Petrillo wants complete stalemate in all phases of broadcasting to strengthen his hand in next year's contract negotiations. Standard broadcast networks are still carrying live music, but face a similar ban in 1948.

As a result of the ban, Continental web prexy Everett Dillard will have to drop plans to air more AFM-produced music shows over his network. The Petrillo ruling does not affect network airing of the Stromberg-Carlson 14-piece orchestra "Continental Capers" and the Stromberg-Carlson symphony over Continental on Friday nights. Petrillo has agreed to let these stanzas stay on the air inasmuch as the Rochester, N. Y., AFM local signed the contract. At the same time, ban does not hit show earlier okayed by Petrillo on Continental. This is

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The Man Who Came To—

Out ill 10 days, Taylor Grant, editor-narrator of ABC's "Headline Edition," was preparing to return to work this week when he slipped on the stairs at home, fracturing one wrist and spraining the other.

That caused more delay on his return—while he got casts fixed on both arms.

ABC, CBS Uneasy On 'Repeat' Status Vs. Petrillo Ban

If the Petrillo ban on recordings starting Jan. 1 includes a nix on transcribing of network shows for regional "repeats"—some believe it does; other aren't sure—ABC and CBS will be hardest hit. ABC has plattered playbacks running 2¼ hours weekly in the Central zone, 10 hours in the Mountain belt, and 12 hours on the Coast. CBS waxes 10 major evening shows for rebroadcasts.

NBC, which has steadfastly withstood platters even for regional repeats, will come off easiest. Many NBC affiliates, particularly in the west, wax a lot of the web's shows for delayed broadcasts, but it's said this arrangement would not be curbed by the AFM ban inasmuch as the net's contract with the union provides for such a setup and the musicians on all shows draw extra fees covering it.

Mutual has e.t. repeats of three shows and airs half a dozen stanzas employing music which are either transcribed in their entirety or utilize transcribed music. Those all on wax include Burl Ives, "California Melodies" and "Checkerboard Jamboree." Those using e.t. music include Jim Backus, "Melody Theatre" and "Alexander's Mediation Board."

CBS' waxed repeats are of "Corliss Archer," "Sam Spade," "Godfrey's Snooks," Vaughn Monroe, "Give and Snooks,' Vaughn Monroe, "Give' and Take,' Jack Smith, "Club 15," and "Lum 'n' Abner."

Network execs profess not to have had time yet to figure out what emergency steps would be involved in event live repeat shows had to be instituted all along the line. Nor would anyone venture a guess as to the total added costs. It was pointed

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Indies, Artists Comm. Start Campaigns For Local AFRA Election

The Independents, new faction in the American Federation of Radio Artists, has completed its slate of candidates for the local board. The election is to take place next month. So far, the Artists Committee faction has not worked out its full slate, but is expected to do so this week, and to announce it publicly. In former elections, the AC slate has been secret.

To represent the singer contingent in the local, the Independents have nominated Ray Charles, Julie Conway, Nancy Douglass, Ed Lindstrom, Eugene Lowenthal, John Neher and Genevieve Rowe. Also, as a member of the actor slate, the Indies have named Arnold Moss to replace John Gibson, who withdrew.

Both factions have begun preliminary election campaigns. The AC held a closed meeting Monday night (20). The next Indie meeting is slated for Tuesday night (28) at the Capitol hotel, N. Y., and will be open to AFRA members, public and press. Approximately 300 members of the local are now reported to have signed the Indie declaration of policy.

Disk Ban Doesn't Scare E.T.'ers

If the transcription show packagers are frightened by Petrillo's no-recording ukase, they're not showing it. Spot-check this week showed the e.t. producers apparently sitting comfortably atop fat backlogs of plattered programs. There was little indication of plans to hypo production prior to the Dec. 31 deadline.

Major packagers like Frederic Ziv and Lou Cowan pointed out that they had enough waxed stanzas in stock to stay in business a long time without feeling the no-music crimp. There was even some feeling that the Petrillo ban might be a spur to the e.t. biz, especially if the AFM also yanks musicians out of the stations and webs.

While there are quite a few strictly musical shows in the transcription lists—Ziv will complete a new Guy Lombardo series before the AFM axe falls—bulk of the plattered programs are dramats, which of course use orchestral bridges, but which conceivably could get by with recorded music. As one major packager pointedly suggested, "There's more than one way of skinning a cat."

FCB'S LONDON BRANCH GETS 450G CIG ACCT.

In the wake of admitted reports that multiple agencies are gunning for the American Tobacco business now held by Foote, Cone and Belding, the London branch of FCB has just been tossed a $450,000 billings "bonus" by American Tobacco.

London office has been handed the Kensitas cigaret account by J. Wix & Sons, Ltd., British subsid of American Tobacco. Coin goes into printed media.

STORY OF A DAY ★ Once upon a time young Mr. and Mrs. McNulty set sail from County Mayo, Ireland, bound for Brooklyn in the United States of America. With them they brought high hopes, two fine Irish accents and an accordion.

That accordion was the peg on which Horatio Alger, had he lived, would have hung one of his most fabulous "boy-makes-good" yarns. By 1920 the McNultys had a fine family of five boys and one girl. Mrs. McNulty sang them many Irish lullabies, accompanying herself on her accordion. One of the boys, Eugene Dennis, never seemed to get enough of his mother's music. As soon as he could walk he was dancing Irish clogs and singing while his mother played. He grew up to be Dennis Day.

Dennis's success story is as happy as his own personality. Graduating from Manhattan College he entered Columbia University's School of Law. When illness cut short his studies he started to sing on a local New York station. Mary Livingstone heard his first program, rushed a recording to Jack Benny who was holding auditions

AMERICA'S NO. 1 NETWORK

for a new singer. Jack played the record once and called off the auditions. Dennis had become a star overnight with a long-term contract with Benny.

On the Jack Benny program the McNulty boy from Brooklyn showed that he was something more than a fine Irish tenor. He was a comedian in his own right and one of the most skilled mimics on the air. Talent and personality such as his couldn't be confined to one half-hour show. Listeners wanted more of Dennis Day. The Colgate-Palmolive-Peet Company, long experts in pleasing the public on the air, gave them a new Wednesday night show on NBC—A Day in the Life of Dennis Day.

How to make a new star? Choose a personality twinkling with talent and ingenuous appeal. Surround him with a constellation of gifted supporting players to help tell his life story. Flash the result over America on the powerful facilities of the NBC network. Let the star shine in the galaxy of other great shows heard on NBC. The result: millions of American homes are brighter with the glow of a welcome, new star.

NBC

A Service of Radio Corporation of America

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MEET ME AT PARKY'S

With Parkyakarkas (Harry Einstein), Betty Rhodes, Sheldon Leonard, Elliott Lewis, Frank Nelson, Short Orders chorus
Writers: Einstein, Howard Harris
Producers: Maurice Morton, J. C. Lew's
30 Mins.; Sun., 9 p.m. (EST)
CO-OP
MUTUAL, from Hollywood

"Meet Me At Parky's" is now hanging out the co-op shingle, with the Parkyakarkas (Harry Einstein) addition giving impetus to the comedy sweepstakes (Joan Davis, Abbott & Costello, et al) in the co-op programming picture. Slotted in the 9-9:30 Sunday evening segment on Mutual, "Parky" is bracketed with the Jim Backus show, thus giving Mutual a 60-minute comedy parlay in its bid for Sabbath evening programming recognition.

True, "Parky's" up against the tough opposition of Walter Winchell on ABC, but let him sink his teeth in a few successive comedy script jobs like that which characterized the getaway show, and Mutual will have a sales package geared to local sponsorship that will be worth hanging on to.

As comedy shows go, "Parky" has long since established its own unpretentious niche, and in the days when it was riding the Old Gold banner on NBC Sunday nights it was strictly an in-and-out proposition depending on the variable scripting assist. And if last Sunday night's preem as a co-op package registered as a laugh session, it was because the writing job was happily patterned to the Parkyakarkas technique.

Not boffs, nor class comedy, for that matter, but when Einstein gets a chance to juggle around that combined pickle-operation byplay around which last Sunday's script centered, it adds up to a fortunate wedlock of talents. There's nothing wrong with a "Parky" show that a good script can't cure. His assorted stooges are back intact, tailor-made to the Einstein comedy formula.

As with the Joan Davis and A & C co-ops, this one, too, falls under the Petrillo music ban, with the Short Orders choral group lending a jivey assist for the bridges, etc.

Mutual doesn't have to offer any apologies for this one. *Rose.*

BOSTON SYMPHONY ORCHESTRA

With Gene Hamilton, commentator
Producer-Director: William L. Marshall
Writer: John Burk
60 Mins.; Tues., 9:30 p.m.
Sustaining
ABC, from Boston

Tuesday night is ABC's public service night, with "Town Meeting of the Air" and the Boston Symphony, and no network or indie can boast a higher-grade setup. The Hub ensemble teed off Tuesday (14) as a sustainer, John Hancock Life Insurance having been sponsor through last season.

Program had the preem mishap of musical director Serge Koussevitzky being ill, concertmaster and assistant conductor Richard Burgin subbing. Latter has had long experience as second-in-command with the Bostonians, so that the organization sounded much its old self. It gave a good, if not inspired reading of Ravel's "Mother Goose Suite" and Beethoven's Fifth Symphony, with Gene Hamilton to present the tasteful program notes of John Burk, Boston Symph's program analyst. Symph makes Tuesday night a time for longhairs avidly to look forward to. *Bron.*

ADMIRATION COFFEE SHOP

With Jimmy Baxter, Jim Sanders, John Paul Goodwin, Fred Gibbons
15 Min.; Mon-thru-Fri., 4:45 p.m.
DUNCAN COFFEE CO.
KABC, San Antonio

This is a fast-moving, well-balanced program heard by transcription over 35 stations in the southwest. It is full of music, songs and comedy with a moment of serious thought. The program is timed just right to catch the housewife at the hour of the day when she is preparing the evening meal for some good plugging for the product.

Action takes place in a mythical coffee shop which is a natural for the product. Jim Sanders is the host, as well as the voice of Alexander, the colored waiter who provides the comedy. Sanders has a nice sense of timing as the waiter and his telephone conversation with his wife is good for some nice laughs.

Music is provided by Fred Gibbons at the organ and Jimmy Baxter in songs. Baxter has a very pleasing voice. Gibbons is also given the spotlight and on opus caught was heard in a medley of Mexican melodies.

John Paul Goodwin is announcer and foil for the comedy antics of the waiter. Is also heard in a poem, giving an inspirational lift at the end of the day.

Commercial copy is also interwoven into the script for pleasant listening. Sponsors are conducting a "My Favorite Grocer" contest which is given some time which could be used to the advantage of Baxter or Gibbons as contest is being well splashed in newspapers. Program measures up in quality and production to many network airings. Program theme—"You're the Cream in My Coffee"—is a natural. *Andy.*

ROBERT S. ALLEN

Producer: Robert S. Wood
15 Mins.; Sun., 2:45 p.m.
Sustaining
WOR, N. Y.

Years of experience as a newspaperman and political observer stand this Washington columnist and author (formerly co-author with Drew Pearson of "Washington Merry-Go-Round") in good stead in this new stint for Mutual's N. Y. key station. Allen's teeoff stanza last weekend (19) packed a remarkable load of factual, pertinent, concisely edited info on current national and world affairs. Some of it apparently was torn from the teletypes, but much of it also seemed to be "inside" gleanings of Allen's own gathering. He generally steered clear of editorializing and there was no discernible slanting of the bulk of his copy. In these respects Allen's effort deserves an A plus.

His lack of radio know-how, however, considerably handicaps the stint and if he is seriously interested in this chore he ought to bone up on delivery. His voice needs modulating and his diction could stand some brushing up. It detracts from his reporting when he says "nuthin'" and "sumpthin'" and "durin'," and pronounces a word like Slav to rhyme with have.

Also, his introduction of each item with a "slug line" serves a purpose when it identifies the topic, but it's either meaningless or Winchellistic when he uses such tags as "High Brass" and "Hot Stuff."

It's a little unfortunate that Allen's airer has to immediately follow Lyle Van's newscast. While the former's copy is confined mostly to political affairs, the preceding newscast has an opportunity to take some of the edge off Allen's items. *Doan.*

THE TENTH MAN

With Ralph Bellamy, narrator; Jackson Beck, Anne Seymour, Hester Sondergaard, Jim Boles, Neil O'Malley
Producer: Drex Hines
Writer: Jack Neher
15 Mins.; Fri., 10 p.m.
Sustaining
WNEW, N. Y.

It's the claim of the National Mental Health Foundation, of Philadelphia, that one out of 10 citizens needs emotional guidance, psychiatric treatment. Hence the title of this series—a mature, scientific dramatic presentation of mental health problems, with its approach professional, and its impact thorough. Different phases of mental health are to be studied each week, in a straightforward, courageous treatment, judging by the initial program Friday (17).

Opener, subtitled "Punishment Without Crime," dramatized the situation where even today, in a third of our states, the mentally sick can be jailed before being sent to a hospital for cure. A series of brief dramats presented a scene from 100 years ago, when prison was the logical place for lunatics, to the present, where such things are uncommon though still true, highlighting the progress in fighting the situation. The message—the need of psychiatric wards—was plainly set forth.

Ralph Bellamy's convincing narration, and excellent performances by the assisting cast, made this quarter-hour good entertainment as well as high-grade public service. Subsequent programs will dramatize advice to mothers on child psychology, problems of adolescence, difficulties former mental patients have finding jobs, need for old-age groups in city community houses, how understanding can save a mental defective from being institutionalized, etc. This is all to the public good. *Bron.*

SATURDAY NIGHT DATE

With Sylvia and Jimmy Wilbur; George Skinner, announcer
Writer: Dave Brown
Producer: Charles Lammer
30 Mins.; Sat. 7 p.m.
Sustaining
WLW, Cincinnati

One of the new fall programs developed by WLW's special broadcast services division, "Saturday Night Date" is a snappy half-hour session that isn't much different from other variety airers, but satisfying nonetheless. Big selling factor on this show is the sock warbling of Sylvia Wilbur and the firstrate orchestral work of a combo headed by her husband, Jimmy Wilbur. Other items, which don't hurt, include a resume of Saturday afternoon football scores and a public service pitch on behalf of some worthy cause. Format is without any comedy fol-de-rol.

On the preem (4), the songstress delivered strongly with renditions of "Feudin' and Fightin'," "That's My Desire" and "The Lady From 29 Palms." She also handled the plug for Fire Prevention Week with bright, sincere ring in her voice. In a solo piece, Wilbur displayed a virtuoso technique on the clarinet. In addition, his orch's arrangement of Victor Herbert's "Indian Summer" provided one of show's highspots. George Skinner punched home the football results and handled the emcee chore in straight style. Brief spot, devoted to U. S. radio's growth on the basis of free enterprise and advertising, was self-conscious and could have been skipped.

SHEP FIELDS

Shep presents a New sound under the famous Old name—"Rippling Rhythm."

The "gimmick" has given way to sixteen pieces, combining solid reeds, lush strings, light brass and rhythm.

Distinctive arrangements provide color in abundance—from rock solidity to Shep's whimsical "Rippling Rhythm" trade-mark. Transcriptions by Lang-Worth—exclusively.

LANG-WORTH, INC., NEW YORK

THIS IS YOUR TOWN

With Brace Beemer, Dave Zimmerman, Harry Wismer, Ty Tyson, Harry Heilmann, Toby David, Alan Douglas, Jack the Bellboy, Ross Mullholland, Johnny Slagle, Johnny Jordan, Fred Kendall, Vivian Martin, Radio Schoolhouse Quintet, Accent on Youth Chorus, Bud Guest, Fran Harris, H.C.L. Jackson, Dick Osgood, Tony Weitzel,
Producer: John Pival
Writer: Sam Sheplow
Sustaining (one time)
60 Mins.; Tues. (14), 8 p.m.
All Detroit Stations

It's a safe bet that Detroit radio won't again assume an undertaking such as this to get a Community Chest drive under way, or for any other purpose. Hereafter it will undoubtedly rely on the old device of having each station participating in the kickoff of the Community Chest handle the event in its own way. The day after the broadcast a common crack heard in the trade was that the show must have set Detroit radio back 20 years, while newspapermen assigned to turning out day-by-day stuff on the drive gave, with the heckle that to them the show meant that they would have to work so much the harder. It wasn't that bad, nor was it something to which Detroit radio could point with pride.

If anything, the broadcast could serve as an object lesson for local radio. Brought together for this 60 minutes of entertainment and documentary stuff was practically the town's entire radio talent roster, plus Detroit's top newspaper columnists. To weld these personalities into a program that would entertain and at the same time put over the message effectively required sound radio ideas and creative writing. The level of either wasn't extra professional. The elements were loosely tied together and awkwardly paced, and the documentary bits seemed to fall flat for the most part.

Two ideas on the entertainment side that perhaps looked good on paper did a rather sad brodie on performance. One of these routines had three of the town's disk jockeys, Jack the Bellboy (WJKB), Ross Mullholland (WXYZ) and Johnny Slagle (WXYZ) jointly clowning with the baton, and the other, linked up the sportscasting Harry Wismer (WJR), Ty Tyson (WWJ) and Harry Heilmann (WJBL) for a novelty in which they did a crazyquilt of baseball, football and prizefight announcing. While the intended novelty did get some laughs, it didn't sound well rehearsed. Even Dave Zimmerman (WWJ), who ranks as perhaps the town's best m.c. on audience participation shows, didn't fare so chipper with his bit.

The show did have an antidote, and that was some of the musical items. Standout was the crooning Johnny Jordan, the Radio Schoolhouse Quintet, Fred Kendall and Paul LaVoie's work with the baton.

As the m.c. of the program, Brace Beemer, didn't impress as an ideal choice. He may have name value because of his three-a-week network release, but the role here required something more warm and ingratiating than that "Hi, Ho, Silver" timbre. The fact that the show originated from a downtown square didn't help quality of production.

The project got off to somewhat of an off-key note as far as station en rapport was concerned. CKLW refused to be a party to the all-station hookup but elected to do a delayed broadcast a half hour later. It objected to the circumstance that the station and its talent weren't consulted about the idea and lineup and thought anyway that the stations should have been left to handle the teeoff of the drive in their individual ways. *Odec.*

THE LAND WE LIVE IN

With Elliot W. Bergfeld, Emily Coleman, Andy Leigh, Hal Stewart, Al Chotin, B. L. Hughes
Writer: Kensinger Jones
Director: Ted Westcott
30 Mins.; Sun., 5:30 p.m.
UNION ELEC. OF MO.
KSD, St. Louis
(Gardner)

Switching to another station on its 10th anniversary, this outstanding series of early midwest history suffered only a slight letdown from the high standard established through the years. Sponsor's decision to shift to KSD from KMOX was due to the changing of time by the latter station.

The Gardner Co. hired the scripter and producer who have been doing a sock job for more than a year for KMOX and the first program under the banner of the Pulitzer-owned station showed a thorough research into the history of John Bryan Mullanphy, Missouri's first millionaire, whose philanthropies have made his name a byword hereabouts.

Local AFRA chapter supplied talented radio-actors for the initialer that started and ended with plenty of gusto. Story, in brief, revolves around Mullanphy, a cotton dealer in 1814, who went to New Orleans to protect his cotton holdings during the war with England; how he discovered his cotton was being used for battlements; how he was drafted into the army and was on the scene when the British fleet was defeated at the southern port.

Mullanphy was in Natchez when the war ended and he hastened back to New Orleans, chartered the first vessel for England, sold his badly-needed and bullet-imbedded cotton at a price that made him a millionaire almost overnight. Returning to St. Louis, Mullanphy established the first hospital under the auspices of the Sisters of Charity, supplied a baker with funds to give bread to the hungry and in addition to establishing a travelers' fund that enables persons stranded in St. Louis to continue their journey, made many charitable donations before his death in 1933.

Elliot W. Bergfeld was outstanding in the role of Mullanphy. The only criticism that could be leveled at the first program is the fact that because of KSD's small studio the broadcast was from the sponsor's auditorium and sound effects were not up to par. This should be corrected *Sahu.*

MELODY THEATRE

With Bill Griffis, Jay Meredith
Writers: Don Agger, Frederick Methot
Director: Allen Ducovny
Producer: Frank Armer
30 Mins.; Sun., 3 p. m.
Sustaining
Mutual, from New York

"Melody Theatre" is one phase of the schizophrenic pattern dominating the juve program picture. Producers either turn out shows of the "redskin" type (howling with murder), or of the "paleface" variety (crawling with culture) without any sustained effort to synthesize the two forms into a vital and meaningful type of fare that parents can recommend and kids can enjoy. The abyss dividing the two types apparently won't be bridged for as long as the artificial division between commercial and non-commercial programs remains in force among program builders.

"Melody Theatre" is a "paleface" show built around the concept of presenting good music wrapped up in an inspirational story. It's a big step in the right direction of feeding youngsters some cultural values without cramming it down their throat. The scripting is literate and appealing, although slightly stylized in an archaic tradition of fairy tale splendor, and the background music is excellent. On a recent show, Tchaikowsky's "Pathetique" symphony was set to a melancholy story called "The Princess and The Rainbow," narrated by Bill Griffis and Jay Meredith in good style. *Herm.*

WINGS OVER NEW YORK

With Durwood Kirby; Ted Husing, announcer
Producer: Raymond Katz
15 Mins.; Mon.-thru-Fri., 7 p.m.
CONSOLIDATED DRUG PRODUCTS
WHN, New York

"Wings Over New York" is a straight interview airer with the novel twist in this one being its origination from the runways of LaGuardia airport. Like others of its genre, show depends heavily on Durwood Kirby's agility in keeping the conversational ball rolling and on the calibre of the interviewees in parrying the questions. For his part, Kirby is a smooth, fast talker who succeeds in making this show just about as interesting as this type can be.

On the kickoff stanza (20), assorted tidbits of information were garnered from a language specialist, a Puerto Rican dentist not too articulate about conditions in his country, and a European author who seemed to like this country. Kirby doesn't probe too deeply but gets over a few fast questions and moves to the next traveller for maximum pace. Ted Husing's handling of plugs for the Kolor Bak product is okay for tone. *Herm.*

ROOM 416

With John K. M. McCaffery, Eloise McElhone; Ray Barrett, announcer
Writer: McCaffery
Producer: Scott Buckley
15 Mins.; Mon.-thru-Fri., 9:15 a.m.
Sustaining
WNBC, N. Y.

Now that it has projected Tex and Jinx McCrary into the spotlight WNBC, the N. Y. flagship of NBC (which incidentally has been doing a sock job in out-programming the web in showcasing new morning talent), is out to do a job on John McCaffery. As moderator of the "Author Meets the Critic" show, he's shown vast potentialities as an air personality. His voice, mannerism and mike techniques are a natural, worthy of such concentration.

McCaffery now has his own 15-minute cross-the-board a.m. stanza, teamed with Eloise McElhone (a regular on Mutual's "Leave It to the Girls") on a program called "Room 416," which is his office in the NBC Bldg. Miss McElhone is his secretary, to whom he dictates open letters, which could be gripes, compliments or anything that might be deemed worthy of a kicking around. Format also provides for a "letter to the editor" department enabling listeners to air their pet grievances, with McCaffery's friends to drop in for interviews.

The intent is admirable. But the overall effect gleaned from Monday's (20) initial broadcast was to suggest that "Room 416" might very easily fall into the established groove of Tex and Jinx, or the conventional "Mr. and Mrs." formula, except that in this instance it's boss and secretary. McCaffery is aiming for a more intellectual approach. If, as on Monday, he takes Dorothy Dix over the coals for what he terms stupid, moronic remarks, it's because he sees the very same thing translated into all media directed at women.

There was a little too much preciousness and self-consciousness (in what sounded like a well rehearsed script) in his anti-Dix campaign, but actually what he had to "sell" his women listeners in exchange wasn't radically different from the usual 9:15 a.m. palaver.

Too, Miss McElhone's contribution—reduced pretty much to that of a letter opener—hugs too closely to the usual "Mr. and Mrs." chit-chat formula.

The problem of what to do with a McCaffery or a Tex McCrary in terms of early-morning programming has yet to be solved. It's not an easy one to tackle. That's why McCaffery will be watched closely. *Rose.*

JOURNEYS BEHIND THE NEWS

With Alfred Crofts
Writer: Crofts
Sustaining
15 Mins.; Mon. 6 p.m.
KOA, Denver

This session was the brain-child of Ben Cherrington, Chancellor of Denver Univ. when program was first broadcast five years ago. Idea was to give listeners a fast but solid sociological - historical background for news of the day.

Cherrington is now head of university's Social Science Foundation, which foots bill for show production. New voice this season is Alfred Crofts, Professor of History at the college, and formerly Rehabilitator of Japanese Universities under Gen. MacArthur.

Crofts both writes and delivers his material. Stanza caught was devoted to role of big winds in literature and history, tying in with rash of hurricanes in southern U. S. and Orient. Crofts briefed listeners on the comparative architecture, religion, customs and music of Caribbean and South China regions through several centuries, showing how fear of typhoons, monsoons and hurricanes has dictated much of the folklore of those areas.

Writing is topdrawer, filled with fine sense of taste, smell and color, and reminiscent in style of best of Alexander Woollcott.

Delivery needs some repair work. Crofts writes in short sentences, and follows his stop and start punctuation too closely, with the result that he tends to jerkiness. Basic voice structure and mike ability is firstrate, though, and a few sessions with a good production man can make him a class one commentator. *Will.*

MUSIC BY GEROW

With Russ Gerow Orch, Frayne Murray
30 Mins.; Fri., 11:30 p.m.
Sustaining
CBC, Trans-Canada

With 21 men and a girl (Nora Phelan, harpist), Russ Gerow has teed off with his well-mannered arrangements of pops, old and new, notable for smooth style, that will please late listeners. Originating from CBL, Toronto, new series is being carried on 31 stations of CBC's Trans-Canada network.

For his unique and translucent style, Gerow is using 12 violins, two violas, clarinets, muted trumpets, stringed bass, piano, organ, harp and chimes. Initial program also marked the CBC debut of Frayne Murray, baritone, who commendably carries the vocal chores.

Gerow's trademark is muted music but whole effect is rich and carries plenty of dramatic punch. His

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TELE STATION BIDS POURING IN

Newsreelers Face New Headache— Video News Screened Under 3 Hours

New method of presenting video news, which can get any local event of sufficient importance on telescreens in less than three hours, is currently being offered around the agencies. Termed "News on the Spot," the package deal awaits only inking by a sponsor before hitting the airwaves. Commercial newsreel outfits, who already feel the hot competition of tele at their heels, may thus have even more cause for worry soon.

New package idea is owned by Paul Belanger, former director with CBS and DuMont, and a crew of four tele newsreel men who have been working together for more than four years at various stations. Group owns a police car equipped with a siren, traffic warning light and one of five special police gold shields that will get the car through police or fire lines in any part of the city. Auto also has a two-way telephone communication system and a shortwave radio.

Through use of the car, plus short-cut methods of preparing film developed through their years of working together, the group offers a complete, finally-edited version of the event, with the commentary completely written, ready, to be thrown on telescreens in less than three hours. According to Belanger, they're also considering conducting actual interviews on the scene via wire recordings, which can be thrown into the news film. Sponsor can buy the entire idea for less than $1,000 weekly, exclusive of air time charges.

Block Time Buying

Belanger and his partners are suggesting to interested advertisers that they buy one-and-a-half or two hours of time on a station in a block, which the sponsor can hold in reserve to break up into an irregular schedule of spots as the news breaks and is ready for transmission. News could then be thrown on the air at station breaks or even inserted between parts of another show, if the bankroller of the other show is willing.

Script would always emphasize to viewers that they're getting the news two or three hours after it happens. Constant association of this theme with a sponsor, according to Belanger, would build up the notion of an emergency public service that the sponsor is handing out. Distribution of the spot news film need not be limited to one station, Belanger pointed out. Crew could get enough footage to provide different angles and aspects on each event for two or three stations simultaneously.

Besides scooping the newsreels, the package could also beat radio and newspaper coverage of any event. Film cameras can be rushed to the scene and set up in much less time than it takes to install portable radio lines, Belanger pointed out. In the same way, he said, the film could hit telescreens in less time than it takes a newspaper plant to process still pictures, even for extra editions. Moreover, since all the news would be recorded on film, it can be flown to other video stations throughout the country. Only extra cost for sponsors under such a deal would be air freight charges.

PHILLY TELE SHOW SET TO PROMOTE AD AGENCY

Philadelphia, Oct. 21.

Philip Klein advertising agency is trying something new in agency promotion—a television show. The agency will sponsor a weekly 15-minute segment on WFIL-TV to sell the agency's services starting next Tuesday (28).

Show will be called "Philadelphia—a Great City" and will feature Philly's "cultural treasures." Representatives of the city's libraries, museums, churches, historic shrines and the like will be brought before the WFIL-TV cameras with samples of the relics, art work, etc., that they have in their custody. Interviewer will be Philip Klein, owner of the agency. Commercials will be strictly "institutional," says Klein.

AFM K.O.'s Tele Music

James C. Petrillo and his American Federation of Musicians finally cracked down on the authorized, albeit unintentional, use of live music on television shows.

Complaining that too much of the band music came through the CBS tele mike during the web's first two airings of the rodeo at Madison Sq. Garden, N. Y., the AFM attempted to throw a clamper on all subsequent rodeo broadcasts. As a result, CBS moved commentator John Faulk out of the Garden and back to the CBS studios for the rodeo pickup Saturday (18) afternoon.

Working with a monitor set up before him showing him the picture that was being transmitted over the air, Faulk was enabled to give his usual interesting and amusing commentary. Fact that the studio operation necessarily eliminated all audience noise detracted from the interest of the show but, in this case, it couldn't be helped.

Already-Stymied Tele Won't Be Hit By Petrillo Edict

Television industry, already partly stymied by the American Federation of Musicians, will not be affected further by the AFM's ban after Dec. 31 on the production of any more recordings.

Unable to use any live music until now because of an AFM nix on doing business with tele, broadcasters have been forced to employ either recordings or the few instruments not falling under AFM jurisdiction for all programming music. Those recordings, even though they may be old, will still be available in sufficient supply to meet tele's needs.

Video officials, in addition, believe it won't be too long now until AFM prexy James C. Petrillo offers to negotiate wages and hours with them. Chief stumbling block until now has been Petrillo's announced fear that the establishment of any working conditions with the tele industry at this time would be premature and that video, instead of helping the musicians' union, might throw many musicians out of work, same as the inception of talking pictures did.

Tele is now at a sufficiently advanced state, however, to give Petrillo some indication of how the wind will blow in the future, it's believed. With the recording ban throwing thousands of musicians out of work, moreover, it's considered possible that Petrillo might be looking for other jobs for them and that's where television would fit in. Fourteen stations now in operation, together with those expected to begin broadcasting soon, could offer work to many of the union members.

Cincy Hotel to Install Video Sets in Rooms

Cincinnati, Oct. 21.

New Terrace Plaza hotel here today (Tuesday) became the first in the country to install a television master antenna system. Now under construction, the hotel has bought Telicon's intra-video system which will ultimately provide video reception for the structure's 350 guest rooms.

Cincinnati Realty Market is already eyeing the intra-video system with interest, with the likelihood it will recommend the system for other Cincy building.

FCC NOW GETS THREE A WEEK

Washington, Oct. 21.

Definite upsurge of interest in video station operation is plainly evident at the Federal Communications Commission, which, after a long calm, is now receiving tele bids at the rate of three a week. As a matter of fact, four new applications have hit FCC in the past five days, two new requests for Boston, another for Waterbury, Conn. and a fourth for Harrisburg, Pa.

Most elaborate operation was that proposed by the Boston Metropolitan Television Corp., hypoed by Ira Hirschman, owner of FM outlet and Metropolitan Television Co., of New York City. Metropolitan asked for the No. 9 channel and proposes to operate out of the Hotel Somerset with a 5 kw picture and 2.5 kw sound transmitter. Company is backed by wealthy hotel, real estate and Boston and New York businessmen. Hirschman is executive vice president and has a three-year contract to run the proposed FM-television operation in Boston at $25,000 yearly salary.

President of the company is Abraham Sonnenbend, owner of the Hotel Somerset in Boston and several others throughout the country. The corporation has $300,000 available for immediate investment in FM and television in Boston. Stacy Holmes is working with Hirschman on program proposals. Sam Wechsler of Wechsler & Co., New York brokerage house, is veep of the corporation.

In direct conflict with Boston Metropolitan is a bid filed by the Empire Coil Co. earlier in the week for use of the No. 9 channel at Sharon, outside Boston. An FCC hearing appears likely unless one of

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DUMONT SHOW GIVES HUB SALES EYEFULL

Boston, Oct. 21.

Boston retail merchandisers got their first object lesson today (Tues.) in what television can do for them in selling by sight over the air. In a show specially staged by DuMont for the Boston Conference on Distribution, more than 800 Hub merchants watched the sock ad impact inherent in tele through visual illustration of the use of a product.

Show was an original 20-minute skit, written especially for video by Ted Ferro and produced by Buchanan & Co. Cast of eight was directed by Robert Gordon, who staged the current Broadway click, "Call Me Mister." To stage the demonstration, DuMont flew a transmitter, an antenna, 12 receiving sets, two cameras and sets for 11 scenes to Boston. Show was the first step in the plans of DuMont network chief Lawrence Phillips to prepare programming in advance for future network operation.

Juve Delinquency Via Tavern Tele Poses Program Problem for Chi

Chicago, Oct. 21.

Happy alliance between television and taverns in Chicago have been ruffled by whispers of that old debbil, juve delinquency. Tipoff situation came last week when General Electric and CYO (Catholic Youth Org.) worked a deal to install sets in parish houses.

More than 25% of all local sets are in taverns. Heavy sports sked of WBKB has been hailed by barkeeps, although it hasn't gone over with welfare workers. Their idea of a good programming afternoon, "Junior Jamboree," bowed over WBKB Oct. 13. New show, slanted on 6 to 16 angle, has Pukla, a puppet, as M. C. Kukla pleases the kiddies, but the barflies spurn Lim.

Bar biz has been hypoed by tele on an average of 20%, chiefly because of the strong appeal of wrestling, baseball and other sports. Brewers, aware of this, have supplied money for sports tele sked. Continuation of the Kukla trend would bring a howl from suds dispensers, some of whom have bought sets at $2,000.

RCA, sponsor of "Junior Jamboree," values the tavern role in promoting tele, but at the same time prefers kids to get their video via retailers' sets. RCA dealers are inviting youngsters to visit neighborhood stores and gander Kukla. This is expected to influence parents, bringing tele into the home and getting older brother away from the bar. Tavern owners regard the tele-juve delinquency flurry as so much eyewash. They maintain teenagers get the bum's rush. No one points an accusing finger at a jukebox, they argue, although that too could be said to pull juves.

NBC Tele Seen Relenting on Policy Nixing Ad Agency Producers on Shows

This Week's Topper

Sportscaster Mel Allen, who handles the play-by-play on CBS television's airings of Columbia Univ.'s home football games, gets five brand new hats cuffo, in addition to his salary, for the work.

Tele broadcasts are sponsored by Knox Hats, which furnishes Allen a different new hat for each home game. Commercials call for the cameras to swing his way when he delivers a plug and the hat firm wants him to sport a new chapeau at each game. Allen's already received one hat for the Yale-Columbia game two weeks ago and there are four more home games to go.

NBC television, which has long thwarted attempts of ad agency producers to handle controls for their own shows during actual broadcast time, may be preparing to relent on that policy. Web video execs invited the policy committee of the American Assn. of Advertising Agencies to meet with them yesterday (Tues.) afternoon to discuss overall policy. Although the meet's agenda was kept secret, it's believed that the problem, long a thorn in the side of agencies, would receive most attention.

Under NBC's current operating policy, an agency producer oversees all details of the operation before the production is brought into the NBC studios. Once there, however, an NBC director takes over. Agency man sits in the control room during broadcast time, but must transmit instructions to studio technicians through the NBC director. Latter takes over as soon as the show is brought into NBC for rehearsals and continues with the show through its on-the-air presentation.

Although no NBC official would ever define clearly the reason for this policy, agency execs have always maintained it's the web's only method of retaining a hold on production. Ad agencies stole the thunder from networks as far as radio programming is concerned, it's pointed out, and NBC wants to make certain that situation doesn't repeat itself in video. Agency opposition to the policy has been led by Walter Craig, Benton & Bowles veepee over radio. Fact that the 4A's committee asked him to sit in on the meet yesterday, even though he's not a committee member, indicates the problem will be fully discussed.

According to agency toppers, the NBC policy would have died eventually, regardless of what the web did to maintain it. Most agencies entering tele advertising for the first time will raid the networks for personnel, since the nets to date have been the only ones with sufficient facilities to train video producers and directors.

If an NBC producer received $7,000 yearly, agency men point out, he wouldn't pass up an agency job at twice that salary. Webs would then have to take on new men to train them and the new men wouldn't be able to hold up against a producer working at a much higher salary; who received his own training under network supervision.

FCC Nixes Par's Claim It Doesn't Control Du Mont

Washington, Oct. 21.

Plans of Paramount Pictures and Allen B. DuMont Laboratories to activate five-station television hookups are definitely stymied for the time being, as result of the FCC's action here last week. Commission refused to concede Par's claim that the film company does not control DuMont, and instead tabbed for hearing all station bids filed by both companies.

These include Paramount subsidiary New England Theatres, Inc. for Boston; subsidiary United Detroit Theatres Corp. for Detroit; 50%-owned exhibitor company Interstate Circuit of Dallas; and requests of DuMont for Cincinnati and Cleveland. Par and DuMont between them now hold an aggregate of five station grants, limit under FCC rules that any one interest may acquire.

FCC hearing order wants full info on extent of Par ownership and control in the above-mentioned tele applications. FCC held first hearing on Par's video request for Los Angeles in June, 1946, and at that time did some probing into the Par-DuMont relationship. Commission, however, okayed the film company's tele bid for L.A., and therefore steered clear of detailed investigation of the bids for other cities.

At the same time, FCC threw into the same hearing a mutually exclusive bid of the Fort Industry Co. station WTVO to shift to the No. 5 tele channel in Detroit. United Detroit Theatres, Inc. is also asking for the No. 5 slot.

Film Net Seen In Camera Service

Eastman Kodak's television transcription service, first unveiled to the public at the recent NBC convention in Atlantic City, was demonstrated to film industry officials at the Society of Motion Picture Engineers meet Monday (20) at the Hotel Pennsylvania, N. Y.

Service consists of a 16m camera that can take motion pictures directly off the face of a video receiving tube. Film thus offers tele its first transcription service and can be used in the same ways that radio

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National Guard Into Tele Via Film Spots

Chicago, Oct. 21.

The National Guard will make its first use of television for recruiting via a series of film spots prepared in Chicago by Television Advertising Productions. The spots, running about two minutes, will be shot at the 66th Fighter Wing's base in Chi, with National Guard personnel. Gardner Advertising Co., St. Louis is the agency.

Meanwhile, TAP's offer to produce a 30-minute tele film at its own expense for the Veterans Administration has been accepted. Film, to be shot at Hines Hospital, will depict VA's services for ex-GIs.

Two D. C. Stations Kiss & Make Up After Snarl Over Race Info Airings

Washington, Oct. 21.

Local stations WWDC, Washington, and WEAM, Arlington, Va., have kissed and made up after a brief flareup over a petition which WWDC filed with FCC last week, incorrectly listing WEAM among the local stations airing racing-information programs. With many apologies, WWDC has since amended its statement to FCC to show that WEAM dropped its racing stanzas last August. Station said that when it filed its petition it "was informed and believed at the time WEAM was broadcasting such information."

The WWDC petition wanted to know whether FCC would place its license in jeopardy if it aired a race show similar to that being carried by other local stations. Stations in question are WOL-Mutual and WGAY, Silver Spring, Md.—not WEAM, Arlington.

WEAM general manager Raymond Brown, Jr., said that as soon as he took over direction of the Arlington station last August, he decided "the airing of racing results to foster and encourage gambling was a poor way to attract listeners and serve advertisers." Under Brown, WEAM has also sluffed off commercial religious shows and adopted a policy to divide sustaining time among all sects and creeds. Station has also stepped up its local, live talent airings and turned thumbs down on money giveaways, etc.

In most recent self-improvement move, WEAM has added Howard Stanley as assistant station manager. For the past four years, Stanley has been with CBS radio sales in New York as advertising and promotion director. Stanley joined CBS-WTOP as promotion and press information director in 1943 and after 15 months on the job was advanced to network headquarters in New York. At WTOP, he won seven promotion and public relations awards for the station.

WORL Squelch Is Second FCC Nix

Washington, Oct. 21.

Five FCC commissioners last week voted to take radio station WORL, Boston, off the air effective Nov. 30, for alleged misrepresentation on stock transfers made at the station beginning in 1937. Commissioner E. K. Jett wanted to give WORL a second chance and Commissioner Rosel Hyde did not participate in the decision.

Commission's decision is second of its kind in the past six months. FCC earlier voted to revoke license of WOKO, Albany, and was upheld by the Supreme Court. Attorneys for WORL indicated they will appeal the FCC decision in the courts. They claim WORL situation is different from WOKO's in that principals had no intention of concealing or misrepresenting facts to FCC and that Commission would have okayed the 1937 transfers in any event.

WORL stockholders Harold LaFount (a former Federal Radio Commissioner) and Sanford Cohen, hired Bethuel Webster, onetime general counsel of the Federal Radio Commission, to plead their case in a second oral argument at FCC early this month. WORL asked for a rehearing on ground that less than a quorum of FCC'ers voted to revoke its license the first time around.

'Who, Me?' Sez O'Neil, Denying Yankee Net Sale To Pope—or Anyone Else

Boston, Oct. 21.

If William O'Neil, president of the Yankee Network, has any intention of selling the network to Generoso Pope, owner of WHOM, N. Y., or, for that matter, to any one, it's news to him. That was O'Neil's reaction to reports that Pope had been negotiating for purchase of the network.

O'Neil was emphatic in declaring that the Yankee Network isn't going to be sold—to Pope or to anyone else; that no meetings with Pope had ever been held and, in effect, "we're doing very well, thank you."

'BETTER HALF' GETS NEW SHORT LEASE ON LIFE

"The Better Half," WOR-Mutual audience participation quizzer emceed by Tiny Ruffner, got a new lease on life just as the network marked it for a heave-ho. Reshuffling of the web's schedules in the wake of signing of Kaiser-Frazer to sponsor a four-times-weekly news show resulted in "Better Half" being tabbed for a fold in the next several weeks.

Meantime, however, the Euclid Candy Co. of Illinois, which makes Dolly Dimple Fudge, decided to pay "Better Half's" way on WOR, N. Y., and WNAC, Boston. Upshot is that the show, which still hasn't exited the web's Saturday 9:30-10 p.m. spot, started a Sunday stint, at 3, last weekend (19) for the two-station hookup. Euclid deal is via Al Paul Lefton agency.

CBS Ordered To Stick to WGST

Atlanta, Oct. 21.

Judge Marvin E. Underwood of the U. S. District court here today (Tues.) ordered CBS to retain its affiliation with WGST, Atlanta, for another year. Judge Underwood dismissed a suit by the regents of the University System of Georgia and WGST against CBS, Liberty Broadcasting Corp., and its president George B. Storer and bade the network sign a new affiliation agreement with WGST for one year effective as of Sept. 26.

Each party at settlement agreed CBS should be free to select any Atlanta station as its affiliate after Sept. 25, 1948. They also agreed that WGST, owned by the regents, and WAGA, owned by Liberty Broadcasting Corp., shall have the right to compete for CBS affiliation at expiration of the new contract.

Top Newspaper Execs To Feature Airer On Greater New York Anni

Topflight newspaper executives of the principal local newspapers in five boroughs of New York City will be heard in a once-weekly series of programs over WHN starting Wednesday, Nov. 12 from 8:15 to 8:30 p.m. Tentatively tagged "50 Years—City of All Nations," the programs will call attention to the 50th anniversary of formation of the Greater City of New York in 1898, and will lay stress on the role played by the community newspaper in each borough.

Already booked for the series are Edwin B. Wilson, executive editor, Brooklyn Daily Eagle, who will cover Brooklyn angle Nov. 12; Paul Sann, managing editor of the Bronx Home News, Nov. 19; Steve Rogers, managing editor of Long Island Star Journal, on subject of Queens, Nov. 26, and Dan Harper, managing editor of Staten Island Advance, who will speak for Richmond. Manhattan daily editor, to be announced later, will close the series. Jo Ranson, WHN publicity director and local historian, will coordinate programs.

At conclusion of series, station will usher in another batch of programs dealing with plans and specifications of Golden Jubilee of City of New York, featuring representatives from fields of theatre, education, sports, etc.

Paul Denis Lecturing

N. Y. Post radio editor Paul Denis has gone under Juliette Coleman's lecture management, starting tonight (Wed.) at the Capitol Hotel, N. Y., with the Hadassah organization underwriting his spiel.

Denis explains radio and television, breaks down mystery, quiz and kindred type radio programs, answers questions, etc.

Promotion-Wise

Agencies are stepping up their promotion campaigns to new highs this season, in line with the whole competitive sell-goods era. Today sponsors are no longer asking: "Can you give us a good show?" but are throwing in as an afterthought: "How are you going to reach the dealers and the men in the field?"

Number of clients are laying lots of dough on the line for full-blown promotion. Ford's pitch, via Kenyon & Eckhardt agency, to promote its Sunday afternoon "Ford Theatre" via the station promotion technique, is but the first of a series that now has the agencies up to their cerebrals in blueprints.

Armstrong Brief Sez FM Hobbled By Both FCC, RCA

Chicago, Oct. 21.

Nice timing was seen in the announcement here Oct. 15 that Major E. H. Armstrong, inventor of FM, had one week earlier filed a brief with the FCC in which he charged that FCC and Radio Corp. of America had held back the growth of FM. The announcement came on the same day that WGNB, Chicago Tribune FM station, held its forum for dealers, with Major Armstrong as a speaker.

Although he made no comment on his brief at the forum, it was the subject of talk among FM insiders who attended. There was more than coincidence, they believe, in the fact that Charles B. Denny resigned as FCC chairman on the same day (Oct. 8) that the brief was filed. Denny, it was pointed out, accepted a v.p. job with NBC, RCA subsidiary.

The only reference to Denny from the forum platform was made by J. N. Bailey, exec director of the FM Assn., who quoted him as saying: "FM is the finest aural broadcast service attainable in the present state of the radio art...The American people will insist on having FM in their new radios once they have had an opportunity to hear it."

Bailey also predicted there would be 1,000 FM stations in operation within a year, and that "in the next few years virtually every radio owner will replace his ordinary set with one that will receive FM." He urged dealers to protect themselves against consumers' ill-will by tipping them off to the advantages of FM when they shopped for AM sets.

Other speakers at the forum, which drew several hundred dealers and distributors, were Col. Robert R. McCormick, editor and publisher of the Chi Trib; William J. Halligan, prexy of the Hallicrafters Co.; Dr. W. R. G. Baker, v.p. in charge of General Electric's electronics dept.; Leonard W. Stratton, of Weiboldt's stores; and Miss Marion Claire, director of WGNB.

Ace Production Year Seen in ¾ Year Mark Of 12,371,915 Sets

Washington, Oct. 21.

A total of 3,761,271 radio and television receivers were produced during the third quarter of 1947, raising the total of all sets produced so far this year to 12,371,915, the Radio Manufacturers Assn. reported Friday (17). Figures cover production of RMA member companies only.

Hypoed production of AM-FM and television sets was a highlight of the quarterly report as well as for September production. RMA said 55,009 video sets were turned out in the third quarter, 16,991 of them in September. Third-quarter video production represents a gain of almost 10,000 sets over the combined first and second-quarter output and more than eight times as much as the 6,476 receivers manufactured in the whole of 1946. Three times as many table models as console video units were produced in September.

FM-AM sets in the third quarter totaled 233,209 while the September report included 90,546 FM-AM units, compared with 72,014 in August.

Buffalo—WBEN has added three new announcers to its staff—Marshall Dane, Jim Cooney and Ross Weller.

From the Production Centres

IN NEW YORK CITY . . .

Nelson W. Gage, Jr., ex-GI contributor to Yank and Stars & Stripes, into one of the WOR flack staff vacancies....C. E. Hooper covering the Pacific waterfront settlements on a biz safari which will keep him west 'til Thanksgiving...."Library of Faith," 15-minute dramat series based on outstanding books on religion will tee off on WNEW in about three weeks. Eric Arthur will script....NAB prexy Justin Miller calendared to give the Radio Execs Club the word on the new code Dec. 3....Charles Oppenheim, WINS flack, to Cincy yesterday (Tues.) to visit WLW and huddle with publicity director Jim Cassidy....Theatre Guild's Hooper of 10.5 on the "Cyrano" airer Sunday (12) was highest in the stanza's history.... Arthur H. Miller editing a new six-page radio section for Movies mag starting with Nov. issue.

Mutual's exec veepee Robert Swezey on a fortnight's leave from web duties....Mutual's Kaiser-Frazer deal grosses $1,600,000 instead of $1,200,000, the net sez....Agnes Young and Guy Sorel into "Katie's Daughter" cast....Vinton Hayworth new to "Stella Dallas" and Sidney Smith on "Lorenzo Jones" roster....Walter Greaza in a "Young Widder Brown" role....Sy Merns, WINS, appointed producer-writer of "The University Hour" aired over WGYN (FM) Saturdays, 7-8 p.m....National Assn. of Disk Jockeys prepping a first annual show at the Met Opera House Jan. 25, with Crosby, Sinatra and Como due to head a parade of in-person talent....Jack Overall of Mutual sales and Jo Dine of NBC press both stood jury duty last week....Legit and radio thesp Arnold Moss and his missus, Stella Reynolds, are co-authors of "Carnival of Death," "Inner Sanctum's" chiller for Nov. 3.

Mary Lee Taylor, whose Pet Milk show from St. Loo is radio's oldest continuous daytime stanza, will round out 14 years on the ether Nov. 8. Following day she will plane into N.Y. for a holiday....Murray Forbes of NBC's "Ma Perkins" may go to H'wood for screentesting for a role in Eagle-Lion's film version of his novel, "Hollow Triumph." Pic will star Paul Henreid....CBS veepee Howard S. Meighan has two St. Loo lecture dates next month—fourth at the Ad Club, fifth before Washington Univ.'s advertising class.

Lou Cowan goes to Chicago this weekend to stay about 10 days. It's a routine visit to check his package production office there....Leo Durocher's fee was $1,500, not $500 as reported, for that Oct. 7 broadcast of "We, the People," for which he was paid but not used. Incidentally, Dwight Weist has been signed as regular m.c. of the series, which is currently contracted through next January....Tony Marvin marked third anni as host on "Crime Photog" last Thurs. (16)....Girl, Ellen Sue, born to the Murray Blooms (Dell Chandler of the Newhouse Syndicate) Oct. 7 at Sloane hospital....Jack Beaton has checked out of Mutual, where he was an account exec, to join John Blair & Co., station reps, in a similar capacity....Carey Longmire's news-viewing on WOR shifting to Wednesdays at 7:30 p.m. and Sundays at 12:45 p.m., owing to new Kaiser-Frazer news show taking over his Tuesday-Thursday spots....ABC's head flack Earl Mullen on a week's leave....J. Walter Thompson's Al Durante back in N. Y. after swing around country to Coast....Monday, Wednesday and Friday segments of Mutual's "Queen For a Day" picked up by Internat'l Milling, Minneapolis....John Griggs, "Town Meeting's" town crier, has picked up an authentic English house in Englewood, N. J.....M. L. Shapiro exited Radio Daily's staff this week to join BMI in a public relations capacity.

IN HOLLYWOOD . . .

Tom McKnight, back from pictures, will direct the new "Beulah" strip for Procter & Gamble. Leading candidate for the name role is Hattie McDaniel, colored film actress. Columbia's Frank Stanton has okayed the black and white cast despite printed reports to the contrary, according to Adrian Samish of Dancer, Sample & Fitzgerald....If the Dinah Shore-Harry James musical for Philip Morris ever clears the billing hurdle the producer chore will go to Bill Lawrence, Larry Berns or Joe Bigelow. More than a dozen others, mostly unemployed at the present, are pitching like mad for the job....Ramon Novarro, one of the sheikiest of the silent desert heroes, came out of retirement to play a part on Mutual's "Family Theatre"....Lillian Kramer pulled out of Young & Rubicam to press agent her own accounts....Carroll Nye, one-time radio editor of the L. A. Times, joined CBS publicity staff...."Reported Missing" has been revived with police dep't cooperation and Fred Greene is chaperoning the presentation around the agencies.

John Nelson, emcee of "Bride and Groom," sold out his interest in the Cardinal Co. transcription firm....It will be a gala night Nov. 5 for Jean Hersholt when radio, picture and civic leaders pay him tribute for 10 years of airing "Dr. Christian" and his many charitable projects.... There's sponsor interest in Hedda Hopper and two deals are reported on the front burner....Abbott & Costello are working on a contest for their co-op show in which some deserving youth each week will receive prizes valued up to $2,500. Writers-in would nominate their candidates.... Norman Ostby will run the works at ABC while Don Searle and the missus are motor touring through New England for a month....Jacqueline de Wit, who deserted radio for pictures, is back on her kilocycle....Margie Lizst replaced Helen Eley as "Miss Duffy" in the tavern, but the latter remains in another character....Gripped by an early bird complex, ABC's Don Searle set last week's meeting of department heads for 8 a.m. Only late arrival, a gal, was fined $1.

IN CHICAGO . . .

Breakfast food manufacturer's tele bid for "Hint Hunt" has been turned down by Feature Productions. Offer was too low....Kay James is heading up the Community Fund Drive for NBC's central division...."Cruising Crooner" Jack Owens will cruise at the College Inn early next month ....Quiz Kids plan to stage a broadcast from Vaughan unit of Hines Vets Administration Hospital in December....Roy Engel begins second year as "Sky King" Oct. 28....Paul Lewis, D'Arcy radio chief, in town for Spike Jones Show, with Felix Coste, Coca-Cola v.p.....Hank Grant emceed Tub Thumpers Hallowe'en party....Henry J. Taylor did his Mutual commentary from here Oct. 17 before aud of 400 General Motors employees.... Charlotte Mitchell is scripting for Chi Community Fund....Paul Mensing, formerly of the Atlantic Paper Co., has joined WGNB sales staff....Ed Prentiss gets the narrator role on "This Is the Story"...."American Radio Warblers," only net show on which the payroll is met with birdseed, resumed this week with star chirpers Bing, Pete, Oscar and others.

Personal appearance set for "Breakfast Club" cast in Flint, Oct. 24.... Northwestern U. Reviewing Stand started its 14th year last Sunday.... Ralph O'Connor, manager of WIBU, in town to huddle with Mutual execs ....Dorothy Reynolds back at her desk after a bout with flu....Lorenzen & Thompson, station reps, have signed KTOP, KSEK and KSOK in Kansas ....Jack Ryan, NBC flack, off to Univ. of Montana for five days as instructor in radio seminar....Scripter Ben Park will lecture at meeting of the Council of Social Agencies, Kenosha, Oct. 28....Simoniz is picking up the tab for first 15 minutes of Dave Garroway's half-hour afternoon platter picnic....Robert Hussey, formerly with Dancer-Fitzgerald-Sample, will join Foote, Cone & Belding as media manager....Mitzi Green guesting on Tommy Bartlett's "Meet the Stars"....Zenith has leased four-story building to expand production....Paul Skinner doing tape interviews with hospitalized vets for use on WTMJ's "Masters of Rhythm"....Geraldine Kay and Harry Elders on hand to launch new teen-agers' night club at Evanston Youth Center....Lon Saxon giving vocal premiere to "Red's Back In Town," new song penned by Ros Metzger, Ruthrauff & Ryan v.p.

It's as simple as this...

We represent radio stations. We work for them, not they for us. Our efforts on behalf of the Columbia-Owned stations long have been recognized as unique and outstanding. Helpful to client, helpful to station. Profitable to both.

As might be expected, other stations have discussed with us from time to time the subject of our representing them. Recently we decided on a limited expansion. Much ado has been made of this. So we thought you would like to know more about our unusual operation:

1 Most able station managers recognize that it is their local live personalities and programs which make their stations better than average. They believe many advertisers could use these local live personalities and programs more effectively than they can use announcements. But *time* salesmen—or organizations—aren't paid to sell programs. They're paid to sell time. We're paid to sell programs too. And we do. The C-O stations have liked that. So have WAPI and WBT. And so do WRVA and KSL. The advertisers who sponsor these local personalities are very happy with the sales that are hitched to these local stars. We're very happy too.

2 Our men know their business thoroughly...and first-hand. At a cost to us of thousands of dollars each year, each Radio Sales account executive visits each station regularly. He learns—from personal contact—the native character of each market, the unique personality of each station—its program philosophy, its talent and its techniques. Radio Sales represented stations like this system very much. Advertisers and agencies place a high value on the reliability of our knowledge. We believe it is no exaggeration to say that Radio Sales men know the spot broadcasting business more thoroughly than do time salesmen who rarely or never see the inside of the stations they represent.

3 Like most stations, the effective area of a Radio Sales represented station extends far beyond its city line. Coincidental telephone measurements of audience size made inside city limits have been inadequate for our purposes. So Radio Sales long ago devised the first area-audience measurements for individual stations. We conducted the first studies of early morning and late evening listening. We pioneered the now famous Listener Diary technique...measurements of the flow and composition of audiences, as well as their size. Radio Sales has its own research staff, separate from that of CBS. Its efforts and the resulting data help our men know more about what makes radio "tick". We believe it reasonable to say that they know more about the characteristics of the radio audience than do men who have had less access to this fund of knowledge.

Hours spent listening to local live programs, days spent studying stations in the field, weeks spent absorbing the lessons of audience research, all take a great deal of time. We believe it is the only way to represent an important radio station. But this system obviously limits the number and class of stations we can serve. We have set our limit at fifteen. It's as simple as that.

Radio Sales *Radio Stations Representative • A Division of CBS*

U. S. to Stand Firm On Status Quo Vs. Mexico Demands at Havana Meet

Washington, Oct. 21.

U. S. government reps will make no concessions to drastic demands of Mexico for overhauling our present radio structure and will steer clear of any "policy" decisions which might commit this government to a particular course of action when it undertakes to negotiate with other western hemisphere countries on a new North American Regional Broadcasting Agreement next year.

This was overwhelming consensus of government and industry radio men who met at the State Dept. Friday (17) to prepare for the highly important engineering conference which opens in Havana, Nov. 1, to lay groundwork for a new treaty.

Industry and government spokesmen joined hands to condemn as "economic suicide" and "utterly absurd" the Mexican proposal to overhaul our entire radio structure. At the same time they voted overwhelmingly to limit the Havana conference to "engineering fact-finding" only, with U. S. engineering delegates barred from any policy decisions which might adversely affect U. S. broadcasters at a later date.

Meeting was chairmaned by John S. Cross of the State Dept. and attended by FCC Commissioner E. K. Jett and a large FCC engineering contingent; Royal S. Howard, NAB engineering director; reps of the four major networks; and spokesmen for the clear-channel, regional, and daytime broadcasters. Frank "Scoop" Russell, NBC v.p., urged our government to take a strong offensive in opposing the Mexican proposals here and now. Commissioner E. K. Jett promised the government would work closely with broadcasters in drafting new treaty proposals and would defer any "policy" discussions until the August, 1948, NARBA meeting in Canada.

'No Policy Decisions'

These were the other developments:

1. FCC Chief Engineer George Sterling was named to head the U. S. delegation to Havana and instructed to make "no policy decisions." Delegation also includes D. R. MacQuivey of the State Dept., vice chairman; Neal McNaughton, James E. Barr, Joseph M. Kittner and E. F. Vandlvere, all of the FCC. Technical reps of the four networks, NAB and the clear channel broadcasters will serve in advisory capacity at the Havana sessions.

2. Committee was named to draft engineering documents and second meeting was set for next Saturday (25) at the State Dept. Jett told the reps for the daytime stations the Havana conferees would definitely not be empowered to press for revision of our present "gentlemen's agreement" with Mexico, which limits U. S. stations broadcasting on Mexican clear channels to daytime operation only.

'Repeat' Status

Continued from page 31

out that official notification of the recording ban had not yet been received from Petrillo and that the webs had not yet been able definitely to determine the extent of it.

Some doubt was expressed at ABC that the ban covered the cutting of transcriptions for one-time use as "delayed broadcasts."

At ABC, also, there was talk of the web and Crosby Enterprises jointly seeking "an exception" ruling from Petrillo in favor of Bing Crosby's show on the grounds that it is "really a live show aired on a delayed-broadcast basis" and gives the same employment to musicians as if it were broadcast live.

(Such a ruling presumably also would hold for Philco's Burl Ives Show and the new Morton Downey show for Coca-Cola, both on Mutual.)

St. Louis—Bob Ellington has been pacted by WTMV, East St. Louis, to cover the news front direct from Washington. In addition the newscasts will include the metropolitan area of St. Louis and East St. Louis.

'Lottery' Quiz

Continued from page 30

Show went back on the air last year with a brand new format.

The "Dollars for Answers" show has been on WARL since last April. Station's Hooper has climbed steadily since program made its debut. It is carried on the half-hour as a spot quiz throughout the day until station signs off at local sunset.

In citing the show, FCC described it as follows: A question is asked over WARL and the answer to the question is also broadcast immediately thereafter. After the answer is broadcast, a name is selected by chance from the telephone directory and the person thus selected is called on the telephone and asked the same question which has been broadcast and answered. If the person called can answer the question, he receives a cash prize. If he cannot answer the question, he receives no prize.

"A substantial number of the questions asked call for such detailed and little-known information that it is virtually impossible in most instances for even extremely well-read people who possess an exceptionally wide range of information to know the exact answer unless they were listening to the questions and answers on WARL," FCC said.

Frank Fletcher, counsel and part-owner of the independent station, said he believes the program is definitely not a lottery since people can win without ever having tuned to WARL. Three components are generally considered necessary in a lottery: consideration, chance and prize. Fletcher believes element of consideration is lacking here, since the person called does not have to be listening to win and ability to answer correctly is sole determinant of whether or not he collects the cash.

'MICKEY' FELDMAN'S AD POST

Philadelphia, Oct. 21.

Milton J. (Mickey) Feldman has resigned as radio director for the Southeastern Pennsylvania Chapter, American Red Cross to head up the radio department of the J. M. Korn advertising agency.

Inside Stuff—Radio

Parks Johnson is understood to have an unusual contract for his "Vox Pop" program under American Express sponsorship Wednesday nights on ABC. Deal is said to call for the sponsor to pay Johnson a flat $6,500 a week for the entertainment portion of the show, but permitting him to keep any unexpended money at the conclusion of the season. Latter angle is the exceptional one, as most package contracts require the program owner to return any accrued savings to the client.

First broadcast of the season for "Vox Pop" was a tieup with Paramount Pictures, with Johnson getting about $3,500 from the film company to cover the cost of the broadcast from Pittsburgh, plugging the new Cecil B. DeMille production, "The Unconquered." Because of the exploitation angle, Gary Cooper, star of the picture, participated on the broadcast via direct wire to Hollywood. Johnson is understood to have about a dozen such Paramount tieups slated for the season.

Breakdown of the show's $6,500 budget includes $1,750 each for performance fee for Johnson and Warren Hull, $500 to Johnson as license fee for the title, $750 for travel and living expenses while on tour, $750 for line charges, $750 for gifts and $250 for the producer, Rogers Brackett. Sponsor supplies the announcer, commercial copy, etc.

Kenyon & Eckhardt is conducting a mail "poll" of radio editors for comment on the new "Ford Theatre" series Sundays on NBC. Postcards have been sent to all editors and columnists in the country, with addressed, postpaid cards attached. Cards ask permission to quote the comments. They're addressed to Herbert Landon of the agency.

Civic kudos are being heaped on ABC's "California Caravan" by the Los Angeles County school system. Transcriptions of the regional net show have been requested by the educators for use in the drama and radio classes of the junior high and high schools of the county. Lou Holzer, producer of the historical series for Lockwood-Shackleford agency, has also been asked to be guest instructor in the radio classes, visiting a different school weekly. Sponsor and network will share the cost of the platters.

WIP, Philly, is now "broadcasting" its news via a telecast flash on the building of Gimbel Brothers' store at 9th and Market streets, one of the busiest corners in Philly. The telecast is sponsored jointly by WIP and Gimbels. No commercials are carried on the cast, except public service messages and institutional copy.

Waiver has been granted by the American Federation of Radio Artists to the Kenyon & Eckhardt agency for multiple cast doubling on the "Ford Theatre" program. Action was taken at a recent meeting of the union's New York local board, and has applied to the last two broadcasts of the series. As a result, actors on the show may now be cast in an unlimited number of parts on the same broadcast.

Matter of whether such waivers for national network programs should be granted by the AFRA national board or the local in the region where the show originates has long been a moot one within the union. This instance involving the Ford series is regarded as strengthening the local board's position.

San Antonio—"Pigskin Previews" is the title of a weekly quarter hour to be presented on KCOR to be aired in cooperation with Randolph Field. Programs will be presided over by Sgt. Ed Laugherty and Cpl. Vince Meloy.

50 KW. POLAND STATION

Warsaw, Oct. 21.

A new Polish broadcast station near Wroclaw (formerly Breslau) began testing Oct. 10 and goes into service about mid-November.

Station is a 50,000-watter.

everybody but everybody

***who is anybody but anybody, is in your cast when you tie your product or service to* LUNCHEON AT SARDI'S**

TYPICAL LUNCHEON LINEUP AT SARDI'S: *(Left to right) WOR's Bill Slater, Gloria Vanderbilt, Alan Baxter, Ruth Etting.*

WANT TO SNARE a show that has a cast no sponsor could afford to buy, but for which any sponsor can afford to pay?

Pipedream? Unreal? Nothing of the kind! Because WOR's "Luncheon at Sardi's" brings you a million-dollar cast for — well, almost pennies. It's a big-time show at very low cost and with one of the smoothest, most natural and effective merchandising tie-ins in the history of local radio.

What's the show? Simple, really, but as effective as a blockbuster...

...Bill Slater, said to have "one of the most pleasing personalities in radio", takes the WOR mike from table to table in world-famous Sardi's restaurant. From there on — entertainers, artists, actors, writers, fighters, etceteras chat, mug and say bits that are later quoted wholesale. Quite a show, don't you think?

Nicest thing about "Luncheon at Sardi's", from *your* angle, is that your product's used right then and there. It's on the table (unless it's a washing machine). The guests mention it, too. That's sock selling, if anything is.

Come, man, why wait? This is *it!* We're at 1440 Broadway, in New York.

And the station is, of course,

WOR

MUTUAL

Inside the FCC

Washington, Oct. 21.

Former FCC Commissioner Ray C. Wakefield is back in Washington after a several month vacation in his native California. Wakefield says he has made "no plans for the future."

FCC Chairman Charles R. Denny, Jr., has detailed his assistant Earl Minderman to assist Charles Luckman on the Citizens Food Committee. Minderman, former FCC Director of Information, will handle organization of all towns over 10,000 for Luckman. He will remain on the FCC payroll.

Commissioner E. K. Jett has definitely made up his mind to take off for Geneva to serve on the Provisional Frequency Board which opens shop in January. He is trying for a three-months appointment rather than the six months to which he committed himself earlier. In any event, Jett will return to the U. S. in time to work on this country's proposals for a new North American Regional Broadcasting Agreement. He may head FCC delegation to the NARBA treaty sessions in Canada next summer. All of which means he won't be at FCC for anywhere from a five to eight month stretch.

Current heavy turnover in FCC's Law Department saw resignation last week of FCC Motions attorney Robert Alford. Alford resigned to become general counsel of Eraho Film Co., distributor of 16m pix, headquartered in Chicago. Eraho has contract with Planet Films to fan Westerns, etc., to rural areas. Earlier in the month, Al Hall, FM Department lawyer, and Abe Stein, veteran Commission examiner, left to enter private law practice. Hall has his shingle out in Indiana, while Stein is practicing in Washington. On the West Coast, FCC's San Francisco attorney Robert Hudson has turned in his resignation to practice law in his home town of Tulsa, Okla.

BARNOUW SLATED FOR WRITERS GUILD HEAD

Erik Barnouw, of New York, has been nominated for the presidency of the Radio Writers Guild, to succeed Sam Moore, incumbent, of Hollywood. Welbourn Kelley has been nominated for the vice-presidency in the eastern region, succeeding Peter Lyon. Under RWG tradition the presidency alternates between the eastern and western regions.

Nominated for the five positions on the national council to be filled by the eastern region are Eleanor Abbey, Elaine Carrington, Henry Denker, David Driscoll, Jacques Fink, Julian Funt, Elizabeth Hart, Philo Higley, Gene Hurley, Ben Kagan, Priscilla Kent, George Lefferts, Peter Lyon, Ira Marion, Vincent McConnor, Leon Meadow, Albert G. Miller, Robert Newman, Arnold Perl, Howard Rodman, Aaron Rubin, Allan Sloane, Joseph Wershba and Max Wylie.

Election will be held Nov. 11 in New York, with absentee members voting by mail. At the New York membership meeting last Tuesday night (14) there was discussion as to the desirability of revising the Guild constitution to permit direct nominations from the membership, supplementing those submitted by the nominating committee.

Robert Cenedella was chairman of the nominating committee, which included Sylvia Berger, Allan Sloane, Harry Bailey and James Hart.

Seed Co. to Plow in With 100G Again for 'Garden'

Seed selling season will again find the Ferry Morse Seed Co. plunking down an approximate $100,000 for a 16-week sponsorship of "Garden Gate," the 15-minute Saturday 10 a.m. CBS show originating out of Nashville.

Company has been sponsoring the show on a seasonal basis for the past few years. McManus, John & Adams, of Detroit, is the agency.

Buffalo—Jim Wells is covering pro football and hockey games over WBEN-FM, the football broadcasting being sponsored by local Denton-Cottier-Daniels outfit for Stromberg-Carlson FM receiving sets.

Intermountain Network Buys Dorsey Disk Show

Salt Lake City, Oct. 21.

Intermountain Network closed a deal last week that inked a quarter-hour segment of the Tommy Dorsey disk show, across the board for 11 net stations and 27 local dealers.

Tieup is a co-op, with Glen Earl, Inc., RCA distributor for the Mountain states, taking care of half the tab, and dealers standing the other 50%. RCA-Victor records and radios are plugged on the show, with direct tie-ins to dealers. Contract calls for a solid 52 weeks.

'AMERICAN FAMILY' DUE FOR REPEATS ON WOV

Starting Nov. 12, WOV, the Bulova-owned N. Y. indie, will begin a series of live repeats on the "American Family" by-weekly series supervised by Arnold Hartley. Shows have been aired during the past few months, winning wide kudos for their frankness in presentation and overall programming merit, with decision on repeats cued to mail response.

Shows will be aired in same time segment, Wednesdays at 9. In addition, Ralph Weil, station manager, is making the transcriptions available to all stations at cost of pressings.

'COME ON OUT' TO HEARST IN WBAL BID

Washington, Oct. 21.

Former "Washington Merry-Go-Round" team of Drew Pearson and Col. Robert S. Allen renewed their efforts last week to have the FCC subpoena 83-year-old William Randolph Hearst to testify in person at the Commission's hearing on the license renewal of Hearst-owned WBAL, Baltimore. Pearson and Allen are bidding for Hearst's channel on ground they can do a better "public service" job in Baltimore. The controversial FCC hearing will open in Baltimore, Nov. 3, before FCC Commissioner Rosel Hyde.

Lawyers for Hearst claim they will not voluntarily bring Hearst here from the Coast and add that there is no need for him to testify in this particular hearing. FCC sidestepped an earlier demand of Pearson and Allen to subpoena the publisher.

Dorso's N. Y. to L. A.

Dick Dorso is moving his talent agency to the Coast in mid-November. Burl Ives, Doris Day and several others of his clients are now located there, some of them having film commitments.

Also, Dorso is an avid tennis fan and the playing season is now about over in the east.

FCC Hoists Bidder 'Payoff' Warning In Dismissing Griffith's Kans. Bid

Washington, Oct. 21.

FCC today (Tues.) placed new curbs on "payoffs" by rival bidders for the same radio channel, and at the same time ran up a warning signal to persons who might apply for station licenses with the idea of being "bought off" by other applicants in order to avoid competitive hearings.

Commission decided in effect that hereafter it will dismiss bids in such cases "with prejudice," which means that these bidders may not reapply in the same market for at least 12 months. It's also believed the FCC hereafter will not look with favor on applications where there has been a payoff.

FCC picked for its precedent-setting case the application of the H. J. Griffith Broadcasting Co. to dismiss "without prejudice" its bid for the 1320 channel at Parsons, Kans. Griffith, owner of a chain of film houses in the Southwest, said that since filing his bid he had picked up interests in three Texas stations and didn't wish to expand further. He maintained this was his only reason for yanking the Parsons bid. An accompanying affidavit, however, showed that Four States Broadcasting, Inc., applicant for the 1320 channel in Joplin, Mo., had agreed to pay Griffith $6,930 if Four States got its FCC permit, the sum ostensibly being to compensate Griffith for expenses in pushing the Parsons bid.

Commission concluded that the only apparent reason for the pull-out and payoff was to permit Four States to get on the air quickly, without hearing, and concluded that the $6,930 was well over Griffith's expenses. Consequently, FCC voted to dismiss Griffith's bid "with prejudice."

Trout Away From It All

Dateline for Bob Trout is "somewhere near the West Indies." Ex-CBS commentator quietly pointed his 60-foot ketch south from New York about two weeks ago, bound for South America. With him are his wife and sister-in-law.

It's said Trout, looking for a good long rest before he makes any new radio commitments, has mapped out a cruise to last three months or longer. His Campbell Soup commercial was recently taken over by Ed Murrow.

GRUNTS and GROANS

Television's greatest comedy show

FOR SALE!

VARIETY REPORTS—

"Not much doubt that Du Mont's Dennis James is doing the best job among Manhattan's television sports commentators. James does the wrestling and boxing from the Jerome and Jamaica (L.I.) Arenas.

It is on the groaners that James particularly shines due to his basic knowledge of wrestling besides a sense of humor that permits him to kid both the participants and himself. James has had a definite part in popularizing wrestling on the screen and a poll of viewers might surprise as to the number of its regular followers."

Wrestling Matches Pull Television's Biggest Audiences... and they're all yours on Du Mont Station WABD, New York

Here's a tailor-made program all set for you.

Blend of good hard fighting and pure comedy, WABD's Friday Evening Wrestling Matches have a large and devoted following. There are several spots for video commercials between bouts and Dennis James will work in plugs with his comment—either in his own inimitable manner or straight as you prefer. Phone or wire today—

WABD—*Time Sales Dept.*
515 Madison Avenue, New York 22
Phone: PL 3-9800

TELEVISION FOR SALES

Your fastest-growing audience —budget for it now!

WABD
NEW YORK

Key Station of the DUMONT Television Network

Television Reviews

TELEVISION FASHION FAIR
With Florence Pritchett, emcee; Conover girls
Producer-director: Raymond E. Nelson
Writer: Ruth Oboler
30 Mins.; Friday (17), 8:15 p.m.
RUSSEKS FIFTH AVENUE
WABD-DuMont, N. Y.
(Furman, Feiner & Co.)

Fashion industry, which has steered clear of practically all radio advertising on the assumption that there's no ad punch in mere oral description of clothes. is figured eventually to become one of television's biggest bankrollers, for obvious reasons. Several leading fashion outfits have already experimented with various forms of tele programming, but "Television Fashion Fair" was the first one to be sponsored entirely by a leading N. Y. retail store—in this instance, Russeks Fifth Avenue.

Show was the most ambitious produced on WABD in recent months, involving six different sets, a string of beauteous Conover models and some intricate film integration. Fact that it wasn't a standout job was due mainly to stumbling production and direction by indie package producer Ray Nelson. Cues were missed almost invariably, leaving one model standing before the cameras after emcee Florence Pritchett has already finished describing her clothes; Miss Pritchett in several instances stood with mouth agape waiting for a cue to start talking, and the camera stayed too long on credit cards, Russeks plugs, etc.

Despite its ostentatious quality, the show probably didn't cost too much. Sets were for the most part mere painted backdrops. Format had Miss Pritchett digging into an oversized clothing box, painted with a large Russeks tag, apparently to see what she could come up with next. Illusion tried for, of having the models inside the box, never quite came off because, again, of Nelson's inept handling of his lenses.

Miss Pritchett, radio commentator on WOR (Mutual, N. Y.) under the name of Barbara Welles, didn't make out too well in her first tele assignment. Her voice was dull and monotonous and her constant reference to notes for her spiel was definitely n.s.g. Models, of course, were beauts, but much of their appeal was lost for the simple reason that nobody thought of telling them to smile once in a while. Show may become a series but it definitely needs considerable brushing up.

Stal.

JUNIOR JAMBOREE
With Burr Tillstrom, Fran Allison
Producer: Beulah Zachary
Director: Lewis Gomowitz
60 Mins.: Mon. thru Fri., 5 p.m.
RCA-VICTOR DISTRIBUTING CORP.
WBKB, Chicago
(J. Walter Thompson)

"Junior Jamboree," touted as the first 60-minute tele series on a five-day sked, is cued at kids in the 6-16 bracket. RCA-Victor dealers are urging youngsters to visit nabe stores and see the show, idea being that small fry may wheedle mom and pop into buying a receiver. All of which is smart promotion, even though some double-crossing parents may buy another brand.

Kukla, a puppet voiced by Burr Tillstrom, emcees J.J., performing on a stage that simulates screen in RCA receiver. Continuity includes film shorts, animated cartoons, demonstrations of juve hobbies, and interviews by Fran Allison. Mail pull has kids telling why they want a dog, with barker awarded weekly for best letter. Miss Allison also appears with lost dog for possible recognition by kid viewer.

Dialog, ad libbed from an outline, ran smoothly. Miss Allison, known to radio fans as Aunt Fanny of the "Breakfast Club," is a veteran at off-the-cuff repartee, while Tillstrom has been puppet chattering for more than a decade.

Show. which preemed Oct. 13, seems tailor-made for a juve audience, especially with format calling for grid stars and other kid heroes in interview spot. Sponsor might well consider use of dog trademark (His Master's Voice) somewhere in this stanza.

Baxt.

Television Follow-Up

NBC producer Ernie Colling made an invisible man out of Col. Robert S. Allen on "Author Meets the Critics" over WNBT Sunday (19) night. Allen, scheduled to appear on the show to discuss his bestselling "Lucky Forward," cancelled out at the last minute through inability to make the trip from Washington.

Allen consented, however, to take aural part in the show from D.C. Colling, consequently, set up an empty chair in the studio with a copy of the book propped up on a table before it. Allen's voice was piped in and everytime he spoke, Colling cut over to the empty chair. Fact that the line connection was a two-way affair permitted Allen to break into the conversation at any time and also answer questions, just as though he'd actually been sitting in the chair.

WBKB WILL TELECAST FROM BOTH LINK ENDS

Chicago. Oct. 21.

As indicated last week, WBKB will telecast from both ends of its relay link between Chicago and South Bend. Move is authorized by the FCC, which granted a temporary license for operation of an experimental station, W9XDF, at the South Bend terminus of the relay link. The license is for the Oct. 15-Nov. 23 period.

W9XDF will preem Oct. 25, with the Notre Dame-Iowa game, using a 20-watt transmitter on Channel 13. Station also will telecast ND games with Army (Nov. 8) and Tulane (Nov. 22).

D.C. Current Stymies Tele of Hollywood Probe

New York television outlets, originally hoping to transmit live pickups of the House UnAmerican Activities Committee probe of Hollywood, were forced to cancel their plans at the last minute because of an equipment shortage.

Electric outlets in the old House office building in Washington, where the hearings are being held, have only direct current. Most of the tele equipment operates on alternating current. Cost of installing special converters was believed too high for the operation, so broadcasters decided to settle for filmed newsreel shots for later transmission.

Tele Bids

Continued from page 35

the bidders pulls out. Empire Coil proposes to operate with a high-powered 25.6 kw picture and a 13.5 kw sound transmitter. From the balance sheet it would appear this company is not as well-heeled as Boston Metropolitan, though it has bids on tap for Waterbury and Parma, Ohio. Empire Coil is a New Rochelle, N.Y., manufacturer of coils and transformers. President is Herbert Mayer. He and his wife own all the stock. Mayer indicated to FCC he would withdraw in Boston if either his Parma or Waterbury bids is granted and FCC is not satisfied that he can finance all three operations.

Waterbury Conflict

Another bid from the Fairfield Broadcasting Co. for Waterbury is in conflict with Empire Coil's bid there. Fairfield application, which arrived at FCC yesterday (20), is headed by the Lee Brothers, makers of Lee Hats and sponsors of Drew Pearson on ABC. Frank Lee is president of the company, which proposes to operate on Ch. 12 with a 5 kw visual transmitter. Charles E. Kibling would manage their station. The brothers are already bidding for AM and FM stations in Danbury.

Second bid for Harrisburg was filed by Harold O. Bishop, radio-radar engineer and long-time operator of WABX, Harrisburg. He expects to put his station on the air for $100,000, buy equipment on credit from DuMont, and start out with relatively low-powered operation. He is asking for a 500-watt picture and a 250-watt sound transmitter on the No. 8 channel. First bid for Harrisburg was filed a few weeks back by WHP, Inc., owners of the Daily Telegraph .

Tele Acad Meets

Hollywood, Oct. 21.

The Academy of Television Arts and Sciences expects the biggest meeting in its year's history at the next monthly gathering, Nov. 11, when Loren Ryder, returned from the SMPE convention in the east, is scheduled to speak. Over 1,000 are expected, following the issuing of invitations to persons in every related business and art.

Ryder, prexy of the SMPE and sound director at Paramount, is expected to give a detailed report on theatre television, plus other facets of the medium covered at the SMPE convention.

FCC COLD-SHOULDERS RADIO-PHONE IS CLAIM

Chicago, Oct. 21.

Complaint that the FCC pets television but cold-shoulders radio-telephone was voiced here last week by E. H. B. Bartelink, speaking before 2,000 conventioneers of the U. S. Independent Telephone Assn. Bartelink, radio engineer for the General Telephone Co., criticized the FCC's proposed 12 channels for video as against three for radio-phone service.

Acording to him, "definite proof is needed that a television industry of this size will be needed when the newness wears off. In sharp contrast, the telephone industry's present known demand indicates a need for frequency assignments approximately five to 10 times larger than the present assignment in small cities and rural areas, and approximately 30 times larger for urban areas."

Bartelink noted that FCC hearings on future policy for mobile radio-telephone service have been postponed three times, with Dec. 8 set as the next date.

Film Net Seen

Continued from page 35

transcriptions are used. Camera, first to overcome the difficult obstacle of reducing the 30 frames-per-second speed of film to tele's 24 frames-per-second, was developed by Eastman in cooperation with NBC and DuMont.

Main uses of the new camera, according to Eastman engineers, will be: (1) to enable recorded shows to be re-used by the sponsor for institutional public relations; (2) to record transmitted shows for billing requirements, and (3) to record all live shows that go out on the air. This, it's believed, will be most important for legal purposes, as in the case of a libel suit filed against a broadcaster.

Most important use, however, and one still in the experimental stage, may be the establishment of a film network. Live shows photographed off a monitoring tube in a major studio could be shipped on film to affiliate stations throughout the country, supplementing the present limited and expensive tele network systems of coaxial cable or radio relay.

Film engineers at the SMPE meet will also get a chance to see RCA's large-screen tele, furnishing pictures 48 square feet in size, at a session tomorrow (Thurs.) night. Projector to be used is the same as that now being experimented with by both 20th-Fox and Warners in cooperation with RCA.

Balto. Beer Sponsors D. C. Basketballers

Washington, Oct. 21.

National Brewing Co. of Baltimore has signed contracts with Dumont station WTTG, Washington, to sponsor telecasts of all home games of the Washington Capitols basketball team. First home game will originate from Uline Arena here, Oct. 27.

Bob Wolff, sportscaster who handled telecasts of the Washington Senators baseball games this past season, will do the narration, assisted by Howard Williams. Account was placed by Owen & Chappell agency of New York.

Hub's WBZ Sets Sights For March 1 as It Lays New Bldg. Cornerstone

Boston, Oct. 21.

WBZ planted the cornerstone of its new radio and television center in suburban Allston this week. announcing it figured to be on the air with video by March 1 at the latest.

W. H. Hauser, chief engineer of the NBC outlet now located in the downtown Bradford hotel, stated that the technical apparatus includes a 5,000 watt picture transmitter and a 2,500 watt sound transmitter, both units operating as one, and servicing the 2,500,000 people of Greater Boston with video. Station plans its own video programs plus relays from NBC, N. Y,

Building, consisting of 38,000 square feet of floor space, offers seven studios including one especially set up for television, an auditorium studio, plus equipment rooms, six control rooms and 30 offices.

WTVT Bows in Spring

Detroit, Oct. 21.

Fort Industries, which owns and operates a string of stations, has set April 1, '48 as the air debut date for WTVT in Toledo. The station's foundations are in and all the equipment plus a mobile video truck are on order.

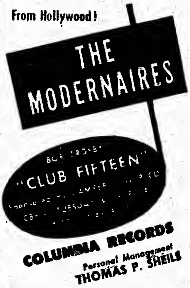
Company has no idea when it will get going on its Detroit outlet, WTVO, although it's picked a site for the tower.

FIVE-STAR
DC-6
FLAGSHIPS TO
LOS ANGELES
SAN FRANCISCO
MEXICO CITY
CHICAGO
and many other cities
Phone HAvemeyer 6-5000
Ticket Offices: Airlines Terminal • Rockefeller Center • Hotel New Yorker • 120 Broadway
AMERICAN AIRLINES

LAUGHING-STOCK!
Something New in Comedy Material for M.C.'s, Acts, and Disc-Jocks
Laughing-Stock Series 1 to 5..........$1 ea.
Rapid Fire Routines (Doubles) 1 to 3..$2 ea.
Master Monologues 1 to 4..........$2 ea.
Hits and Bits 1 to 3..........$1 ea.
SAM PERRY
1650 Broadway, New York 19, N. Y.

FOR SALE OR RENTAL
Manhasset on sound. Near club with dock privileges, swimming pool. Masterpiece of modernity by international architect. Radiant heating. Landscaped. Garage. Others. Exceptional buys and sublets $300 to $1,000 monthly.
Mary Smith, 147 East 50th Street, New York City. PLaza 3-8081

"ON TARGET"
MEANS INTELLIGENT AND PROMPT SERVICE TO THE WORLD'S LARGEST ADVERTISING AGENCIES
Year after year we read into our record for consistently satisfactory service words like these from America's leading agencies . . .
. . . we have always enjoyed your intelligent and prompt service . . . it is a pleasure to work with Weed . . . this is the kind of "rep" relationship we like . . .
The harmonious relationship that exists between Weed men and agency contacts is the measure of success for a radio representative.
WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ATLANTA • HOLLYWOOD


From Hollywood!
THE MODERNAIRES
"CLUB FIFTEEN"
COLUMBIA RECORDS
Personal Management THOMAS P. SHEILS

INCOMPARABLE
Hildegarde

Heard by most . . .
Preferred by most
in the BUYING Ark-La-Tex
Write for Availabilities

The Shreveport Times Station
KWKH
SHREVEPORT
50,000 WATTS
Represented by The Branham Co

The Boys Have At It

Washington, Oct. 21.

Regional broadcasters and reps for the bigtime clear channel stations tangled over the weekend, even before FCC's final round of hearings on clear channel operation opened here yesterday (20).

The Regional Broadcasters' Committee, representing 99 stations in 42 states and the District of Columbia, issued a strong press release claiming their testimony had "conclusively demonstrated" feasibility of providing better broadcasting service to rural areas by spotting two fulltime stations on channels now reserved exclusively at night for one high-powered clear channel outlet.

Same technique, plus modern engineering improvements, the Regional Broadcasters Committee claimed would go further toward improving service than giving one clear-channel station power up to 750 kilowatts. The Clear Channel Broadcasting Service is sponsoring the push for this kind of superpower operation.

To which Vic Sholic, director of CCBS replied sharply: "I wish the Damm-Craven-Shephard-Craney holding company would actually introduce into the record at least a particle of the evidence they so glibly discuss in their press release."

Sholis was referring to Regional Committee members Walter Damm, WTMJ, Milwaukee; T.A.M. Craven, manager of WOL, Washington; John Shephard of Yankee Network, chairman of the Regional Committee, and Ed Craney, Montana broadcaster.

Coronet Takes Crack At Block Disk Sponsorship With One-Week Tryout

Efforts of Mutual's salesmen to turn up sponsors for the Martin Block strip haven't been too fruitful, partly due to the hampering factor of not being able to sign on sponsors whose products compete with those using his WNEW (N. Y.) stanzas. Partly, too, it's said, because Block refuses to plug certain types of products. Kreml finally signed on for a quarter-hour segment, effective starting last week. Next week the platter twirler will get a crack at selling a second web sponsor.

Coronet magazine, via the Schwimmer & Scott agency, Chicago, will run a one-week test using the 2:45-3 p.m. slice of Block's hour Oct. 27 through 31 in an intensive circulation drive. Newsstand sales will be checked and compared with the mag's normal sales curve. If there's an appreciable gain, it's said, Coronet will consider picking up the quarter-hour on a regular basis.

Block Letters

Hollywood, Oct. 21.

The networks with their fast-working name erasers have nothing on Warners' KFWB here where even the maintenance men apparently read VARIETY and are guided by it. Reading of the exit of Martin Block from the station, one of the maintenance crew proceeded to remove the door lettering on the disk jockey's office. He had to be restrained and instructed that the departure was imminent and not immediate.

Jockey winds up Nov. 1 and will very probably be succeeded Nov. 3 by Maurice Hart, his longtime relief man and sidekick, who preceded him here from New York by request.

Code

Continued from page 31

over their position, realizing that when they're not taking shows from the nets, they're also in the indie category.

Belief is that the indies will be given what they want in the matter of provision changes in the proposed code. NAB is expected shortly to ask for an increase in dues, and realizes what a fight it faces in this regard unless it wins over the indies first.

Coast Sends Rep

Hollywood, Oct. 21.

Cal Smith, KFAC general manager, goes to Washington tomorrow (Wed.) to rep local indie broadcasters in the final drafting of the proposed NAB code. He will be one of a hastily formed committee of 23 indie reps, and carries recommended changes in the code with him to the confab. Bill Beaton, prexy of the Southern California Broadcasters Assn., says members are supported in their objections by indies on the Coast. General feeling is that the proposed code is too restrictive and too broad. Strongest objection is that too little time was allowed for overall consideration of the code.

Salt Lake City—Alvin G. Pack, station manager of KALL, was appointed executive vice president of the 17-station Intermountain Network, last week (16). Pack will continue as manager of KALL, in addition to his new job of handling all operations for the net.

Boston—Boston Post in its first radio tieup, now being "read" in an early morning half hour airer over WBZ-WBZA. Paper has the biggest circulation in New England (nearly 400,000) with most of it rural, so show is beamed to the station's 5:30 a.m. audiences in the stix. Paper is read by Malcolm McCormack in a Monday-through-Saturday show interspersed with music.

PUEBLO STATION SNAGS NAME STAR FOR AIRER

Denver, Oct. 21.

Stealing plenty of bases on sports-conscious major stations in the Rocky Mountain region, KGHF, ABC affiliate in Pueblo, signed up area's biggest football name for a weekly crystal gaze session throughout the pigskin season.

Heard Thursday nights. 7-7:30 p.m., show features Earl ("Dutch") Clark, for 20 years an outstanding pro quarterback and coach.

KWK's 5% Pay Hike

St. Louis, Oct. 21.

KWK, owned and operated by the Thomas Patrick, Inc., and local Mutual outlet, last week granted all of its employees a 5% wage increase for the six-month period ending June 30, last, to compensate for a 4.5% increase in the cost of living during that half of the year.

Increase will be paid, according to an announcement, in the form of Series E government bonds rather than in cash. This is being done to keep from contributing to the inflationary spiral.

Denver—Hugh Terry, manager of KLZ, has been named by Colorado Governor Lee Knous to be a member of the Governor's Committee on Resources Development.

Farmers Ask One Channel Exclusively For Stix In Tie With Educ. Stations

Washington, Oct. 21.

Future role of FM played a big part in second-day arguments of the FCC's clear-channel hearing today (Tues.). CBS strongly protested the FCC decision last week not to weigh progress of FM in deciding the clear-channel case. CBS attorney Julius Brauner charged that this indicated an FCC weakening of faith in FM.

Presiding Commissioner Rosel Hyde, however, denied this was the case, declaring the FCC still believed FM is the coming broadcast service and explaining that FM was not listed in the original hearing order, so the commission decided not to inject it at this late date.

Washington, Oct. 21.

The National Council of Farmer Cooperatives called on the FCC yesterday (20) to earmark one radio channel exclusively for the use of stations programming primarily for rural audiences. Request was made by C. Maurice Wieting, information director of the Council, which claims 2,000,000 farmers in its membership. Wieting was testifying at the opening sessions of FCC's clear channel hearings.

Wieting wanted FCC to reserve the 540kc slot—shortly to be made available for standard broadcasting—for this purpose. He made strong plea for fulltime hours of operation and power up to 5kw for land-grant college stations. Educational stations could be spotted on the 540kc band so that there would be at least one in each state operating around-the-clock and delivering a farm radio service. Educational stations, in return for these favors, should then be obligated to give free time to civic and welfare organizations and to candidates for political office.

Other recommendations made by Wieting were:

1. Each station serving rural areas should be required to devote a "fair portion" of its time to rural programs.
2. Individual with farm radio experience should be named to FCC, either as a commissioner or on the staff level.
3. Clear Channel stations should be equitably distributed throughout the U. S., not concentrated on east and west coasts.
4. An Advisory Rural Radio Committee should be set up to advise stations.

This is the Crossley rating for the World Series Game Sunday, October 5, 1947

57.6

This is the highest rating ever achieved by a daytime commercial show

World Series Broadcasts — Listening Box Score

	Tues.-Wed.	Wed.-Thurs.	Thurs.-Fri.	Fri.-Sat.	Sat.-Sun.	Sun.-Mon.	Mon.
Rating	27.[illegible]	26.9	28.8	35.0	50.3	51.7	45.7
Share of Audience	[illegible]	63.5	65.3	72.2	84.7	85.9	83.4

72.2% of all homes in the U.S. heard 1 game or more.

Listened to at least

	7 games	6 games	5 games	4 games	3 games	2 games
Percentage of Homes Listening	35.5	44.2	50.2	57.2	66.7	78.6

Source: [illegible] Annual Crossley World Series Reco Survey

Sponsored by Gillette

With the World Series, Mutual scored the highest rating ever hit by a daytime commercial show... Mutual also chalked up a new high in the average for the Series, 36.7 for the entire 7 games.

That's LISTENING!

With its 450-plus stations (some 150 of which were added in the past year) and with nearly 70 power increases (completed or under construction) Mutual now delivers a daytime coverage (including duals) of 29,089,000 radio homes... as computed by a new, scientific and conservative Engineering method.

That's LISTENABILITY!

Listenability and Listening... both at a new high. It's no co-incidence. It's the result of years of sweat, effort, building and program brains and expenditure. It's the result of better stations and bigger program names.

What does it mean to the advertiser?

Just this. Listenability gives you the total of homes in which Mutual can be heard—with a signal good and clear enough to encourage regular listening. With a good program—an advertiser can turn homes which can listen into homes which do listen. And the better the show the more the homes which can be corralled. The World Series proves it.

Would you like the whole story?

Mutual Broadcasting System

THE WORLD SERIES NETWORK

Radio Reviews

Continued from page 34

string section is particularly fine in body and effective use is made of harp and chimes. Style is indicated by choice of numbers—"Night Shall Be Filled With Music," "Waltz in Swingtime," "Stars Fell on Alabama," "Cheek to Cheek" and "Orchids in the Moonlight," all Gerow arrangements. Frayne Murray was in for "Remember" and "Goodnight, Sweetheart."

Whole program is a very satisfying half-hour segment of soothing and listenable late-night music, easy on the ears and holding excellent production qualities. *McStay.*

THE VETERAN'S REPORTER

With Wally Sandack
Writer: Sandack
15 Mins.; Thurs., 10:30 p.m.
Sustaining
KDYL, Salt Lake City

Wally Sandack is presented by the Utah Dept. of Veterans Affairs, and he's the sort of vet commentator ex-GIs really go for. In addition to passing along news of interest to vets, and answering questions, Sandack is a crusader pulling few punches.

Right now his programs are battling for better housing and improved vocational training, so that he's no favorite with the local real estate board. Current housing problem involves the completion of some 64 dwellings tossed to the city by the Federal Housing Authority. Sandack is laying it on the line, and fighting apathy on the part of the city as far as getting the needed $30,000 is concerned.

Format of the show is simple, with no fanfares, production or meaningless tossing of kudoes. Sandack does a straightforward reporting job, and although he's a lawyer, his background of former announcing chores makes his reading potent and sincere.

Sandack might do better by slowing down his delivery. His sometimes too rapid-fire technique weakens the impact of his message. But all told it's a solid show, really accomplishing something for the vet. *Bert.*

IN THE DAYS OF GIANTS

With Earl Hammer, Hank Fisher; Bert Little, organist
Producer: Charles Lammers
Writer: Alan Stern
Sustaining
15 Mins.; Sat., 9:45 p.m.
WLW, Cincinnati

WLW's kidshow effort, "In the Days of Giants," based on the wholesome writings of Nathaniel Hawthorne, will have some tough competition to buck from the hordes of action stories that start after school lets out. It's a laudable effort in attempting to turn the tide against the blood-and-thunder school of kiddie entertainment, but results are apt to be a bit disconcerting, inasmuch as the youngsters, by now accustomed to the gory stuff, will find fairy tales much too tame.

However, the moppets tuning into this session will get a diverting 15 minutes that takes the peril of "required reading" away from the Hawthorne classics and stresses their entertainment values. The enactments are good, direction is fast, and the stories are interestingly presented. Session heard had "The Magic Pitcher" in which a kindly old couple are rewarded for being hospitable to a pair of strangers. The naughty people in the village are turned into fish and their land becomes one vast lake.

Despite all the effort put into the stanza, it would take a virtual counter-revolution to put the fables on the kiddie hit-parade.

MAYORALTY DEBATE

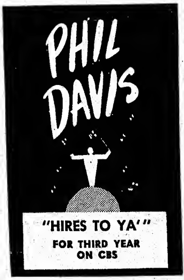
With Major Edward J. Jeffries, Eugene Van Antwerp, Matin Hayden
30 Mins.; Wed. (15), 8 p.m.
Sustaining
WWJ, Detroit

The Detroit News outlet can take a couple of public service bows for this one, and Eugene Van Antwerp, who is opposing the present incumbent, Edward J. Jeffries, for the throne at Detroit City Hall, could, if he loses the campaign, offer as a just alibi the fact that he let himself be nudged into a series of radio debates. Regardless of the issues and his own standing as a politico, Van Antwerp, who is currently a city councilman, assumed no little handicap for the balance of the campaign in the single-mike joust with a seasoned mike craftsman and born-to-the-loudspeaker personality like the Mayor's. The contrast served to underscore a lesson learned long ago by politicians: don't tackle on the same broadcast with an opponent for office if his radio delivery gives him an edge.

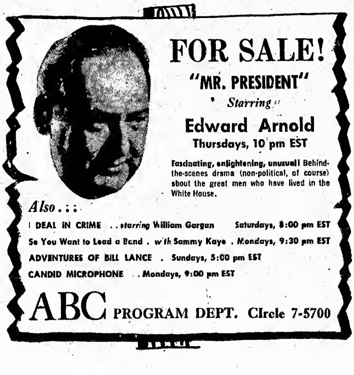
The opposing candidates crossfire at a single mike last Wednesday night (15) was an innovation for this town. WWJ knocked off the NBC-Dennis Day commercial to carry this first of three debates. The other two entail the elimination of the Firestone and Kraft-Al Jolson shows, Oct. 20 and 30, respectively.

Martin Hayden, city hall reporter for the News, who suggested the debate idea, confines his moderator role to introducing the opponents. Each is allowed nine minutes for opening statement and five minutes for the rebuttal. It was particularly in the latter phase that Van Antwerp showed to disadvantage. Obviously a master at keeping his delivery at a controlled level and at sly needling, Jeffries provoked Van Antwerp into a burst of temper that lent a razory shrillness to his voice.

Local political experts have been figuring Van Antwerp as having a better than even chance, if only on the score that Jeffries has served four terms and lots of voters lean to the idea of giving some one else a chance. *Odec.*


PHIL DAVIS
"HIRES TO YA'"
FOR THIRD YEAR ON CBS

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"


FOR SALE!
"MR. PRESIDENT"
Starring
Edward Arnold
Thursdays, 10 pm EST

Fascinating, enlightening, unusual! Behind-the-scenes drama (non-political, of course) about the great men who have lived in the White House.

Also . . .

I DEAL IN CRIME . . starring William Gargan Saturdays, 8:00 pm EST
So You Want to Lead a Band . with Sammy Kaye . Mondays, 9:30 pm EST
ADVENTURES OF BILL LANCE . Sundays, 5:00 pm EST
CANDID MICROPHONE . . Mondays, 9:00 pm EST

ABC PROGRAM DEPT. Circle 7-5700

Follow-up Comment

Edward R. Murrow, on his Campbell soup commentary series last Wednesday evening (15) on CBS, made an exception of the network's no-recording rule to bring the actual voice of Secretary of State Marshall, as heard in a speech earlier in the day before the CIO convention in Boston. The excerpts, apparently picked up by wire recorder, were introduced by Bill Downs, of the CBS news staff. It was an effective spot, amply justifying the exception of the recording ban. Also on the same broadcast, Murrow quoted some reassuring words from former Prime Minister Churchill on the likelihood of war with Russia.

"Archie Andrews," the half-hour Saturday morning dramatic serial is an innocuous dramatization of the "real life story," the escapades and misdeeds of this thoughtless and irresponsible adolescent, that often exceeds the bounds of logic. Show has been aired for some time but just recently was taken over by Swift for a buildup. The meatpacking house may not be building up the strip's dramatic content but it can't be charged with wasting opportunities to puff its Brookfield sausage. "Actual sounds" of these tender morsels "sizzling in the skillet" are brought to the dialer. Plugs' theme is "it's just good reasoning to get the sausage with the just right seasoning." Swift's premium franks also come in for a brief boost.

Bob Hastings' characterization of Archie is always a realistic bit of acting while Alice Yourman and Arthur Kohl register as mom 'n' pop. Other cast members fill supporting bits in good style. Carl Jampel's script apparently is a faithful reflection of the bobby soxer's strata. However, it's none too original and is more than vaguely similar to Henry Aldrich and other shows of that ilk.

James Mason clicked last week in a capsule dramatization of celebrated composer Wolfgang Mozart's career on CBS' "Radio Reader's Digest." Tastefully and discreetly the script unfolded a delicate tale of Mozart's early romance with his wife-to-be, Constanza, who becomes his inspiration.

Mason's performance was in his studied, typical vein. Eleanor Sherman made a petite, "Stanzy," his devoted helpmate. Hallmark "host," Les Tremayne made an affable emcee. Jack Miller's musical accompaniment helped sustain the mood distinctive of the airer. Marx Loeb production, direction and writing were top-drawer in this "prestige" dramat.

Detroit

Continued from page 29

that would again come through Detroit agency offices are the Chrysler, Dodge and Plymouth brands.

Detroit itself as a spot source is pretty well confined to regional business these days. However, the national spot business in the other heavy industry cities covered out of Detroit has been on the rise, but it's still small stuff when compared to the days when the makers of durable goods in this sector had to compete.

New accounts coming out of this sector are Jumbo Peanut Butter, minute announcements, Ralph H. Jones agency; S. E. Meighton, Bedford, O., dog foods, announcements; Swirl (H. J. Heinz), test campaign, eight markets, Maxon agency; Clarion Radio, three 15-minute recorded shows with the King's Jesters in about 50 markets, Gregory & House, Cleveland, and Templeton's Razma, half-hour early a.m. local shows, five-a-week, Armand S. Weill agency, Buffalo.

Another spot entry, slated to start after the elections, is the Northern Appalachian Coal Assn. The original purpose of this announcement campaign, on 46 stations in Ohio, Pennsylvania, New York, New Jersey, Maryland, Connecticut and District of Columbia, was to point out that the association's producers had plenty of coal for shipment, but they couldn't get the transportation. When the railroads heard of this copy line they asked the association to hold up its stuff so that they (the railroads) could get together with the producers and bankroll the spot campaign jointly.

CBS-Wiley Deal

Continued from page 29

where they are except Drake, who'll be moved to WCBS, starting date and air time to be announced later. (Drake's Kellogg-sponsored show on ABC, however, remains on that web.)

HPL stanzas will be introed, as a result of the CBS-Wiley pact, on Columbia-owned WTOP, Washington, and WCCO, Minneapolis, starting next Jan. 1, the net disclosed, and "other major markets will be added during 1948."

CBS Radio Sales, spot division of the web, will represent the HPL airers for sales currently on the 11 stations repped by the network.

Each man in Wiley's stable of gabbers is said to net himself at least $50,000 yearly from the HPL shows, in addition to incomes from extra chores. Wheeler, for instance, does the "Amos 'n' Andy" commercials, which he'll continue to do. Drake does the Pillsbury commercials on CBS' "Grand Central Station," in addition to the ABC-Kellogg deal. Adams does a CBS show for Omnibook from St. Louis.

Wiley's negotiations with CBS have been on-again, off-again for several years, with the package flatly denying as recently as several weeks ago that the deal was again cooking.

When he inked it, he also sold the web on continuing his highly successful gimmick of maintaining so-called testers' bureaus in the cities where HPL shows are aired to pass upon all products to be advertised on the stanzas. At least 80% of a committee of 100 housewives in each locality must okay a product, regardless of any other endorsements, before it is accepted. HPL airers in Chicago, Los Angeles and St. Louis had a total of 83 national spot advertisers in the past 12 months, CBS reports.

Wiley began his show idea on KNX in 1934, airing an hour-long program early mornings, a half-hour show afternoons. He continued the stanzas when CBS took over the station in 1937. Then the late Arthur Dorrance, head of Campbell Soups, picked up the Wiley program as a 15-minute strip on CBS. Came the war and Campbell, trimming its radio-ad sails, dropped Wiley. Latter then set about to build an "assembly line" of local airers, all actually written locally but sold and guided by Wiley, using Wiley-trained gabbers.

FM—Petrillo

Continued from page 31

origination of songstress Dona Mason and accompanist from Washington's "King Cole Room" out of WASH, key station in the 28-station FM hookup. This show was formerly carried on Wednesday nights but is temporarily off the network. And Petrillo ukase, of course, will not affect FM networking of military bands.

Affects WASH Web Shows

It does hit directly two Thursday night musical shows originated by WASH and aired over the web. These feature Abrasha Robofsky, baritone soloist, and an eight-piece band out of the Congo Room of the Carlton hotel. And it definitely halts further plans of the web to strengthen its music diet by originations from other network points. Petrillo's wire to Dillard said: "Regret that your request to increase programs for the Continental Network cannot be granted at this time. We have no objection if these programs are broadcast by a single station." Dillard explained that costs of such live-music shows were generally prohibitive for single-station FM sponsorship right now.

On the question of permitting AM-FM duplication, the AFM chief wrote Dillard saying he was turning the FM men down for the same reasons he had denied a similar request from the four AM networks. Petrillo said webs had made the request at a July 31 meeting in Chicago, and two parleys in New York City, Oct. 3 and 6. All three requests have been nixed.

Cincinnati—In recognition of its accomplishment in merchandising and promotion of the retail meat industry, WLW has received an award from the National Assn. of Retail Meat Dealers. It was made in St. Louis to Marshall Terry, the station's director of promotional activities, for helping to make dealers cognizant of the profit possibilities in meat and showing the way to tieins with national promotion at a local level.

DUTCH MAP COUNCIL TO ADMINISTER RADIO

Hilversum, Netherlands, Oct. 21.

Netherlands Radio Council has worked out a plan for handling radio in the nation, utilizing a Central Radio Institute which would direct programming and also control transmitters. The plan has been submitted to the Minister of Education, Arts and Science, but appears likely to run into trouble from the Dutch Communists who have been demanding a transmission period of their own.

The proposed Central Radio Institute would include a representative from each of the existing radio organizations, but they would form only a minority of the administrative board. Pending creation of the Institute, it is recommended that a national program be fed over one of the country's transmitters and joint organization programs over the others.

Gotham

Continued from page 29

Hollywood remains the focal point, radio production and personalities will remain on the Coast.

Alphonse-Gaston

Hollywood, Oct. 21.

The reciprocal guest-shot cycle in the still embryonic season moves into high gear early next month when Edgar Bergen brings his show east for at least four broadcasts.

He's already inked in for a guest stint on the Fred Allen airer, with which he's bracketed in the 60-minute Standard Brands Sunday night parlay. And Allen in turn moves into the Bergen slot for the McCarthy heckling routine.

Ernest Anderson presents
FRED ROBBINS'
ONE-NITE STAND
A Midnight Variety Concert
The Titan of the Tenor
ILLINOIS JACQUET
with RUSSELL JACQUET Shouting the Blues
SIR CHARLES THOMPSON
composer of Robbin's Nest
J. J. JOHNSON • JOE NEWMAN • AL LUCAS
SHADOW WILSON & Others
SAVANNAH CHURCHILL
and the LYNN PROCTOR TRIO
Extra Added Attraction
JACK CARTER
Eleven-Thirty Saturday Night
OCT. 25th
At TOWN HALL
NOV. 15—CARNEGIE HALL
LOUIS ARMSTRONG
And His Concert Group
Featuring JACK TEAGARDEN

"The Voice of Long Island"
FM Station
WHNY 98.3 mc.
and
WHLI 1100 on your dial
Familiar Music and News

Selected Audition Material
★ 60 Actor's Auditions: Men, Women, Children, Character, Dialect—$1.
★ Personality-styled Announcer's Audition Material—$1.
★ Both for $1.75.
NATIONAL SCRIPT SERVICE
927 David Stott Bldg. Detroit

In-Again, Out-Again FCC Mulling Its Fort Wayne Decision on Feldmans

Fort Wayne, Oct. 21.

Officials of Radio Fort Wayne are awaiting a decision of the FCC regarding the granting of a license to operate a 250-watt station on 1,450 kilocycles here, also requested by the Community Broadcasting Corp., owned by Mr. and Mrs. Arthur Feldman, of New York.

The commission tentatively had granted the application to the Feldmans last May, but on July 28 it decided in favor of Radio Fort Wayne. However, it set aside its last decision when Feldman petitioned the FCC for a rehearing.

Paul A. Porter, in his first appearance before the FCC since he left his post at the Commission nearly two years ago, was counsel for the Feldmans. Feldman was widely known as a war correspondent for a national network, while his wife, Rhoda, is also well-known in radio circles. The couple owns 90% of the corporate stock, while a Fort Wayne lawyer holds the remainder.

Porter argued that the Commission should decide the case on the basis of "what comes out of the loudspeaker and not on the accident of birth," and should not be bound by considerations of residence alone. George S. Smith, counsel for Radio Fort Wayne, argued that neither of the Feldmans had any management experience; neither is acquainted with the operation of a small station, and neither would live in Fort Wayne if their application were denied.

FIRE DESTROYS WBIZ STUDIOS

Des Moines, Oct. 21.

Studios and radio station KBIZ on the third floor of the Anderson building, Ottumwa, Iowa, were destroyed by fire on Oct. 17. All broadcasting equipment of the station was destroyed but the station went on the air seven hours later from transmitter of the station located in another part of the city.

BARRY GRAY TO JOCK AT MIAMI BEACH COPA

Barry Gray, who recently ended his Mutual contract as a disk jockey, has been set on a 40-week jockey deal by Murray Weinger and Ben Slutsky for their Copacabana nitery in Miami Beach. He starts Nov. 1.

It'll be a midnight to 4 a.m. session, every night, and calls for Gray to spend 26 weeks in Miami, with the other 14 to be used up in some way yet to be determined. Slutsky also operates the Nevele Country Club in upstate New York, and Gray may disk-jock up there after Florida.

No station yet set for the Miami chore.

Tyson Lands Pitt Disk Chore Vice Thompson

Pittsburgh, Oct. 21.

Dave Tyson, veteran disk jockey who recently switched to WCAE after spending nearly seven years on WWSW, has landed the m.c. berth on the Wilken's Amateur Hour, which resumes on WCAE Nov. 9 after laying off for several months. Jewelry firm had auditioned dozens of local performers and musicians for the spot vacated by Lang Thompson when he returned to Chicago recently to rejoin Frederick Brothers agency.

'Chick' Kelly to WCAU

Philadelphia, Oct. 21.

John J. (Chick) Kelly has been named publicity director of WCAU, local CBS outlet, effective next week.

Kelly at one time was head flack for KYW here and resigned last year to join the Carl Byoir agency in New York.

At the time Kelly was publicity boss at KYW he was often mistaken for another John J. Kelly, who headed the publicity department for WPEN. The latter Kelly was recently named public relations director for La Salle College.

ABC Wooing Sponsor For Joan Crawford 8G Show

Joan Crawford has cut a half-hour nighttime show for ABC network, with the net at the moment holding an exclusive option on the package while trying to woo a potential sponsor.

It has an $8,000 price tag attached to it. Show will star Miss Crawford in a weekly series reprising her various dramatic roles in films.

FCC Okays First Rural FM Web, to Link Six Stations in N. Y. State

Washington, Oct. 21.

In one of the first actions of its kind, the FCC last week okayed construction of a six-station rural FM network in New York State. Grants went to the Rural Radio Foundation, a non-profit group made up of nine farm organizations and cooperatives. Lone dissent was registered by FCC Commissioner Robert F. Jones, who wanted a hearing on the farm bids.

The six stations will cost an estimated $263,000 to put on the air and will be located as follows: Newfield, DeRuyter, Cherry Valley, Highmarket, South Bristol and Wethersfield, all in New York State. All six stations will air the same shows, with each of the six undertaking some network originations. Programs will feature weather and market reports, music and religion, crop news, quiz and children's shows. The six outlets will be financed by a $400,000 loan from two of the nine farm groups.

First AM station to be owned by a farm cooperative is newly-activated WRFD, Columbus; WCFM, a consumers cooperative here, holds a franchise for an FM station due to go on the air in Jan., 1948.

Cleveland—WGAR is going to extend its Monday through Saturday closing hour from 1 a.m. to 3 a.m. Hal Morgan will keep the airways filled with his disk stanza called "Morgan's Musical Inn."

12-Station Jersey Hookup for Traffic Campaign Via Top-Talent Drama Series

Trenton, Oct. 21.

The State of New Jersey, concerned about the traffic problem and its offshoot of motor accidents, has recently adopted a three-pronged program of engineering, enforcement and education to reduce the losses in lives, health and property. Radio has come in for a major share of the campaign, and for strong praise as to the beneficial results.

State uses spot announcements, news items, round table discussions and related methods. But the best way of telling the safety story, according to Director of Safety Education Leo R. Welch, has been through weekly 15-minute dramatizations. These programs are built around actual cases that happened in Jersey, with State showing how tragedies occurred, how they might have been prevented, and the effect so often left on so many other people. Titled "Highways to Safety," dramats are produced by the Motor Vehicles Commission and recorded at NBC.

Typical human interest stories included the young girl whose funeral was held from the church where on the same day she was to have been married, but was killed crossing the street. Another concerned a young couple about to set up housekeeping, killed at a railroad crossing. Another about a blind boy and his seeing eye dog struck by a careless driver, etc.

Top radio talent is used for these shows. Twelve Jersey stations are carrying the program each week, with State convinced that traffic conditions have improved during the time the programs have been on the air. Arthur W. Magee, Commissioner of Motor Vehicles, has been a sparkplug behind these programs.

Detroit — Dick Connell and Fred Hopkins, former owners of WJBK in Detroit before selling it to Fort Industries, have opened WHRV at Ann Arbor.

KMBC's Church Pushing FM With All Stops Out

Kansas City, Oct. 21.

While FM radio is having middling luck locally, Arthur B. Church of KMBC and the Midland Broadcasting Co. is pushing the radio baby to the utmost. Latest move by Church is to petition the FCC for a boost which would send the power allotment of KMBC-FM to 465,000 watts.

A second step by Church was to lengthen the broadcasting day of the FM outlet, and the station now is on the air from 12:55 to 9 p.m. daily. These steps came early this month when KMBC-FM mover to its permanent dial position of 100.5 megacycles in channel 263.

WDAF, radio outlet of the Kansas City Star, meanwhile has passed up FM as having worthwhile possibilities locally. The station has had a license to set up a sizcable operation in FM and had plans to spend a wad of dough on the project. All the plans were dropped, however, early this summer.

Hunt NAB Meet Site

Hollywood, Oct. 21.

Ben McGlashen has been named to head a committee to find lebensraum for the NAB's proposed first national convention to be held here next spring. Group is to find a headquarters site, plus convention and celebration quarters among the hotels here.

Alternate cities are San Francisco or Cleveland but Coastites, particularly, and broadcsters generally, are said to favor the conclave's locating here.

Better stake a claim on CLELLAN CARD

...He's WCCO's next sold-out star!

It has happened before.

An advertiser wanted to sell in the Northwest. Naturally he picked WCCO. And naturally he wanted Cedric Adams, Larry Haeg or some other high-rated WCCO star.

But we have had to say: "Sorry. He's sold out. With a long waiting list."

That's why *you* better stake a claim *now* on Clellan Card. As WCCO's newest star —and next sell-out—he can be a gold mine for you!

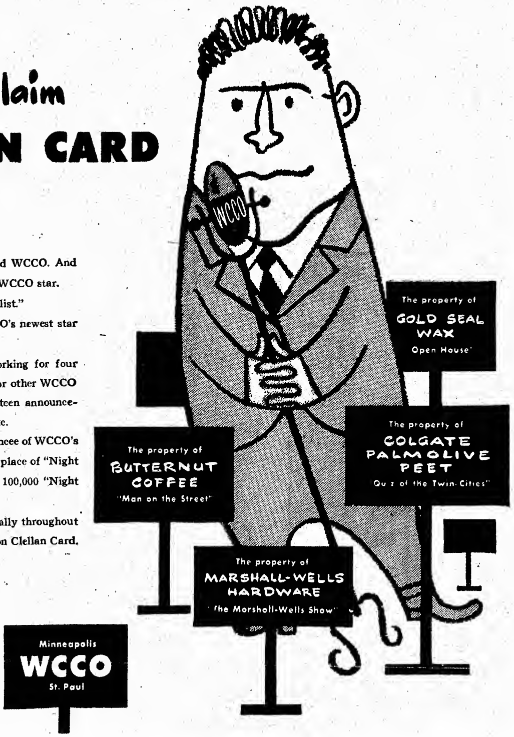
Back at WCCO for less than eight weeks, Clellan already is working for four sponsors.* And no wonder. They know he gets the kind of results he got for other WCCO advertisers from 1934 to 1944: 16,000 box tops pulled in response to fifteen announcements; 15,700 jokes pulled in a nine-week story telling contest, etc. *and* etc.

WCCO's winning Card is available for participating sponsorship as emcee of WCCO's "Spinner's Sanctum" (11:30 p.m. to 1:00 a.m., six days a week). Taking the place of "Night Owl," this new livelier show inherits 36% of the listening audience† and 100,000 "Night Owl" club members.

To put your sales message on our Card and have it delivered personally throughout WCCO's territory with 906,600 radio families, better get an option quick on Clellan Card. Get in touch with us or Radio Sales.

*Butternut Coffee—"Man on the Street"
Gold Seal Wax—"Open House"
Colgate-Palmolive-Peet—"Quiz of the Twin Cities"
Marshall-Wells Hardware—"The Marshall-Wells Show"
†CBS-WCCO Listener Diary. Av. quarter-hour share of audience (10%-100% BMB Area)

50,000 WATTS—COLUMBIA OWNED
Represented by Radio Sales...Radio Stations Representative...CBS: New York, Chicago, Los Angeles, Detroit, San Francisco, Atlanta



Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK OF OCT. 12

Pos. This week	Pos. Last week	Artist	Label	Song	Pub.		New York		Chicago		Los Angeles			D. C.	Det.	Can.	Cleveland		St. Louis		K. C.	Charlotte		Cincy	Phila.	S. F.	Dallas	Denver	Mpls.	Seattle	Phoenix	TOTAL POINTS
							Art Ford—WNEW	Paul Brenner—WAAT	Ernie Simon—WJJD	Jim Hamilton—WIND	Bob McLaughlin—KLAC	Don Otis—KLAC	Bill Anson—KFWB	Ed Gallaher—WTOP	Toby David—WJR	Eddie Chase—CKLW	Bud Wendell—WHK	Howie Lund—WJMO	Rush Hughes—KXOK	Gil Newsome—KWK	Bob Kennedy—WHB	Alonzo Squires—WAYS	Kurt Webster—WBT	Nelson King—WCKY	Joe Grady—WPEN	Ken Langley—KSFO	Melvin Munn—KRLD	Gene Amole—KMYR	Jim Boysen—WTCN	Mel Gaumer—KING	Dick Gilbert—KRUX	
1	1	Francis Craig	Bullet	Near You	Supreme	ASCAP	1	1	1	1	1	1	6	1	1	1	1	1	2	2	1	2	1	1	1	1	1	1	1	1	6	237
2	11	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	7	..	..	..	3	..	2	4	..	..	..	..	1	3	..	..	..	2	..	..	[illegible]	..	55
3	8	Frankie Laine	Mercury	That's My Desire	Mills	ASCAP	..	..	8	..	..	7	..	..	..	..	..	2	..	..	..	..	..	..	..	5	..	3	4	5	1	53
4	13	Perry Como	Victor	When You Were Sweet 16	Shapiro-B	ASCAP	2	9	..	..	..	4	..	..	10	..	5	..	..	..	..	6	9	..	..	3	7	..	5	..	..	50
5	2	Perry Como	Victor	I Wonder Who's Kissing Her	Marks	BMI	..	10	..	..	..	2	..	2	7	4	..	..	..	..	7	7	..	..	..	..	8	..	3	..	..	49
6	14	Nellie Lutcher	Capitol	Real Gone Guy	Criterion	ASCAP	7	5	..	..	..	..	..	..	..	..	..	..	4	4	..	..	5	..	..	..	..	2	..	..	..	39
7	7	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	..	4	..	..	..	..	..	..	..	..	..	1	1	9	..	..	..	2	..	..	..	..	..	..	38
8	6	Margaret Whiting	Capitol	You Do	BVC	ASCAP	..	..	..	..	..	9	..	..	..	..	..	3	..	5	..	..	8	2	..	2	..	..	..	..	..	37
9	3	Johnny Mercer	Capitol	Sugar Blues	Williams	ASCAP	..	..	..	..	3	10	..	..	..	7	..	9	3	3	..	..	..	..	..	6	..	..	..	..	..	36
10	7	Freddy Martin	Victor	Lady From 29 Palms	Martin	ASCAP	..	..	..	5	2	..	1	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	9	..	33
11	9	Dorothy Shay	Columbia	Feudin' and Fightin'	Chappell	ASCAP	..	..	..	..	..	..	..	10	4	5	..	..	..	..	..	..	..	6	..	..	..	7	..	..	3	31
12	5	Betty Hutton	Capitol	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	..	2	..	..	7	..	..	2	..	..	4	..	10	..	..	..	..	..	30
13	12	Louis Prima	Victor	Civilization	Morris	ASCAP	..	4	3	..	..	..	5	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	29
14	10	Vic Damone	Mercury	I Have But One Heart	Barton	ASCAP	..	..	7	..	..	..	..	..	6	8	9	6	..	..	..	..	..	7	..	..	10	..	..	..	..	24
15	..	Arthur Godfrey	Columbia	Two-Fat Polka	Shapiro-B	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	7	..	..	..	2	..	..	22
16A	15	Andrews Sisters	Decca	On the Avenue	Leeds	ASCAP	..	..	..	..	..	8	..	8	..	..	..	..	..	..	..	4	..	5	..	..	9	..	..	..	..	21
16B	10	Tex Williams	Capitol	Smoke, Smoke, Smoke	American	BMI	6	..	..	..	..	..	..	..	..	9	..	5	..	..	..	9	..	..	..	..	..	..	..	8	8	21
17	21	Frank Sinatra	Columbia	Ain't Cha Ever Comin' Back	Sinatra	ASCAP	..	..	5	..	6	..	4	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	20
18	24	Harmonicats	Mercury	Peg o' My Heart	Robbins	ASCAP	..	..	..	..	..	..	..	..	..	3	3	10	..	..	..	..	..	..	..	..	..	..	9	..	..	19
19	20	Tony Pastor	Columbia	Lady From 29 Palms	Martin	ASCAP	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	4	7	..	7	17
20A	21	Perry Como	Victor	A Fellow Needs a Girl	Williamson	ASCAP	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	16
20B	..	Vic Damone	Mercury	You Do	BVC	ASCAP	..	7	..	9	..	..	..	..	..	..	..	..	..	..	3	..	..	..	9	..	..	..	..	..	..	16
20C	24	Sammy Kaye	Victor	Apple Blossom Wedding	Shapiro-B	ASCAP	..	..	..	..	..	..	..	..	..	..	2	4	..	..	..	..	..	..	..	..	..	..	..	..	..	16
21	26	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	..	8	..	..	7	..	9	..	..	..	8	8	..	..	..	..	..	..	..	..	..	..	..	..	..	15
22A	..	Sammy Kaye	Victor	That's My Desire	Mills	ASCAP	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	14
22B	11	Ted Weems	Mercury	Mickey	Chappell-Vogel	ASCAP	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	14
23A	..	B. Crosby-And. Sis.	Decca	Freedom Train	Berlin	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	3	..	11
23B	13	Tommy Dorsey	Victor	Kate	Berlin	ASCAP	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	10	..	..	11
23C	20	Sammy Kaye	Victor	Serenade of the Bells	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	5	11
23D	..	Johnny Mercer	Capitol	Save the Bones	Criterion	ASCAP	..	..	..	..	..	..	..	..	..	..	..	5	..	10	..	..	..	..	..	..	..	..	..	7	..	11
24A	..	Dick Baker	Mercury	Chick-a-Boogie	Forster	ASCAP	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
24B	23	Bing Crosby	Decca	Whiffenpoof Song	Miller	ASCAP	8	..	10	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
24C	..	Vic Damone	Mercury	Ave Maria	P. D.	P.D.	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
24D	..	Frankie Laine	Mercury	Baby, Baby All the Time	Embassy	BMI	..	..	..	8	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
24E	20	Frankie Laine	Mercury	Black and Blue	Mills	ASCAP	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
24F	17	Dinah Shore	Columbia	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	9
25A	..	Bing Crosby	Decca	How Soon	Supreme	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	8
25B	19	Nellie Lutcher	Capitol	Hurry On Down	Criterion	ASCAP	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
25C	..	Macklin Marrow	M-G-M	Mexican Fantasy	Boosey	ASCAP	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
25D	..	Margaret Whiting	Capitol	So Far	Williamson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	8
26A	..	Cats and Fiddle		I Miss You So	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	7
26B	..	Perry Como	Victor	So Far	Williamson	ASCAP	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
26C	19	Dick Haymes	Decca	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9	7
27	..	Frank Sinatra	Columbia	A Fellow Needs a Girl	Williamson	ASCAP	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
28A	22	Bing Crosby	Decca	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	5
28B	..	Gordon Jenkins	Capitol	Maybe You'll Be There	Triangle	ASCAP	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
28C	..	Art Lund	M-G-M	And Mimi	Shapiro-B	ASCAP	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
29A	..	Johnny Long	Signature	Paradise	Feist	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	4
29B	..	Freddy Martin	Victor	Don't You Love Me Any More	Santly-Joy	ASCAP	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
30	..	Harmonicats	Mercury	Peggy O'Neill	Feist	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	3
31A	..	Three Suns	Victor	Poppa Won't You Dance	Morris	ASCAP	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
31B	25	Three Suns	Victor	I Still Get Jealous	Morris	ASCAP	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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NO 'PANIC' AMONG MAJOR DISKERS

AFM Prods Copyright Act

The newest Petrillo edict and the "showdown" fight on behalf of the music business—records, jukeboxes, bands, transcriptions, radio adjuncts, etc.—may finally force action on the Copyright Act of 1909.

It's long been contended that the statute is obsolete; that there have been sundry costly litigations on sound "recording" which, for all practical purposes, kayoed the statutory 2c royalty to the copyright owner per disk "for home use"; that that legend of "licensed only for home use" on recordings, in itself, is a farce since these are the very phonograph records being utilized for etherization over the air by radio, disk jockeys, et al.

The music business has long smarted over the inequities of the 1909 law, which, naturally enough, couldn't foresee the miracles of radio, television and its expanded showmanship and other uses with the rise of the coin-machine industry.

The disk jocks, who earn more on top of everyone else concerned with the making of records, by glib salesmanship of this or that commodity, via a mundane phonograph record selling for 50c to 75c, under 1947 standards of radio-combined-with-records, direct-to-the-consumer sales-spieling, are a veritable big business.

The National Assn. of Performing Artists, stymied in protecting interpretations of this or that composition against free use over the radio or in the jukes—latter collecting 5c to 10c per playing—long have been in the background of any legal maneuver along these lines.

So—the wisdom of Petrillo's latest move put to one side—this may well achieve in Washington, through stress of union power, what sundry show business components couldn't achieve under less strenuous circumstances. All seem agreed that a new Copyright Act, taking into consideration today's progress in the electronics form of entertainment, is inevitable. Our solons have been remiss in formulating the amendments. Petrillo may hasten it.

Abel.

PETRILLO BAN WAS EXPECTED

There is a noticeable lack of excitement, or, as some have put it, "panic," among the major recording companies as the result of the American Federation of Musicians' announcement Saturday (18) that record-making by AFM members would halt once and for all after Dec. 31. Virtually every one of the company heads had accepted a long while back that James C. Petrillo, the AFM head, would take this course.

Their major concern as of last week was whether the AFM would live up to the two-month cancellation clause in the royalty contract. Some diskers clearly expected the AFM to double-cross the companies and put a stop to recording immediately rather than give the two-month notice and allow the companies that

(Continued on page 54)

Dreyfus Puts Unique Twist On Deadline

In anticipation of the record ban finally set by the American Federation of Musicians over the weekend, music publishers have been working far ahead of themselves. It remained for Max Dreyfus' Chappell firm, however, to put the unusual twist to release dates on future music. Chappell firm will have the Cole Porter score of Metro's "The Pirate," which won't be released until some time next year.

Larry Spier, Dreyfus' general manager, last week asked recording companies to sign agreements that they would not record the score—until Chappell advised them of the date of the film's release. At the same time, each was supplied with copies of the music they are not supposed to record—even with the AFM's ban on disking after Dec. 31 staring them in the face.

Gimmick in the arrangement (and all recording companies excepting Capitol agreed to it), is that, while the diskers formally agreed not to record the music until given the green light, Chappell expects them to before Dec. 31. Why else would it serve diskers with copies, it's pointed out.

Answer to the unique arrangement is that any recording company which tries to schedule a disking of one of the tunes involved for release before Chappel gives an okay can be sued for recording the tune in the face of the signed agreement not to do so.

WOLL VICE PADWAY AS AFM ATTORNEY

Chicago, Oct. 21.

J. Albert Woll was appointed attorney for the American Federation of Musicians, James C. Petrillo said here last week. He succeeds the late Joseph Padway, of whose law firm he was member.

Woll was named by the union's international executive board, in session here last week.

J. Dorsey Doesn't Plan Agency Pact for Awhile

Jimmy Dorsey, whose contract with General Artists Corp. expired the latter part of last month, apparently has no intention of immediately signing a new one with GAC or any other agency. Before the expiration of his GAC agreement, Dorsey gave the New Mus-Art agency authorization to book him for six months on one-nighters and locations, and he made a deal with Harry Romm to book him for theatres.

That agreement still stands and, it's claimed, it's likely to for a while at least.

Existing Bull Market On Vocals A Break for Diskers, But Long Ban Can Bring About Deflation

The one thing that is to the advantage of the recording companies during the coming stoppage of disk-making by the American Federation of Musicians is that today's disk market is a singer's world. They are at the moment accounting for the vast majority of sales. Name bands can lay claim to only a minor percentage of the overall figure on major and minor labels alike.

While the disk companies themselves have no fight with Petrillo, and would and are eager to continue to pay the union a royalty under a renewal of the existing contract, or under some alternative plan, they are prevented from doing so by the Taft-Hartley Act. However, that doesn't mean that they are not going to use every means possible to circumvent Petrillo's musicians ban and record as much as they can after Dec. 31, using devices to accompany all the vocal names. If the recording men can develop a suitable substitute for musical accompaniment to these people they'll be able to continue in the face of the music ban indefinitely. And some of the recording men have been working for the past two or three months to develop ersatz sounds that closely approximate instruments they will not be able to use.

During the last strike, singers were just beginning to overtake name bands in the disk sales derby. They used vocal groups for background. Most of their efforts were weak attempts to substitute for instruments. If they can achieve that aim this time the disk business will be in good shape. If they cannot, both the disk companies and the singers themselves will be in plenty of trouble when their stock of pre-ban disks runs out.

Tradesmen believe that the current bullmarket on singers will be considerably deflated if their arrangers and recording men cannot sustain the same quality of instrumental-background recordings. And if the singers are deflated by such cause, name bands, may get a toehold for a climb back up the ladder of favor. However, such an opening for them would be governed, of course, by the amount of material disk companies have in stock by then and how long it would last. But, again, many of these bands have standard diskings that could in reissue help such a putsch back into favor. It's all a very possible complication of an extended refusal by the AFM to permit recordings.

Keynote Reopens Coast Office With Guy Ward

Hollywood, Oct. 21.

Keynote Records, which John Hammond bought into and reshuffled its setup, again has opened an outpost here, with Guy Ward at the helm. Switch in policy also has been effected.

Instead of concentrating on jazz, Keynote henceforth will issue nothing but albums, few of which will be in the jazz idiom. Label has secured from the Czechoslovakian government the U. S. recording rights to Ultraphone and Esta catalogs, thick sheaves of standard Bohemian folk music, world publishing rights to which the government in Prague long has rightly clasped.

Keynote plans to issue 10 albums of these polkas before Christmas, hoping to garner sales from a type of folk tune seldom waxed in this country.

Ban Will Stymie New Disk Talent

In 1941, the inability of various recording companies to obtain the materials they needed to produce recordings, because of the war, forced the manufacturers to refuse to take on new talent for development. Consequently, all during the war years and for some time afterwards, new talent in the vocal and band fields was almost completely throttled. The top names established at the start of the war were frozen in their positions.

The American Federation of Musicians' forthcoming stoppage of recording can achieve the same result. With no new recordings being made there will be no way for such entertainers as Frankie Laine (Mercury), Vic Damone (Mercury), Mel Torme (Musicraft), and others who have made even a slight dent in public favor since the end of the war, to accelerate their start. There are always radio, films, and the stage, of course, but these media of progress for new talent are snail-like in comparison to the skyrocketing climb a hit record can achieve. For example, Frankie Laine a year ago was a $75 a week singer; today he's being sold at the head of package shows playing theatres on heavy guarantees and percentages.

By the same token a sustained disk halt could conceivably bring back to favor entertainers who by now might be out of the b.o. picture but who in the past have made recordings. If the disk companies ever reach the point where they are forced to dig into old masters for marketable material, it's possible that someone would break out into a disk seller, much in the way Al Jolson is again currently riding a crest as a result of "The Jolson Story" film and his Decca recordings of tunes from it, plus others not used in the film.

BILL RICHARDS JOINS BOURNE AS EXEC AIDE

Bill Richards, former head of Columbia Records' Hollywood office, went to work Monday (20) for Bourne Music in N. Y. He becomes assistant to Saul Bornstein, head of Bourne.

Richards will alternate between N. Y. and Hollywood, in complete charge of the publisher's affairs, subject, of course, to Bornstein himself. Arrangement will leave the latter more free time for himself.

IRVING FIELDS CITED UNFAIR BY MPCE

Music Publishers Contact Employees union continued its campaign against artists and clubs who demand or condone the payment of money for the performance of songs, by placing maestro Irving Fields, now at the Crest Room, New York, out of bounds for members. Reason Fields was installed on the "unfair list" is not specified.

MPCE began its campaign, which, incidentally, it states will not be completed with Fields, by naming the Pelham Heath Inn., N. Y., as "unfair" and forbidding members to contact leaders that play the spot. Herman Schubert, owner of the suburban nitery, appeared before the MPCE's council last week to protest the action. He spoke and answered questions for two hours, and the council subsequently agreed to let its decision in his case stand.

Case involving the MPCE's refusal to admit to membership Don Wallmark, who Republic Music wanted to hire as its Coast rep, will go to arbitration. Wallmark had never been a MPCE man, and the union took the attitude that it had men out of work and they should get first crack at Republic's job. Firm took its prerogative for asking arbitration in the matter. Date isn't set.

Pubs, Again in Middle of Disk Tiff, Forced Into Long-Range Tune Plans

Music publishers, who again will be in the middle of the American Federation of Musicians battle with the recording industry are going about planning for the disk contingency in a much more studied manner than they seemed to in preparing for the last strike of the musicians against the diskers. Many major pubs are actually blueprinting songs they will work on as far ahead as next fall. Unfortunately, whatever plans they make now are too closely subjected to the whim of the public's taste for tunes to make any sort of a plan stand up for long.

All pubs are digging for material. In some cases writers are dipping into trunks containing tunes written years ago, rejected then by pubs and filed away. These are being brought out and passed around again for consideration.

However, regardless of how many tunes accepted by publishers are passed on to disk companies for disking, and no matter how much publishers plan schedules of exploit-

(Continued on page 50)

DISCUSS RECORDING IN NEARBY COUNTRIES

First thing Monday (20) morning, when music and band business tradesmen got back to work and began discussing the American Federation of Musicians' latest move against recordings, talk began about recording in Mexico, Cuba, Canada, and other adjacent countries. In fact, one booker and one publisher claimed to have been approached that same day by a Latin maestro and a Latin songwriter, both of whom were on the prowl for financial assistance to set up recording studios south of the border via which they hoped to supply fresh material to disk manufacturers here. Both bids were rejected.

On the angle of recording in other countries, no one has much to say. Recording men suspected during the last disk argument with the AFM that disks were made in Mexico and pressed here. But others looked upon talk concerning such origination points for the disks as a coverup for the fact that some were being made right in New York in defiance of the then-existing ban against disking.

Bob Bundy Moves to Gale To Set Up New Division

Bob Bundy, long with Consolidated Radio Artists as a concert and special event booker, moved to the Gale Agency Monday (20), in New York. His switch to Gale brings about creation of an entirely new department for that office.

Bundy's new duties will be substantially the same as those with CRA. He'll handle outdoor shows, et al. Prior to his CRA post he had been with the Sy Shribman setup and sundry other bookers.

'Hit Parade' In MPHC Settlement

American Tobacco, sponsor of the Lucky Strike "Hit Parade" radio show, and Music Publishers Holding Corp., composed of the Warner Bros. music publishing group, finally reached a settlement last week of the court action preferred by the publisher against the sponsor over the latter's handling of its songs on the show. This out-of-court settlement of the case had been in negotiation for months.

Terms of the disposition are undisclosed, and the explanation of them by both sides is vague. MPHC apparently has the right to huddle with the program people over changes in the formula used to select the songs. In addition, MPHC has the right to check the weekly computations any time it feels necessary.

MPHC's suit against the "Hit Parade" was inaugurated several years ago in behalf of Remick and Advance Music. One of the songs involved was "Don't Sweetheart Me." Suit was filed for $100,000 damages in each case by attorney Lee Eastman. A lower court tossed it out on the premise that it was impossible to fix damages in such an action. Later, the N. Y. State court of appeals decided that MPHC did have a cause of action.

Harry Santly took over as head of the New York branch of George Simon's music publishing outfit. Santly was with Mood Music.

Disk Jockey Reviews

YOUR BALLAD MAN
With Alan Lomax
Producer: Merton Koplin
Supervisor: Elsie Dick
30 Mins.; Wed., 12:30 p.m.
Sustaining
Mutual, from New York

Alan Lomax, now Decca Records' folksong authority, is the Texan who toured the country for five years recording sectional folk music for the Library of Congress. In this informal half-hour on Mutual, he is comboing selections from these recordings with commercial platters by such balladeers as Susan Reed and Burl Ives and such exponents of specialized music as Pete Johnson, boogie pianist, in a session aimed at sharpening public appreciation of folk music.

It's a formless, rambling stanza, with Lomax in the role of a folksong disk jockey, but it holds plenty of appeal, thanks to the variety and quaintness of the material used and, even more importantly, to the easy-going, offhand way in which Lomax explains the numbers, tells folklore surrounding them, etc. He even sings along with some of the tunes, and often repeats lyrics as a ballad is being sung, where the words aren't distinct.

On last week's (15) sequence, second of the series, for instance, Lomax chanted along with a backwoods balladeer known only as "Porkchops" through an early-day roundelay called "The Green Grass Grows All 'Round." He interpolated through a recording of Negro convicts in a road gang stamping out "a rhythm song" called "Ring, O Hammer." He described Americans as "masters of darned foolishness in song" and Susan Reed as "a little mocking bird singing in the morning." He played a song of the Erie Canal Sailors waxed by Burl Ives, and then sang a verse he said Ives had forgotten to include in the platter.

It's beautiful corn and, to borrow a Lomax phrase, "sweet as sugar cane." Manhattan's city slickers should get a chance to hear and judge this show (it originates in N. Y., but isn't aired over WOR—only net). *Doan.*

RECORD REVEILLE
With Bill Evans
60 Mins.; 7 a.m., Mon.-thru-Sat.
Participating
WGN, Chicago

"Record Reveille" typifies the disk show keyed to metropolitan waking habits. Personality byplay and record chitchat are minimized in favor of useful information for folks who've got to be up and at 'em. There's five minutes of news, with time and weather data sandwiched between disks. Such shows go with toast and coffee in many a listener's morning ritual.

Evans has been with this one since January, 1943. His manner is bouncy, brisk and workmanlike. There are disks to be spun, commercials to be read, and he doesn't get in the way of any late riser who might lose another minute by waiting to hear the outcome of a story. It's off to work for you, chum, and take your raincoat 'cause showers are predicted.

Bing Crosby, Dinah Shore and other top singers figure strong in the platter pattern, along with the meatier orchestrations of name bands. Frenzied jive and freaks are generally bypassed. *Baxt.*

MEL ALLEN SHOW
180 Mins.; 2 p.m., Mon.-Sat.
Participating
WINS, N. Y.

In following the trend of sportscasters, newscasters, announcers and just about every other type of broadcasters into disk jockeying, Mel Allen is getting a bit of a break with his new platter show. Allen does the play-by-play spiel of the New York Yankee baseball games on WINS air six months or so in approximately the same 2 to 5 p.m. slot now occupied by his disk deal. In filling that same period during the winter with disk jockeying it figures he's being allowed a fair lead off the Hooper starting line in having a fair-sized audience trained to the WINS dial setting.

That, plus a distinctive, extremely pleasant voice and style of delivery is all in Allen's favor. In addition, he is being assisted by someone who's well aware of the current musical picture and who is setting up good programs.

All that part of the setup is an advantage to Allen. But, the time break, record programming and similar basic items all in his favor, Allen himself will be the final factor in the success of the show. And, at the moment, he evidences in many ways that disk jockeying is a field with which he's vastly unfamiliar. There isn't much that makes one disk jockey distinctive from another aside from voice and that attention to basic details such as programming, etc. The difference lies in knowledge of bands, singers, the anecdotes and many other minor details about them that help to spice the between-disks conversation. That's where Allen is remiss so far. His spiels are hesitant, vague—briefly they denote inexperience.

However, Allen's baseball work is notable for his attention to up-to-the-minute statistics on individual players, plays, etc. And it's fairly safe to assume that given time he will turn the same sort of trick to the people who make records. He must to survive. The disk jock derby of today is too swift a race.

WINS is doing all that it can to aid its new spinner, however. For the opening series of shows it used a controversial recording titled, "Refugee's Lullaby," which was given a buildup on the show and in newspaper ads. It helped Allen's first week greatly. *Wood.*

MUSICAL CLOCK
With Stuart Wayne
120 Mins.; 7 a.m.; Mon.-thru-Sat.
Participating
KYW, Philly

Stu Wayne is one of the vets in the ever-changing disk jockey race around Philly. Last week he celebrated his 5th anni as platter-spinner on KYW. His "Musical Clock" is a waker-upper show, starting at 7 a.m. for two hours.

Unlike the school of early-riser spielers which features the brisk "it's great-to-get-up-in the morning" style, Wayne wakes you up with a soothing Down East drawl (he's a New Englander). His selections of recordings are based mainly on requests but he varies the pace by going heavy on novelty tunes.

Wayne does most of his own commercials; others are transcriptions. Show has had virtually 100% sponsorship since its inception. *Shal.*

BOB CROSBY, DECCA WIND UP CONTRACT

Hollywood, Oct. 21.

Bob Crosby and Decca Records have severed relations. Crosby has been with Decca for more than 12 years with the exception of war service in the Marines and a short period spent with now-defunct ARA diskery just after his release from uniform.

Crosby is miffed because, in contrast to over 100 disks released prior to his military service, there have been but two issued since his return to Decca over a year ago. However, Decca says no real friction existed, that the batoneer's pact expired and will not be renewed.

Robert M. Jones, Columbia Records' art director, will exhibit his paintings at a public exhibition in November in New York.

Musicraft in Deal With Shep Fields Orch

Shep Fields' new orchestra has been signed by Musicraft Records to a term contract of undisclosed length. Agreement, however, calls for padding the current instrumentation of Fields' combo for recording purposes. Whereas it now consists of 17 people including leader, the group's string section of four will be increased to nine or 10 for each record date. Initial recordings will cut within the next two weeks.

Fields, incidentally, is cutting the run of his band at his own Glen Island Casino, New Rochelle, N. Y., from full-week to weekends only. Policy begins this week; the spot will be open only Friday and Saturday evenings.

Finley Settlement Denied by MCA

Music Corp. of America denies that it has made any sort of settlement with Larry Finley to wind up the monopoly suit Finley lodged against the agency last year. Finley's attorneys had claimed last week in Hollywood that the transcription producer and former operator of Mission Beach Park, San Diego, Cal., had accepted $45,000 from the agency to drop his action. MCA asserts that such a claim was made in an effort to induce a settlement.

MCA also denies that Mike Falk, head of its Detroit branch (set up when the agency bought out Falk's agency), had quit during the new wave of resignations of MCA men last week. That he is still with MCA is pointed out by Falk himself. However, Falk had come close to splitting with the agency.

Set Coast NADJ

Hollywood, Oct. 21.

A Greater Los Angeles Chapter of the National Association of Disk Jockeys was officially formed here the night of Oct. 15. Majority of Local 50, including toppers, are going in.

With the NADJ's national secretary, Bill Leyden, presiding, Gene Norman was elected first temporary president, and Bob McLaughlin was named pro tem secretary-treasurer.

ARTIE SHAW BACKS OUT OF MUSICRAFT DEAL

Musicraft Records, which was supposed to have signed Artie Shaw to a new recording contract several weeks ago, never completed the deal. After negotiations had reached the point where both sides had agreed to a deal and everything except the actual signing had been completed, Shaw backed out. It's understood that one of the reasons he did so was the impending disk-making hiatus and his preference not to be tied to a pact while a battle was going on.

Shaw is not tied up anywhere for records. Musicraft last week released a Shaw record and it's claimed to be the last sides the company has by him.

Band Reviews

SHEP FIELDS ORCH (17)
With Toni Arden, Bill Johnstone
Four Beaus and A Peep
Glen Island Casino, New Rochelle, N. Y.

Shep Fields' new orchestra, built a short time ago to take over the bandstand of Glen Island Casino, which he operates on lease from the Westchester County Park Commission, is a good one. Based on a modernized version of the "Rippling Rhythm" style which Fields developed and rode to b.o. success more than 10 years ago, the band is composed of three trumpets, five sax, four fiddles, accordion, bass, drums and piano. And it is Fields' theory that on the current market the "Rippling Rhythm" that he injects into his arrangements will be something entirely "new" since a completely fresh audience has grown up since his first "rippling" band.

Fields' theory may be correct, and it may help him push this new band up to a point where it will make money, but, at the moment, what's more likely to help this combo is that it is a smart group both for listening and dancing. And its vocals are unusually good. He may be making a mistake, however, in placing that "Rippling Rhythm" tag on this outfit since it is as far from the bubble-blowing, sticky-sweet approach that the early band used as 1947 is from 1935. This new combo is not sweet and it's not jump. It's a smart combination of the two, with the emphasis on a dance beat no matter what is being played. Fields is careful about the latter, and the dancers who patronize his spot apparently feel that it's worth while since they keep the dance floor crowded. As for listening, the combo works very smartly over arrangements that are without question the best a Fields-led band has ever used. They're modern, colorful and well-written, and every so often there's that "Rippling Rhythm" accordion and fiddle note to identify 'em.

In the vocal division, Fields can boast of a better setup than most maestroes. He has Toni Arden, who's excellent; Bill Johnson, who adds a good-looking, smiling personality to his fine vocals (he was in the Copacabana, N. Y., show for months); and the Four Beaus and a Peep a group that holds its end up strongly on novelties, standards, etc., with which the band's library is well-equipped. In short, this new Fields band is quite capable of handling any sort of job. *Wood.*

KING COLE TRIO
With Nat Cole, Oscar Moore, and Johnny Miller
Civic Opera House, Chicago

After making a hit in radio, records, and vaude, the King Cole Trio has turned to the concert field, in which it should do equally well. During a 90-minute session they gave out with a varied program of pop, New Orleans jazz, and a segment of solo work which more slosely resembles the concert form. General format is one vocal number followed by an instrumental, and in the same order, one light beat and then one heavier. All in all, there's something for everyone, and not just—a session for—jazz critics or the average radio fan.

Lighting and stage crew here did a fine job, incidentally on a large stage to create intimate atmosphere, with the trio working in one. Does pops it has recorded for Capitol and standards, such as "Tea for Two" to demonstrate individual abilities. Nat Cole takes long passages that show his fine piano fingering. He apes the technique of Chico Marx with one-finger work and the audience enjoyed it immensely. Following 45 minutes of more familiar melodies, the combo does an intermission set, that features compositions of Cole and Oscar Moore. Who's leaving the group; his work on electric guitar gives the combo a real fullness. Johnny Miller, bassist, palms out a rapid tempo on "Breezy and the Bass."

Trio finishes with a group of musical comedy favorites, switching at the end to two jazz classics, "Baby, I Need You" and "Miss Thing." *Zabe.*

RICHARD HIMBER ORCH (14)
Casino-on-the-Park
Essex House, N. Y.

Following the trend away from jive music back to the sweet, melodic variety, Richard Himber has come up with a new type of dansapation which he terms "accent on melody." Style is an offshoot of the maestro's old pyramiding rhythm and might be labeled "Kostelanetz with a dance beat."

Style has the strings and reeds carry the melody, with the brass forming the background with a staccato-like counterpoint. Brass sometimes picks up the pyramid style, which lends a neat touch of novelty to arrangements. Idea is a good one, forming a halfway meeting point between swing and sweet. Beat is strong and steady enough for good dance rhythm in a breakaway from the usual hotel band's businessman's bounce.

Himber's present orchestra comprises three strings, four reed, four brass and four rhythm, with Himber coming in for a violin break at times. Makeup affords an evenly-balanced crew, with the volume uniform in all departments. Because the "accent on melody" requires plenty of brass, Himber holds back on most of it until after dinner, stressing soft, stock arrangements at that time. Intermixed are some okay Latin numbers for the rhumba and samba addicts.

Regular songstress Nancy Niland was ill on night caught (26) and replaced by Carol Kay. She has a pleasant set of pipes and handles the vocals okay. For a slight change of pace, Himber goes through several of his w.k. magic tricks for the supper crowd nightly. *Stal.*

New Waxery Inks Stars For Interview Disks

Hollywood, Oct. 21.

Howard Helmick, general manager of Star Records, has lined up numerous film, radio and legit names for two-minute interviews to be recorded for mail order sale. First of the platters will be ready for the Christmas trade.

Eugene J. O'Brien, former director of radio activities for Universal Pictures, will handle the interviews, with Joan Davies in charge of the writing staff.

10 Best Sellers on Coin-Machines

1.	NEAR YOU (6) (Supreme)	Francis Craig Larry Green	Bullet Victor
2.	WHEN YOU WERE SWEET 16 (14) (Shapiro-B)	Perry Como Mills Bros.	Victor Decca
3.	I WISH I DIDN'T LOVE YOU (1) (Paramount)	Betty Hutton Vaughn Monroe	Capitol Victor
4.	I WONDER WHO'S KISSING HER NOW (6) (Marks)	Perry Como	Victor
5.	YOU DO (3) (BVC)	Dinah Shore Margaret Whiting	Columbia Capitol
6.	LADY FROM 29 PALMS (7) (Martin)	Freddy Martin Andrews Sisters	Victor Decca
7.	I HAVE BUT ONE HEART (7) (Barton)	Vic Damone Frank Sinatra	Mercury Columbia
8.	PEG O' MY HEART (20) (Robbins)	Harmonicats Three Suns	Vitacoustic Victor
9.	THAT'S MY DESIRE (26) (Mills)	Frankie Laine Sammy Kaye	Mercury Victor
10.	CIVILIZATION (1) (Morris)	Louis Prima Jack Smith	Victor Capitol

Coming Up

APPLE BLOSSOM WEDDING (Shapiro-B)	Buddy Clark Sammy Kaye	Columbia Victor
KATE (Berlin)	Tommy Dorsey Eddy Howard	Victor Majestic
KOKOMO, IND. (BVC)	Bing Crosby Dinah Shore	Decca Columbia
SUGAR BLUES (Williams)	Johnny Mercer	Capitol
HOW SOON (Supreme)	Jack Owens	Tower
WHIFFENPOOF SONG (Miller-Schirmer)	Bing Crosby	Decca
NAUGHTY ANGELINE (Simon)	Dick Haymes Art Lund	Decca M-G-M
SNATCH AND GRAB IT (Capitol)	Julia Lee	Capitol
ON THE AVENUE (Leeds)	Andrews-Cavallaro Eddy Howard	Decca Majestic
BLACK AND BLUE (Mills)	Frankie Laine	Mercury
BALLERINA (Jefferson)	Vaughn Monroe Jimmy Dorsey	Victor M-G-M
PEGGY O'NEILL (Feist)	Harmonicats	Vitacoustic
SERENADE OF THE BELLS (Morris)	Sammy Kaye	Victor
ALMOST LIKE BEING LOVE (Fox)	Frank Sinatra Jo Stafford	Columbia Capitol
I MISS YOU SO (Leeds)	King Cole Trio Cats and Fiddle	Capitol Victor
CUMANA (Martin)	Freddy Martin	Victor
LAZY COUNTRYSIDE (Santly-Joy)	Dinah Shore Margaret Whiting	Columbia Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Choosey Payola Kid

Payola angle took a new twist in New York last week. A bandleader, accustomed to demanding and receiving payment from some publishers for arranging and performing tunes, changed his stance. He no longer will play anything for a publisher willing to underwrite arranging and copying expenses. He's now choosey—he won't do a prepaid song unless he likes the tune and it does his band some good.

That's a better angle on the payola system than the one of a couple years ago, when publishers were paying a maestro not to play their songs. This leader had a 1 to 1:30 a.m. air shot and, due to network rules, which prohibit the playing of a song more than once in two hours, he was being paid to refrain from clearing tunes for broadcast. If he did, they couldn't get clearance for performances for the 11:30 p.m. to 1 a.m. slot, and the "sheet," which measures "most played" tunes, includes coverage only up to 1 a.m.

Publishers, Songwriters Clean Up Most Snags to New Contract

Music Publishers Protective Assn. and the Songwriters Protective Assn. reached a point last week in their year-old discussions over a new contract where the attorneys for both sides have been put to work to reduce agreed-upon terms to contractual language. So far the two factions have cleaned up most of the problems which have precluded establishment of a new contract since last Jan. 1, when the old one expired. It has been renewed monthly during the discussions.

One of the more important items, which has been partially settled, is the sliding-scale royalty demanded by the writers. Pubs, up until a month or so ago, were adamant against agreeing to any sort of a sliding royalty scale arrangement, but apparently have relaxed this attitude slightly. Now they seem agreeable to an optional method which calls for (a) sliding terms calling for 2½c per copy for the first 100,000 copies, 3c for the second 100,000, 3½c for the third, and so on up to 4½c, or (b) a flat 3c a copy. Latter, while not a fixed rule, is generally accepted by pubs and songwriters as the basis of current agreement. Under the new scheme, if it's finally okayed, writers will have their choice of which method of computing royalties they want at the time they turn a song over to a publisher.

This arrangement satisfies both sides, it seems. Many pubs feel things would work out even over a long run. There are many songs that do not surpass 300,000, which would be the figure a song must reach to average the current 3c a copy deal, and the break the pubs would get in having to pay less than 3c per copy for a tune would be wiped out by one that went over 300,000.

Both writer and publisher members of the respective negotiating committees feel that two more meetings (one scheduled for this week) will suffice to finally whip the new contract into shape for signing.

Olsen Settles for 2½G 50G Suit in Death Of Fiddler in Road Crash

Dallas, Oct. 21.

Rather than continue the court fight in defense of a $50,000 suit against him over the death of one of his musicians on a road trip, maestro George Olsen settled the action recently for $2,500. Suit had been tried in Beaumont, Texas, lower court several months ago and a verdict in Olsen's favor had been returned. Decision was appealed, however, and since the initial round had cost the leader close to $10,000 in attorney's fees, etc., he settled rather than continue.

Action was filed against Olsen by the family of Louis August, a fiddler with him, who was killed in a road crash in Texas a couple years ago while making a jump.

Part of Olsen's defense in the action was unique. He contended that since the American Federation of Musicians' Form B contract made musicians employees of those who hired his band, and not the employee of the leader, that he couldn't be responsible.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Nat Brandwynne*	Waldorf (400; $2)	2	2,300	5,725
Claude Thornhill	Pennsylvania (500; $1-$1.50)	6	1,600	11,775
Ray McKinley*	New Yorker (400; $1-$1.50)	4	1,425	7,175
Johnny Pineapple	Lexington (300; $1-$1.50)	49	875	45,325
Guy Lombardo	Roosevelt (400; $1-$1.50)	1	2,500	13,750
Vaughn Monroe	Commodore (400; $1-$1.50)	2	2,200	5,725

** Jean Sablon at Waldorf, Ice Show at New Yorker.*

Chicago

Ray Heatherton (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). New revue with Gene Sheldon keeping room active; fine $4,800.

Jose Melis (College Inn, Sherman; 700; $2-$3.50 min.). Dinning Sisters bowed in Friday (17), but Frankie Laine gets credit for boff 5,000.

Ray Morton (Mayfair Room, Blackstone; 300; $3.50 min.). Peter Lind Hayes & Mary Healy making it hard to find an empty seat. Big 2,600.

Orrin Tucker (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). Fall revue opened Friday (17) with Prof. Lamberti plus three conventions in town; sock 4,300.

Griff Williams (Empire Room, Palmer; 550; $3.50 min.-$1 cover). Still good; this week 3,900.

Los Angeles

Freddy Martin (Ambassador; 900; $1.50-$2). Dandy 3,100 covers; site upped cover tap last week.

Jan Garber (Biltmore; 900; $1-$1.50). First week flashy 2,400 tabs.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon; $1-$1.25 adm.). Last week fine 14,000. Leighton Noble in tonight (Tuesday).

Marty Gould (Chez Paree; 550; $3.50 min.). Better than most spots but below par here; 4,800.

Sherman Hayes (Blackhawk; 500; $2.50 min.). Kiddie mats Sundays perked gross here to solid 3,500.

Buddy Moreno (Aragon; $1-$1.25 adm.). Trim 16,000 for third week.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Phil Foster headlined a new revue opening Friday (17), only fair so far; 3,000 on week.

(Los Angeles)

Harry Owens (Aragon, B, Ocean Park 3d wk.). Satisfactory 5,000 admishes.

Frankie Masters (Casino Gardens, B, Ocean Park, 8th wk.). Windup week, mild 4,000 stub-buyers. Beach site reverts to Saturday-only operation for winter.

Alvino Rey and **Joe Liggins** (Meadowbrook, B, Culver City, 2d wk.). Woeful 1,800 or thereabouts.

Harry James (Palladium, B, Hollywood, 2d wk.). Drooped somewhat from wow opening frame, but still excellent at 13,000 admishes.

Chester Resumes Names At New Kenmore, Albany

Albany, Oct. 21.

Bob Chester's orchestra opened Saturday (18) for two weeks in the redecorated Rainbow Room, New Kenmore hotel here resuming a policy of name bands. Russ Morgan, and Ray Eberle may follow, according to operator Bob Murphy.

At one time, the Rainbow Room presented the country's top orchestras regularly during the fall and winter months.

JONES SET AS MUSIC DIR. FOR CR ON COAST

Dick Jones, former arranger for Glen Gray's Casa Loma orchestra, has been assigned by Columbia Records to handle the job of musical director at the company's Coast branch. He'll work under Joe Higgins, who recently took over as boss of the Hollywood branch of CR.

Jones, after parting with Gray, arranged for a number of bands. During the war he wrote for Artie Shaw's Naval orchestra and was in the South Pacific with it, later doing the same job when Sam Donahue took over leadership of that band. It's his first post with a disk company. He won't take up the job, incidentally, for a month or so until Mitch Ayres, Columbia's top man in the east, who's now west conducting dates, returns to his own area.

On the Upbeat

Hollywood

Stan Kenton cutting a batch of new biscuits for Capitol this week. Band's chirp, June Christy, also waxing on her own...Freddy Martin will etch a Latin-American album for RCA-Victor...Janie Thompson new thrush with Ike Carpenter's crew...Carlos Gastel back from two weeks in east...Woody Herman inked for week of Jan. 1 at Million Dollar theatre, L. A. With three acts added to his band, Herman will get 50-50 slice of gross after house deduction of $2,500; Herman also likely will be signed this week at Palladium ballroom, starting around Feb. 10...Peggy Lee spending this week in hosp getting checkup on kidney ailment...Frankie Masters starts eastward jaunt this week with string of one-niters. Orch asking $750 per against 60%...Audrey Young, who appeared in number of Abbott & Costello pix, joined Tommy Dorsey band as chirp ...GAC booker Milt Krasny to Gotham for a week...Woody Herman sliced his first Columbia sides with new band Sunday (19)...Desi Arnaz orchestra set for fortnite at Flamingo, Las Vegas, Jan. 15...MCA is pressuring Freddy Martin to go out on string of concert dates next spring, in the manner of Wayne King's current trek through midwest. Plan is for Martin to close current location at Cocoanut Grove here around April 1, do skein of concerts, then follow-through with eastern vaudates for which he already is committed for next summer.. On dates, Martin would add a femme vocalist, choir and harpist and ask $2,500 guarantees against 60% of grosses, and play key-city auditoriums.

Chicago

Jackson Gasney, advance man for Tommy Dorsey, in town on Mason club date for orchestra at the Medinah Temple; Audrey Young planed from Coast to join T. D. band...Lionel Hampton into Orpheum theatre, Omaha, Dec. 4, followed by a week at the Riverside theatre, Milwaukee. Band is also set for Xmas-week show at Regal theatre...James C. Petrillo conducted a 50-piece symphony orch at the Chi War Dead Memorial Sunday (19)...Ellen White, who recently cut disks with the Warren Durrett orchestra for Universal label, into the Kentucky Club show as a single; Joannie Hiatt, "Miss Chicago," joins same revue Oct. 30 as featured singer...Mel Torme follows the Dinning Sisters into College Inn, Oct. 31 for two-week stint...Tex Beneke and Eddy Howard Bands will be the double-feature lure for the Trianon's 25th anni fete Nov. 12...Mix Stewart opens at the Casa Loma Ballroom, St. Louis, Nov. 10...Mickey Downs of William Morris band department bedded after tooth surgery...Harry Cool one-nights in the middlewest after his LaMartinique run, ending Dec. 1...Duke Ellington at the Paradise theatre, week of Oct. 24...

CAPAC May Seek Boost in Theatre Revenue, Coinciding with ASCAP Drive

Montreal, Oct. 21.

An increase in music royalties from Canadian motion picture theatres may be sought by the Composers, Authors and Publishers Assn. of Canada. Organization, which corresponds to the U.S. ASCAP, and the Performing Rights Society of England and is closely tied in with both, collects and distributes royalties from all who use copyrighted music and lyrics in Canada.

Request for a higher schedule of fees from theatres, if it is to become effective next year, must be incorporated in the annual tariff filed by Nov. 1 with the Copyright Appeal Board, in Ottawa, for consideration and approval. And CAPAC's board of 12 directors will meet shortly on the matter.

When and if such moves are opposed, a representative of the objector is sent to state its case before the Copyright Appeal Board, which usually meets in early December. In Britain and in the U.S. exhibitors negotiate directly with the collection agency, but in Canada a government board decides the fees. According to William S. Low, recently appointed general manager, CAPAC will attempt to deal directly with exhibitors prior to filing requests for boosted fees if CAPAC decides to seek higher rates.

CAPAC, which now gets about $70,000 annually from Canadian theatres, will double its rates if the boost goes through. British fees, always higher that CAPAC's, will be doubled at the beginning of 1948, while ASCAP has postponed for six months its intention of upping that form of revenue, following vigorous opposition from exhibitors.

At present, Canadian fees are determined by the size of a theatre, but if an increase is sought one British factor will likely be added—the spread of admission fees. The per-seat per annum fee now is: 1,600 seats and over, 15c.; 801 to 1,599, 12c.; 900 and under 10c.; 800 and under operating three days per week and under, 5c. Minimum fee is $10.

Fee in the case of 16m films is $2 for four films and another $2 for each additional four or fraction.

Mexico Jails 15 Coin Box Ops for Failing To Pay Music Fees

Mexico City, Oct. 14.

Guadalajara, capital of the far western state of Jalisco, Mexico's second largest and most Spanish and religious city, has set another precedent for this republic. It has toughly taken the lead in behalf of songwriters in the matter of payment of royalties to them.

Fifteen juke box owners in Guadalajara saloons, beer parlors and restaurants were arrested and held in jail until they paid proper amounts demanded, for the public performance of copyrighted music on complaint of the music composers union. Among those jailed were four women.

It's first time this has ever happened in Mexico. Gleeful songwriters union is confident that the Guadalajara action will have profitable results throughout this land for its members.

Patti Andrews Wed

Hollywood, Oct. 21.

Patti Andrews, of the Andrews Sisters, was married here Sunday (19) afternoon to Marty Melcher, of Century Artists. Pair were rumored to have been married secretly for the past few years.

Ceremony was performed at the Beverly Hills home of Lou Levy, husband of sister Maxine Andrews. Levy is manager of the sister trio and head of Leeds Music.

Songs With Largest Radio Audience

The top 33 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of October 10-16, 1947

Ain'tcha Ever Comin' Back	Sinatra
An Apple Blossom Wedding	Shapiro-B
—And Mimi	Shapiro-B
Almost Like Being In Love—*"Brigadoon"	Sam Fox
Ask Anyone Who Knows	Witmark
Christmas Dreaming	Leeds
Come To the Mardi Gras	Southern
Don't Tell Me—†"The Hucksters"	Robbins
Don't You Love Me Anymore	Oxford
Feudin' And Fightin'	Chappell
Fun And Fancy Free—†"Fun And Fancy Free"	Santly-Joy
I Have But One Heart	Barton
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I Wonder Who's Kissing Her Now	Marks
Just Plain Love	Morris
Kate	Berlin
Kokomo, Ind.—†"Mother Wore Tights"	BVC
Lady From 29 Palms	Martin
Lazy Countryside—†"Fun And Fancy Free"	Santly-Joy
My Heart Is a Hobo—†"Welcome Stranger"	Burke-VH
Naughty Angeline	Simon
Near You	Supreme
On the Avenue	Leeds
Peg O' My Heart	Robbins
Sipping Cider By the Zuyder Zee	Bloom
Smoke, Smoke, Smoke	American
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
Tallahassee	Famous
Too Marvelous For Words	Harms
You Do—†"Mother Wore Tights"	BVC
Ya Sure You Betcha	Patmar
Whiffenpoof Song	Miller

The remaining 18 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

A Fellow Needs a Girl—*"Allegro"	Williamson
All My Love	Harms
All Of Me	Bourne
Ballerina	Jefferson
Best Things In Life Are Free	Crawford
Civilization	Morris
Every So Often	Warren
For Once In Your Life	Dreyer
Forgiving You	Mellin
Hills of Colorado	London
Home Is Where the Heart Is	Advanced
It Happened In Hawaii	Crawford
My, How Time Goes By	Chappell
Serenade Of the Bells	Melrose
That's My Desire	Mills
Turntable Song—†"Something In the Wind"	Miller
What Are You Doing New Year's Eve	Famous
Why Should I Cry Over You	Feist

*†Filmusical. *Legit Musical.*

Sammy Kaye Band To Work Southwest 1st Time; Astor Roof, N.Y.

When it finishes a run at the Capitol theatre, New York, about March 1 next, Sammy Kaye's orchestra will take off on a road trip through territory it has never played before. Kaye has never worked the southwest and he intends setting up a fairly long trip through that area. His only trips into the south have been along the eastern seaboard into Florida.

This angle of booking dates in territories which have never seen some name bands is being indulged by other name maestros, too, notably Woody Herman. He is taking his newly reorganized orchestra into the northwest for the first time, prior to bringing the combo east.

Kaye's orchestra, incidentally, is a good possibility to return to the Astor Roof, New York, next summer though he recently shifted agency affiliation from Music Corp. of America to General Artists Corp. GAC has never booked a band into the Astor, which is virtually an MCA exclusive, but managing director Bob Christenberry apparently wants Kaye. Band may both open and close the roof's season, which runs from June to September.

Kaye, incidentally, opens at the New Yorker hotel, N. Y., next Monday (27), and his run there will be in the nature of a test for the second straight year. Hotel will eliminate the usual ice show during Kaye's run, and if he does all right at the b.o. without it the blade revues may be dropped in favor of name bands after he closes. Last year, Kaye's first booking at the New Yorker, was in the nature of a test, too.

Another "PEG" by Jerry Murad's HARMONICATS

PEGGY O'NEIL

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15 Best Sheet Sellers

(Week Ending, Oct. 18)

Title	Writers	Publisher
NEAR YOU	(Francis Craig-Kermit Goell)	Supreme
YOU DO	(Joe Myrow-Mack Gordon)	BVC
APPLE BLOSSOM WEDDING	(Nat Simon-Jimmy Kennedy)	Shapiro-B
WHIFFENPOOF SONG	(Meade Minngerode-George Pomeroy-Tod Galloway)	Miller
I WISH I DIDN'T LOVE YOU	(Frank Loesser)	Paramount
WONDER WHO'S KISSING HER	(Will M. Hough-Frank Adams-Joseph E. Howard)	Marks
LADY FROM 29 PALMS	(Allie Wrubel)	Martin
WHEN YOU WERE SWEET 16	(James Thornton)	Shapiro-B
FEUDIN' AND FIGHTIN'	(Burton Lane-Al Dubin)	Chappell
PEG O' MY HEART	(Alfred Bryan-Fred Fisher)	Robbins
KOKOMO, IND.	(Joe Myrow-Mack Gordon)	BVC
KATE	(Irving Berlin)	Berlin
ON THE AVENUE	(Harold Rome-Fred Freed)	Leeds
I HAVE BUT ONE HEART	(Johnny Farrow-Marty Symes)	Barton
SO FAR	(Richard Rodgers-Oscar Hammerstein II)	Williamson

Shapiro-B. Checks Book Pub on Folio Of Copyrighted Music

Shapiro-Bernstein, which has had many arguments over its ownership of the copyright to "Casey Jones," caught up with another infringement on the tune this week. It advised Simon & Schuster, New York publishers of a new song book titled "Fireside Book of Folk Songs," that its unauthorized use of the "Casey" music and lyrics in the publication was a violation of its interests.

Advices went to S. & S. by registered mail Monday (20) and demanding the withdrawal of the tune or suitable payment for its use.

S-B has many times found itself so involved. It wasn't until some years ago that it finally drew a court decision citing it as the owner of the "Casey" copyright. What clouded the issue was that there are so many versions of the classic. Version S. & S. used, however, is the one S-B publishes.

CHERMOT BALLROOM DESTROYED BY FIRE

Chicago, Oct. 21.

Chermot Ballroom, Omaha, Nebraska, burned to the ground last week. Dancery, constructed four years ago at an estimated $150,000, was owned by Tom Archer, operator of several other ballrooms. It originally replaced another dancery that was also destroyed by fire. Spot used name and territorial bands.

Archer plans to rebuild as soon as materials are available.

McCoy for Gumble

Jack McCoy, who's been with Music Publishers Holding Corp. for years as a member of the contact staff of Harms, has been named to take over the spot recently left open by the death of Mose Gumble, dean of the music biz. McCoy becomes head of standard-song exploitation and promotion.

In the music business for some 35 years, McCoy has been with Harms the past seven.

MCA Agenting Band Arrangers

Music Corp. of America has started agenting orchestra arrangers in a scheme to help bolster hotel use of musicians. Agency has found that numerous hostelries aren't using music in dining rooms because of the 20% amusement tax slapped on if patrons dance or talent sings. Hence MCA is painstakingly pointing out that diners may be entertained by straight, live music and that no tax is levied when patrons don't dance.

Next, MCA advises that where scale musicians are used, agency will supply a name arranger, providing he gets sub-billing under ork. As a lead name MCA now is using Frank DeVol, Capitol Records and Sealtest airshow conductor-arranger, who notches notes on dinner melodies which can honestly be termed "music from Hollywood."

DeVol started first stint for Jacques Pollack's band at the Continental, Cleveland.

Suit by Promoter Vs. Gale Over Lateness Of Band Dismissed

Montgomery, N.Y., Oct. 21.

Damage suit brought against the Gale Agency by promoter Philip Wick, Jr., growing out of the late arrival of Dizzy Gillespie's band and Ella Fitzgerald at a local date last November was dismissed last week by Supreme Court Justice Daniel F. Imire. Plaintiff had sought $5,000 claiming loss of profits and damages to his prestige.

Gillespie and Miss Fitzgerald were booked by Gale into the nearby Mohawk, N.Y., Armory last November on a one-nighter promoted by Wick. Transportation difficulties made them one hour late, but they played the prescribed number of hours. Andrew Weinberger represented Gale.

ASCAP-RADIOITES STILL SNAGGED ON CONTRACT

Meeting in New York last week between the radio committee of the American Society of Composers, Authors and Publishers and the music committee of the National Assn. of Broadcasters, over the renewal of the existing contract between the two factions, developed nothing new. Talk over various points of the agreement is claimed to have been a pleasant, non-frictional affair centering again around the problem that has stymied both sides—who is to pay the proper rate for cooperative broadcasts originating with a network station and sold locally by affiliated indies.

It's reiterated by ASCAPers that the problem will not reach the point where arbitration or a suit for a declaratory judgment will be necessary. They point out that both independent outlet owners and network executives agree that ASCAP is entitled to more revenue than it now receives for such shows. But they also point out that there's still no clear decision as to who will underwrite the extra costs.

Incidentally, the committee named by ASCAP to handle negotiations with radio people exits as of the end of this month. But since the problem is still hanging fire and the men now on the committee are familiar with its angles, it's probable they will be renamed without exception.

Rich, Morris Agcy. Sign After Snag With MCA

Buddy Rich's orchestra signed with the William Morris agency last week after securing a release from Music Corp. of America. Shift followed an argument between the leader and MCA two weeks ago over latter's withholding of one-nighter deposits. As a result the leader called in the American Federation of Musicians. MCA promised Rich his release then and reluctantly fulfilled the vow last week.

Morris immediately set up a string of eastern bookings for Rich. He is now at the Post Lodge, Larchmont. He also wound up with an M-G-M recording contract.

T.D. Switches Casino Back to Sat. Only Policy; May Sell Spot

Hollywood, Oct. 21.

Tommy Dorsey abruptly altered policy at his Casino Gardens ballroom, Ocean Park, Calif., over weekend. With exit of Frankie Masters' orchestra, site reverts from full-week to Saturday-only policy for the winter. Site had already booked Bobby Sherwood and Les Brown to follow Masters, but release from Music Corp. of America has been secured without any bicker at all, and American Federation of Musicians' Local 47 has okayed. Dorsey, who is himself booked by MCA, made no payoff to get out from under Sherwood and Brown contracts.

Decision to change policy at his Terpalace was suddenly made by Dorsey late last week while playing vaudate in Milwaukee. Biz lately hasn't been too bright, although Dorsey himself profited nicely when he played spot for 14 weeks, ending late in August.

Sale Nibbles

Indications grow, too, that the batoneer may unload the spot. At least he has had bids. Bernie Cohen, who at one time owned and operated the Casino for 16 years, tendered an offer. A nibble also was received from Gordon Satterup, operator of the nearby and highly competitive Aragon. Satterup's lease on the rival spot expires next March. He has been paying a straight 10% of his boxoffice take to Charles Lick, owner of property, and Satterup would like to shunt his operations elsewhere when his lease loses life.

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SMOKE!
SMOKE!
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SONG OF THE TROIKA

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•

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Based on Tchaikovsky's "Sweet Reverie"

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Based on Tchaikovsky's "Song Without Words"

•

THE BALALAIKA SERENADE

Based on Tchaikovsky's "June Barcarolle" and "Romance"

•

STOLEN KISSES

Based on Themes from Tchaikovsky's "String Quartet" and from the "Swan Lake Suite"

•

ONCE UPON A TIME

Based on Themes from Tchaikovsky's "Sleeping Beauty Suite" and from "Piano Concerto in Bb Minor"

Music Adapted by
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Lyrics by
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Staged by
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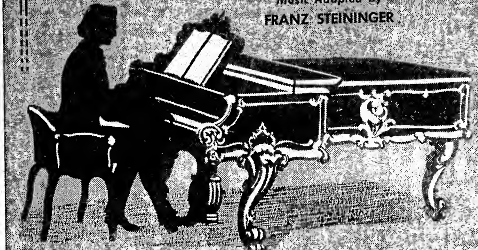

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Best British Sheet Sellers

London, Oct. 17.

(*Week Ending Oct. 16*)

Now Is the Hour	Keith-P
Sorrento	Ricordi
Little Old Mill	Dash
Chi-Ba-Ba	Sun
Guilty	F. D. & H.
I Believe	Morris
Old Spanish Trail	Maurice
Danger Ahead	Yale
First Love Last Love	Dash
Donegal	Leeds
Garden In the Rain	Connelly
Mam'selle	F. D. & H.

Second 12

People Will Say	Williamson
I'll Make Up For Everything	Maurice
Lovely World and You	Cinephonic
Sun In the Morning	Berlin
Anniversary Song	Connelly
Souvenirs	L. Wright
They Say It's Wonderful	Berlin
Au Revoir	Chappell
Heartaches	Connelly
What a Beautiful Morning	Williamson
That's My Desire	Feldman
Try Little Tenderness	Connelly

Mpls. Critic Jockeying Longhair FM Disk Show

Minneapolis, Oct. 21.

John K. Sherman, Minneapolis Star and Tribune arts critic, has joined ranks of disk jockeys. He will m.c. a series of Monday night half-hour longhair disk shows over WTCN's FM facilities, first FM show of its kind here.

Local music company is sponsor.

Coming Up Fast
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SONGSMITH COOTS DEPRECATES 'ANGLES'

New Rochelle, N. Y.

Editor, VARIETY:

VARIETY's front page had a long column, mildly describing the poor quality of song contribution by the writers who have been turning out the major portion of the songs over the past few seasons, and correctly mentioning the known fact that the "oldie pop" creeps back on the Hit Parade, on nothing else but its merit. How true this is. Let me give you my opinion of the several factors that produced this sad condition along that famous thoroughfare called Tin Pan Alley, that you and myself have known for over 30 years, that won fame and prestige from the natural talents of such great songwriters as Berlin, Donaldson, Gus Kahn, Edgar Leslie, Jean Schwartz, Lewis & Young, Archie Gottler, Harry Von Tilzer, De Sylva, Brown & Henderson, George Meyer, and a selected group of their writing craftsman. In those days, a song was judged by the Publisher on the merit of the words and music, and not because Lopez or Whiteman were cut in for a third of the rights, just to plug it on the air. And a hit song lasted a year or longer, and everybody had song hits, and millions of copies of sheet music, player piano rolls, and records were sold. It was paradise for everybody along Tin Pan Alley.

In the past 10 years, I don't believe there has been more than a half dozen legitimate 1,000,000-copy popular song hits, and I believe the reason for this situation is due to that scurvy sounding word—"angle." It seems that everybody has a song, and to break through the critical conditions today, he goes searching for some nasal-toned baritone who has signed a contract to make records for Cardinal Richeliue Records, or some other fly-by-night label, and proceeds to let the singer, record owner, and disk jockey cut up his rights into 12 parts, just to get his song played on the jukebox circuit. It probably never earns the original investment, but it sure holds back the solid song material that is written by the experienced songwriter, who won't go for angles, and who can't stand all the runaround handed out to him by the short-sighted music publisher who seems to be looking for the song with angles that won't take any of his time, and none of his money.

J. Fred Coots.

Whiting Co. On Again

Margaret Whiting is reported having received incorporation papers in New York state for the new music publishing firm she has been seeking to establish since last spring. Singer first cited her intention to set up a new firm, using many unpublished songs penned by her late father, Dick Whiting, as the basis of a catalog, then later changed her mind. Change was then claimed to be due to the poor condition of music sales and a rather bleak outlook.

Now that sales graphs have righted themselves and the biz again looks more normal, Miss Whiting apparently intends resuming her plans.

Pubs in Middle

Continued from page 45

ation, there is bound to be considerable chaos if the recording ban is extended far into next year. Pubs and diskers will continually be in huddles to coincide promotion and disk releases of songs. Schedules won't be worth the paper they're planned on if, for example, a pub plans to begin work on a tune next May and disk company release dates are marked to coincide — and the tune immediately prior to it on the pub's schedule falls on its face.

Costs of promoting and exploiting pops today run high and the minute a publisher is convinced he has tied a bankroll to a flop he cannot and does not waste time waiting for it to break into a sales hit or break him. It is dropped immediately. In many cases, pubs who haven't extensive financial assistance are forced to drop songs that might have eventually become hits, because they cannot sustain the losses while waiting.

Reissues and Other Benefits

At the same time, publishers might benefit somewhat from the reissuing by recording companies of old tunes if and when the diskers are forced that far down in the barrel for marketable masters. There is a constant flow of revivals year in and year out of songs that are so old that they actually seem like new material to the younger generation and are nostalgic to the elders. These tunes often run into sales far surpassing earnings of their original popularity.

There are many pubs, too, who believe that a prolonged or complete stoppage of recordings would help their business. For months now music executives have been convinced that disk jockeys and coin machines together did as much to cause the recent sales slump as they help get a new song rolling. They feel that the rise to prominence of the disk jock, with his planned "new disk," "request" and other types of programs, have hurt disk and sheet sales alike. And that the music business, if forced to go back into the exploitation methods of even 10 years ago, would be better off in the long run.

Publishing firms that are subsidiaries of or affiliated with Hollywood film companies will be vitally involved by a prolonged disk ban. They depend on recordings and radio performances to help exploit films containing pop-song scores. However, it is an accepted fact among publishers that unless a film song carries so much appeal that it is an instant hit, such as "Atchison, Topeka, and Sante Fe" was a couple years ago, that all the plugging possible can't help it as much as the film itself when it gets into the nation's neighborhood theatres. So, while the film-affiliated pubs seem to have much to lose during an extended disk ban, they may in the long run be in a better position since they at least will have the powerful push of a film performance.

Inside Orchestras—Music

Capitol Records last week etched two sides which may have high novelty interest when released in December. Using an 11-piece combo, tagged "Ten Cats and a Mouse," consisting of Peggy Lee, on drums; Dave Barbour, trumpet; Eddie Miller, alto; Dave Cavanaugh, baritone sax; Hal Derwin, guitar; Frank DeVol, bass; Paul Weston, clarinet; Benny Carter, tenor; Billy May and Bobby Sherwood, trombones; Red Norvo, piano. Miss Lee and Derwin normally are vocalists. The others were sitting in on faintly unfamiliar instruments. One side scratched was the jazz venerable, "JaDa"; the other just a minor riff around which the pack curled improvisations. Although the session was staged as something of a lark for participants, Cap chieftains, after a playback, are planning to issue the disk—probably on purple label.

Metro studio exploitation chief has torn a leaf out of King Solomon's book in arranging music store tieups with RCA-Victor and M-G-M label, both of which are issuing albums on Metro's "Song of Love." Rather than cooperate with one to the exclusion of the other and engage in a battle for window displays, it was agreed that both companies would receive equal billing on one poster blow-up for store windows, which will plug film and two albums. Artur Rubinstein played piano music for the picture and recorded score for Victor, because he's under contract to latter. Leo couldn't get him for the disk stint, which has been cut for M-G-M by Menahen Pressler.

Publishers classification committee of the American Society of Composers, Authors and Publishers is still working weekly at the job of re-evaluating all catalogs that are members of the Society. Months ago, after availability-point squawks had pyramided to a high point, capped by the demand by Herman Starr, head of the three most powerful firms in ASCAP—Harms, Remick and Witmark—for higher ratings for his firms, the committee began measuring all catalogs. And they're still at it. So far, the group has not yet completed the 5,500-point firms, the most valuable, point-wise, with the exception of Harms, which is rated at 11,000 points. It will be months before the job is completed.

When Al Jolson okayed those Schaefer beer national ads he gave the plug to Decca Records rather than Columbia Pictures' "The Jolson Story," because of his pique over Larry Parks. Meantime Schaefer has approached Decca prexy Jack Kapp for a similar tieup, in a sort of "man of distinction" campaign (new), but Kapp ruled himself out on the idea. Collier's, however, is "profiling" him.

BALTO FIRE WIPES OUT SHEROCK LIBRARY

Baltimore, Oct. 21.

Shorty Sherock, whose band has had troubles enough lately, was set back to scratch last week by a fire that hardly damaged the new Famous Ballroom, Baltimore, but destroyed only the bandstand—engulfing and completely eliminating Sherock's library of arrangements.

Fire, which started during the night, was discovered in time to confine it to the bandstand and by opening time next evening (Friday), the stand had been rebuilt. Meanwhile, Sherock's managers in N.Y. had scrambled around to music publishers to build a new library of stock arrangements to fly to the leader to enable the band to perform. These will form the basis of a new arranged library, too.

Marg Truman to Sing In Home Town Concert

Kansas City, Oct. 21.

Margaret Truman has been signed for her first professional concert in her home town. She will be presented in a special concert by Walter A. Fritschy, local impressario, Dec. 15 in Music Hall. Concert will be an extra to the regular series of six concerts which Fritschy presents each season.

Fritschy is working out details of the date with Mrs. T. J. Strickler, Miss Truman's voice coach and manager.

'Eatless' Theme Song

Scarcely had President Truman urged the nation to adopt a meatless Tuesday and embark upon a voluntary rationing program of other foodstuffs when the songwriting team of Lanny and Ginger Grey came up with "Let's Eat a Little Bit Less."

Published by Orange Music (BMI), song goes the President one better by suggesting heatless Wednesdays, eggless Thursdays and butterless Fridays.

Jackie Paris jazz combo was signed by M-G-M Records last week and will do its first session Friday (24) in N. Y.

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New AGVA Committee of 25 Said To Oppose Shelvey's Complete Control

First major development by membership of the American Guild of Variety Artists on the forthcoming election for the first AGVA convention to be held sometime in December came last week with formation of a Program Committee consisting of 25 acts. While committee professes to be non-political and favoring no particular side, platform is said to be aimed against control of the convention by Matt Shelvey, AGVA's national administrator.

Committee has adopted a platform which calls for local autonomy in all AGVA branches with right to hire and fire vested with local officials, power to establish minimums in their own areas, franchise agents, conduct their own arbitrations, and establish new working conditions so long as minimums do not go below the standards set by the national office. Other important planks in the committee's platform is the demand that the right to hire and fire national officers be placed in the national board, hold regular membership meetings, lower dues, institution of a regular publication listing periodic financial statements and all newly adopted legislation.

Shelvey, previously, had demanded the sole right to hire and fire, and has insisted upon retention of all controls over branch offices.

Program Committee is sending letters to all nominees for post of delegate to the national convention in care of the AGVA local to which they are attached declaring that the committee will support any candidate that will support the program it has lined up. Inasmuch as election apparatus calls for a membership to vote for candidates in all cities, the committee claiming a sizable N. Y. following, can have a profound effect on the election nationally.

Committee

The committee, so far, consists of Jack Guilford, Phil Leeds, Stanley Prager, Mark Feder, Jerry Brown, Nellie Lutcher, Dorothy Jarnac, Jerry Reed, Jay Marshall, Georgie Starr, Robert Penn, Louise Howard, the Duanos, Consolo & Melba, Irwin Corey, Franklin Twins, Eddie Kramer, Sybil Lewis, Jane Brown, Mark Robbins, Josh White, Timmie Rogers, Monte Hawley, Savannah Churchill, and Pigmeat Markham.

The platform, other than the previously mentioned planks, calls for amendment to the Unemployment Insurance law so that performers' earnings in all states will be counted toward unemployment benefits instead of earnings only in the state of residence; right of the performer to determine whether he be considered an independent contractor or employee in order that he may qualify for unemployment insurance if he so desires; AGVA hold regular auditions of members at which agents and bookers be invited; initiation of a national promotion campaign to bring live entertainment in more picture houses; and an end to all free performances.

Regarding working conditions, committee calls for strict enforcement of all sanitary conditions, and safety in stage equipment and dance-floors, increase in minimums to meet higher cost of living, first class transportation for all travelling units, rigid enforcement of the no-mixing clauses and correction of abuses in resort engagements. Outfit also demands the complete organization of all circuses, rodeos, carnivals, fairs, ice-shows, as well as niteries and vaude houses. Committee would also work toward amalgamation of all Associated Actors and Artistes of America affiliates into one big union.

Miss Boyer's Concert Tour Prior to Waldorf, N. Y.

Lucienne Boyer, who closes tomorrow (Thursday) at Cafe Society Uptown, N. Y., has been signed for the Waldorf-Astoria, N. Y., Feb. 16. Shortly before the deal, Miss Boyer will switch from the William Morris agency to Music Corp. of America, exclusive booker of the Waldorf.

Miss Boyer along with her husband, Jacques Peals, starts a Canadian concert tour, which will be followed by a stand at Ciro's, Mexico City, and will play Monte Proser's in Hollywood if spot is completed in time. If not, she'll play the Chanticleer, Hollywood. She follows with the Blackstone hotel, Chicago, before coming back to New York.

George D. Tyson Setting Up Miami Branch

George D. Tyson, executive director of "Holiday on Ice" and "Ice Vogues," will open a Miami Beach office next week. Move has been made necessary by the extensive playing time both shows have lined up in the south.

Tyson revealed that he has relinquished post as executive director of "Roller Follies" because of inability to handle three shows. Management of latter show has been taken over by Harold Steinman, layout's producer.

SONJA HENIE ICER SET FOR EXTENDED TOUR

Sonja Henie ice show will play one of the longest routes since the war starting Nov. 12 at Indianapolis. Schedule this year calls for five stands, with St. Louis Arena being added for the first time in several years.

Show after closing at Indianapolis, Nov. 29, hits St. Louis, Dec. 3 to 20, following with the Madison Square Garden, N. Y., from Jan. 22 to Feb. 18. Tour closes at the Olympia, Detroit, Feb. 13 to 29.

All arenas being played with the exception of the Madison Square Garden are controlled by Arthur Wirtz, who co-produces the show with Miss Henie. The St. Louis arena was acquired by Wirtz two months ago.

Mickey Rooney, O&J Signed For Honolulu Dates at 15G

Honolulu, Oct. 21.

The Royal Hawaiian Shows of Honolulu are going in for terrific talent splurge with the booking of Mickey Rooney and Olson and Johnson. Each will get $15,000 for eight days plus transportation. Rooney starts Nov. 22, while O&J debut Nov. 30. Royal Hawaiian Shows operates a large amusement park there.

Outfit is also importing 63 other performers of various types. Plan is to show in Honolulu with the names and then take in adjacent islands without the toplines on a four-month tour.

Idea is similar to that which was operated by E. K. Fernandez some years ago.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 21.

While on his 10-day furlough Victor ("IATSE") Gamba married Esther Morrisette. He'll back to the lodge to resume the rest period while his frau resumes duties at the Altavista lodge.

Walter Titus, of the Republic Pictures N. Y. office, visiting Helen Grupp, former Republic Pix secretary, who is doing OK.

Bernard Illion (Earl Hart), former vaude performer, who took two years to beat the rap, planed to N.Y.C. to resume former duties with National Screen Service.

William Southard back from Alaska and vacationing with his frau, Marie Southard, Will Rogers staffer.

Robert Garver in to chat with George Fee, musician, who was recently appointed Librarian of the lodge.

After a three-month siege in the infirmary, Sig Mealy was moved to the up department.

Sophie Medes has been appointed relief switchboard operator at the Rogers.

William (Warner Bros.) Lalis in for a major operation, while Isabelle Rook was shot in to the general hospital for the second stage of the thoracoplasty operation.

Show for Halloween party now in rehearsal under the direction of Helen Morris, Seni Okun and George Fee. This affair an outstanding yearly event at the Will Rogers. Taking part will be Carl Kessler (The Amaziing Mr. Ballantine), Kitty Bernard, Walter Hoban, Forrest "Slim" Glenn, Sophie Mede, Ben Schaffer, Sammy Schulman and G. Albert Smith.

Alice Dudley, after a long period in the infirmary, has been moved to the up department and progressing OK.

Write to those who are ill.

Phil Regan is set for the Persian Room of the Plaza hotel, N. Y., Nov. 20, following Liberace.

Deane Janis Recovered, Rejoins Camp Shows Unit

Deane Janis, singer, who broke her back while the USO Camp Shows edition of "Girl Crazy" was playing Korea, two years ago, now fully recovered, will resume the same role in a Camp Show version now touring this country.

Harry Krivit, USO-Camp Shows production manager, planed out to San Francisco Saturday (18), to re-direct the show which will start another swing around vet hospitals.

High Court Ruling Hits St. L. Setups

St. Louis, Oct. 21.

How long local "set-up" niteries, where liquor is not sold, will continue in biz is grabbing the concern of booking agents, etc., as a result of a decision last week by the U.S. Supreme Court. Latter refused to review an appeal of George Graf, owner of the Club 400, from the Missouri State Supreme Court's decision that a state may regulate drinking at places that sell food, soft drinks and entertainment.

Graf asked the court to rule that such regulation violates rights guaranteed under the Federal Constitution. He said his club sells no liquor, but that about 50% of the customers tote their own. He protested against a recently enacted Missouri state law that makes it a criminal offense for him to permit other persons to drink liquor in his place unless he obtains a license to do so. If so licensed, Graff contends the act sets up regulations substantially the same as those governing places having a regular license to sell liquor by the drink.

This means "set-up" establishments must observe the same closing hours as niteries, taverns, etc., which sell liquor. The state requires that they close at 1:30 a. m. on weekdays and at midnight on Saturday. Formerly the "set-up" spots stayed open all night.

The state tribunal last April upheld the validity of the act after Circuit Judge Charles B. Williams, St. Louis issued a permanent injunction restraining authorities from enforcing the law.

McConkey Agcy. Revamps N.Y. Staff With Former Aides of Frederick Bros.

The McConkey agency, which recently started to expand nationally, is revamping the New York setup with a new staff. Mack McConkey, agency head, is opening on a large scale in N. Y., Nov. 1 with a staff recruited largely from Frederick Bros.

Switching from Fredericks are Hattie Althoff, of the act dept.; Larry Funk, band sector, and Larry Meyers, who recently joined as assistant to Funk. Miss Althoff will be the general manager, secretary-treasurer of the new office, while Funk and Meyers will be in charge of bands and cocktail units there. Tony Torre, who has been with McConkey's N. Y. office, will continue with the cocktail dept.

The McConkey agency started in Kansas City some years ago and has since branched out with offices in Chicago and Hollywood. Each office constitutes a separate corporate entity. McConkey, who previously was in charge of the Kansas City operation, has delegated top KC spot to Paul Davis in order to be near the N. Y. setup.

Meanwhile Frederick Bros. N. Y. office has started to replenish the manpower loss by hiring Aaron Kessler to head the act dept. Kessler was a vaude agent for many years, but has been away from the business for some time. Tom Kettering, head of the office, is now dickering for two more replacements.

BELLE BAKER DISKING BETWEEN CAFE DATES

Belle Baker will spend the interval between the Bachelor Club, Pittsburgh, engagement Oct. 29 and her Miami Beach dates, recording for National. She's making quite a series for that brand.

Songstress opens at the Beachcomber, MB, Dec. 15. Jerry Rosen booked.

AGVA, French Govt. Set Deal Whereby U.S. Acts Get 50% U.S. Coin Takeout Pay

Washington, Oct. 21.

The French government and the American Guild of Variety Artists have completed a reciprocal agreement which will permit U. S. acts playing France to have 50% of their salaries paid in U. S. dollars, while French acts playing America shall receive $20 daily for maintenance, plus incidental expenses, remainder will be remitted to the French Office des Change.

Agreement recently reached settles a great many headaches in arranging performer fiscal affairs and is seen as hypoing the booking of acts in both countries.

The Office des Change and the union will act as clearing houses for the performers, and no currency remittances will be valid unless contracts are stamped either by AGVA or the ODC.

As presently constituted, the French performer in contracting for an engagement in the U. S. with an American operator designates that from the gross weekly earnings will be deducted agents' commissions, salaries paid to other members of his act, if any, and estimated U. S. income tax. Of the remainder, 50% or $20 daily, whichever is greater is retained by the performer and the rest sent to AGVA for remittance abroad.

An American act playing France will have the following deductions made from salary: Agent's commission, if paid in francs, salaries paid to other members of the act, if any, and estimated French income tax. Up to 50% must be left in that country for living expenses, purchases, etc., and balance will be remitted through the ODC to an American bank of the act's choosing, for withdrawal upon return to the U. S.

By this method, France can build up a dollar reserve in this country out of which American acts playing France will be paid.

Agreement also stipulates that Office des Change and AGVA shall be the sole arbiters of any financial disputes arising from remittances. Another stipulation declares that agreement shall be in force during all times that present French currency laws are in effect, and pact cannot be altered without AGVA's consent. In the event of new French monetary regulations, agreement can be cancelled if, in AGVA's judgment, new laws work to the detriment of the U. S. performer.

LIEBOW PACTING SHOWS FOR PANAMA NITERIES

Panama, Oct. 21.

Bill Liebow, operator of two local niteries, is set to resume talent operations in December. Liebow is planning to rotate his shows so that each will play both spots for five-week periods.

Liebow operates Ciro's, Colon, and the International hotel, Panama City. Boots McKenna will produce the shows.

Cooper Gets MCA Release For Vaude, Nitery Work

Hollywood, Oct. 21.

Jackie Cooper has wangled a release from Music Corp. of America representation for vaude and nitery work. Two years ago actor signed pact with agency, covering all forms of showbiz, but recently expressed dissatisfaction with handling of personal appearances, which he now will seek himself, sans agenting.

MCA will continue to rep Cooper for radio and films.

JIMMY SAVO'S WINSOME BOOK, 'LITTLE WORLD'

By JOE LAURIE, JR.

About 12 years ago little Jimmy Savo told The Lambs Clubmen about his visit to his wife's old Castle in Poggio, Italy. He told stories about the 19 peasants who lived in the village surrounding the castle and kept the boys smilingly interested. He now has put all in book form ("Little World, Hello!"; Simon & Schuster, $2.75) and it is one of the most delightful travel-laughs you have ever taken to a mountain fairyland.

The story is about this broken-down, badly bent, 13th century castle, standing in a village without a frown and where God is kind to the comfortably poor people who have made it their home. It is all so far away from hustling, bustling Broadway and show business as the moon. It is in this little Kingdom of Poggio that Jimmy Savo is named by the Baron Temistocle, The Lord of the Rock! Tough to imagine little wistful Jimmy Savo as the Lord of a Rock—or even a Pebble. The villagers live in this nest of humor in the heart of the mountains and the way Savo tells about them makes one smile out loud. Gian-Domencio the Bellringer, Lorenzo, Elena, Andrea and Delfina, Alfreduzzo, Veneranda, Old Joe, Marcellina, the Serenaders, the Sheep Herder . . . grand characters that are woven into a swell story by Savo, who on the stage is a panomimic paradox, a man who talks without speaking. What a picture it would make—no guns, no killing . . . . and Vencranda as a beautiful Italian hoyden. And what a swell title!

Savo writes the way he acts, simple, honest, gullible, charming. It is all as refreshing as sticking your bare feet in a cool stream on a hot day. This is his first book, and it looks like he is going to make a silk-lined living in this new field away from greasepaint. Savo may make the river stay away from his door, but he can't keep people that like to read a delightful story from making a path to the book stores for a copy of "Little World, Hello."

Dean Martin and Jerry Lewis into the Chez Paree, Chicago, Nov. 20.

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Night Club Reviews

Slapsy Maxie's, L.A.

Los Angeles, Oct. 17.

Ella Logan, Dean Murphy, Fred & Elaine Barry, Isabelita, Joel Friend, Mary Mullen, Mitchell Brother, Ruth Brady, Trudy Stevens, George Lloyd, the Don Loper Girls and Boys (13), *Dick Stabile Orch* (14), *Rhumba Kings; minimum* $3 *weekdays;* $4 *weekends.*

A slip of a Scottish miss walked out onto the floor of the refurbished Slapsy Maxie's on gala reopening night and saved the new management from having a fiasco on its hands.

Not that the decor wasn't lavish—or the costumes on the gals beautiful. But the inane decision to run both the dinner and supper shows together as one two-hour pot pourri was a little too much to take.

Besides, a whining public address system ruined the original score cleffed for the "Once Over Lightly" revue by Allan Roberts and Lester Lee. The few notes that penetrated, and the few words that could be heard, sounded good. And the Dick Stabile orch acquitted itself nobly despite the handicaps.

The Don Loper production numbers looked good at first. But they came too fast and too often. Lost in the shuffle and swirl of the fashionable Loper gowns were Joel Friend and Mary Mullen who tried hard. So did Mitchell Brother, Trudy Stevens and Ruth Brady, but their vocalizing was drowned out by a battery of six mikes that were playing "air raid warning."

It was just one of those things. Terp team Fred and Elaine Barry click with a couple of neat routines that even bad electrical effects couldn't spoil. But impersonator Dean Murphy failed to deliver in anything approaching his usual form and George Lloyd failed to register at all.

Then this girl walked on stage to face an audience grown cold, almost hostile. Maybe there was something symbolic about her choice of "Showbusiness" as an opening number. Maybe not. Anyway, in the space of 16 bars, a major miracle had occurred.

The audience straightened up. The chatter died down. The table-hopping ceased. And the girl stood there and sang—and sold.

It was her show. And if there is any showbiz equivalent of the Congressional Medal of Honor, it should go to Ella Logan. She deserves it. Her terrific showmanship and sock singing and salesmanship meant the difference between ennui and entertainment. *Kap.*

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Embassy Club, B. A.

Buenos Aires, Oct. 15.

Carlos Ramirez is a "natural" for the upper-class carriage trade at the deluxe Embassy and he knows how to handle his audience, creating an intime atmosphere by singing a Brazilian number and dedicating it to some prominent Brazilian in the audience.

Arthur Kutscher, operator of this nitery, has cut down on his floor show, reducing it to a ballet number and Ramirez. Georges Henri and his combo provide the Ramirez accompaniment and turn in a creditable job, even to items like "I Barbieri" and other opera favorites.

What strikes those who knew Ramirez in his last Buenos Aires performances, some six years ago, is that he has acquired poise and has lost the gaucherie so evident when he appeared briefly on the Colon Opera stage.

Ramirez has also learned how to handle the mike and pegs the volume of his voice very aptly to the somewhat resonnant acoustics of the room. *Nid.*

Cloud Room, Portland

Portland, Ore., 13.

Polly Baker & Harry Carroll, Eve Mathews, Eddie Flenner Orch (5) *with* Bob Wellman; 85c. cover, $1.50 *Sat.*

Leo Jaroff picked a winner in Polly Baker and Harry Carroll for opening his fall parade of name attractions. Pair, long time faves in the northwest, are playing to an advantage in this more intimate and smarter room. Miss Baker, blonde, slender eye opener, keeps customers laughing with her slick handling of songs. Carroll accompanies her on the spinett piano and adds some fine humor. Open with some novelty tunes and original lyrics and close with some of Carrolls pop tunes that are still hits. Best known is "By the Sea," "I'm Always Chasing Rainbows" and "Blue Ridge Mountains of Virginia." Entire room joins in the singing led by Baker. Begged off after four encores.

Eve Mathews, blonde looker, opens the show with some classy tap ballet work for good response. Eddie Flenner orch backs show neatly and also contribs danceable tunes for customer dansapation. Bob Wellman does okay on vocals. *Feve.*

JAY SEILER
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Frontier Club Denver
Oklahoma Free State Fair
Lackland Air Base, San Antonio

Cotillion Room, N. Y.

(HOTEL PIERRE)

McLerie & Butler, Walton & O'Rourke, Chas. Reader Orch (11) *with Stanley Worth, Van Smith Latins* (5); $2 *and* $3 *minimum (Sat.-Sun.), no cover.*

Maestro Charles Reader, who is also in charge of entertainment of the Hotel Pierre's Cotillion Room, has assembled one of the best little floorshows yet, and the turnaway trade here, of late, in face of generally easing-off conditions elsewhere, reflects the realistic appreciation for value. And good value it is, with a good but not overpriced table d'hote and a $2-$3 minimum (latter Sat.-Sun.; the room is closed Mondays instead) after theatre. Shows are at 9:15 and 12:15, emceed by Reader.

Allyne McLerie & John Butler (New Acts) reflect their high-grade musicomedy background with a tip-top terp turn, and Walton & O'Rourke, long standard in the class hotels and niteries, with their puppeteering, are standout here. They work with their puppets "exposed" but even with the visible strings and the rest of it their manipulations give rise to "how do they do it," such as the smoking business (Lazy Sam) and the cocktail-consuming dowager in a corking drunk sequence.

Two-man combo are personable and can stand the spotlight well on their own, hence they introduce themselves into the action, such as garconing for the stewed matron and foiling for the little colored boy character. The men make their own mannikins and manifest a fine sense of comedic-artistic conception in the design of these puppets, such as the hot piano man with the sepia siren of a songstress, among others.

Above all, Walton & O'Rourke seem to love their work to a rather unusual degree as they table-hop with their "lovebirds" puppets, dispensing little corsages to the femme guests, and even after the show is over they replenish the "lovebirds" and continue making the rounds, dispensing little trinkets and souvenirs. It's the type of mixing which always pays off but unfortunately has gone out of style with too many nitery acts who do their stints and run. It's been accented before that the best mixers with their following, before and/or after the shows, are the ones who are the saloon entrepreneurs' delight—and can always come back for that reason. That's been the secret of Harry Richman, Sophie Tucker, Morton Downey, Phil Regan among others.

As for the rest, Reader is a leader who can handle himself as conferencier besides dispensing OK dansapation. Van Smith's relief quintet for the Latin tunes is also OK for song-and-dance. *Abel.*

Terrace Room, Pitt.

(WILLIAM PENN HOTEL)

Pittsburgh, Oct. 22.

Joan Brooks, Debonaires (5), *Billy Catizone Orch* (8); *Marcelyn;* $1 cover, $1.50 *weekends.*

Town's class supper room swung into the fall season, after a four-month shutdown, with a little show that fits the spot like a glove. Only two acts, but they're right up to Terrace Room standard.

For one of them, that was a foregone conclusion. Joan Brooks played here last January and was brought back on strength of heavy click then. Lush-voiced thrush is repeating with ease and has to give 'em a full cycle before they'll let her get off the floor. She puts a rich and easy quality to the ballads; introduces a couple of new ones from "Allegro"; does a bang-up job on "Fightin' and Feudin'" and "Mountain Gal" and sews it up with "If You Were the Only Girl," the themer she used for so long during her nighttime show over CBS. Smartly gowned and makes a nice appearance.

First time in a downtown club for the five dancing Debonaires although they've played here in theatres before. Nattily outfitted in tails, they look formidable right at the outset and they keep up the good impression all the way through. Their novelty "One Finger" gets them in solid immediately and boys' standard Mechanical Ballet is still a corking novelty.

Billy Catizone (Band Reviews) introes the acts and looks after the terp end. *Cohen.*

Clover Club, Miami

Miami, Oct. 18.

Jan Bart, Ted & Denny Peters Luisita Alfonso, Aurora Roche-Carlyle Dancers (8), *Tony Lopez Orch; minimum* $2-$2.50.

Addition of a top flight comic and elimination of one weak act could easily bring current package here into mid-season class. As presently set up, it still makes for solid entertainment.

Jan Bart, in topliner spot, is playing a room in which he first showed his potentialities as a cafe attraction. Resultant building up of local following led to many return engagements, with this one finding him in top vocal form and wisely introing plenty of new material to add to his potency with the patrons here.

Only routine contained in present one from his previous stints is the medley which shows off his vocal-mimicry. A solid sequence, it features takeoffs on Crosby, Kate Smith, Ink Spots and a hand-rousing topper in the version of "Pagliacci." Tees off with smartly arranged medley from "Finian's Rainbow" and "Brigadoon" then changes pace with the impressions. "Whiffenpoof Song" again shows know-how in the arrangement, brief and effective. Encores with "Girl That I Marry," and tops with own lyric version of "Miserlou," which leads Aurora-Roche Carlyle Dancers on for their finale number.

The troupe reaffirms impresh that they're one of the more imaginative groups to play this area. Opener is a tongue-in-cheek cakewalk that makes for a bright applause-getting pace-setter. Closer is a Javanese Jive that blends straight and comedy dance values, enhanced by the costuming and musical backgrounding. Features Aurora Roche and Carlyle in the head and arm movements, done with authentic expertness.

In the middle terp slot, Ted and Denny Peters almost walked off with the show. Duo worked under tag, Theodore and Denise, in prewar years. Smart blending includes a sock waltz that shows clever lifts and spins. Follow with fast rhumba-samba for more palm-whacking. Tops, with comedy adagio that finds gal winding up in ringsider's lap.

Lisita Alfonso, Cuban import, is only weak spot in the lineup. Essays the Latino chants in a hoarse, unmelodic voice and hip-swings around the stage to mild returns.

Tony Lopez and crew background the show in brisk fashion and do nicely by the dancers between shows. *Lary.*

La Martinique, N. Y.

Anne Francine, Franklin Twins, Lander & Holland, Joan Fields; Erwin Kent Orch, Maya Rhumba Band, Nicola Matthey Ensemble; $3.50 *minimum.*

With the preem appearance of blues singer Anne Francine in the U. S. since her highly-successful Paris stint, La Martinique boniface Dario has begun the club's reconversion to its straight nitery policy of last year. Closed all summer, the plush boite reopened several weeks ago as an expensive eatery with only the Nicola Matthey violin ensemble for entertainment. Idea evidently didn't pay off and, while the tsiganes crew is still around, it's pulling out entirely at the end of the week in favor of the old two-a-night nitery routine.

Choice of Miss Francine to tee off the reconversion policy is a wise one. Winner of a post-deb amateur contest staged by the old Coq Rouge, N. Y., when cafe society torchers were the vogue, she made quite a name for herself around Manhattan before doing an impressive round of the Paris niteries last year. Exploitation value in her name and career, plus her strong showmanship, should materially aid Dario in luring his old customers back. He's bulwarked her strongly with the comic Franklin Twins, ballroomologists Lander and Holland and tapster Joan Fields.

Miss Francine, with a throaty voice, charming personality and plenty of poise, has lots to offer. A tall girl, she wears a gown cut almost to her midriff that furnishes cleavage to the extreme, all of which helps sell her material. To make the most of her blue-blood aura, she wisely steers away from any pops, confining her offerings to unfamiliar tunes or specially-cleffed numbers. "I Happen to Like New York," in which she compares Gotham and Paris, is plenty corny but a surefire audience-pleaser. She naturally has one tune with French lyrics and begs off with a torcher, "Just Like a Man," that's well-tailored to her talents.

Lander and Holland are undoubtedly one of the smartest dance teams around today. After several years in Latin America they returned to the U. S. last month at the Chez Paree, Chicago, making this their second American appearance in some time. Duo has class all the way, from their interesting opening, in which the femme comes on in a knee-length fur piece, until the eccentric polka with which they beg off. Their routines, all uniquely different, are gracefully executed, and the touch of impressionistic terping, never overdone, is sock.

Franklin Twins and Miss Fields are reviewed in New Acts. Erwin Kent orch backs the show neatly and plays competently for dancing. Maya's rhumba crew is in to furnish the Latin tempos. Matthey ensemble plays only until the first show now, offering pleasant dinner music. Dario himself does a capable job of emceeing the present lineup. *Stal.*

Nashville Nitery 'Unfair'

Club Brentwood, Nashville, was cited unfair this week by American Guild of Variety Artists for refusing to sign minimum basic agreement and post bond with the union.

Performers and agents have been bulletined to effect that they are not to do business with nitery while union ban is on.

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OPENING: NOV. 10, BILTMORE, PROVIDENCE
Future Engagements at
COPLEY PLAZA, BOSTON; ST. CHARLES, NEW ORLEANS
ALL RETURN ENGAGEMENTS
Direction: MCA

Dance Troupe Cancels So. American Tour In Payoff Snarl

Rosario and Antonio dance troupe of 12, skedded to tour South America this winter, has cancelled contract (reportedly in amount of $55,000) because it couldn't get payment assured in American dollars. Cancellation, however, may be only a postponement until June, as local managers in Buenos Aires are still trying to get a special dollar permit to encourage the troupe to come. South American tour would cover 12 to 14 weeks in Argentina, Chile and Peru, with three weeks in B. A.

Troupe is now in Havana, where it opened Oct. 6 at the Teatro America at $5,000 weekly. This weekend the unit is off to Cuban provinces and a tour of the Caribbean for total of six weeks at $4,250 weekly. It will return to the U. S. for a concert tour running from January to mid-May.

VENTURA MADE BOOKER OF HAVANA VAUDERS

Marcel Ventura, N. Y. agent, has been appointed official rep in the U. S. for two of Cuba's ace vaud-film houses, the 1,900-seater Teatro America and 1,200-seater Radio City, both of Havana. Ventura, who just returned from a Havana trip, will try to line up U. S. attractions for the vauders.

Houses, he says, are paying all talent in American dollars. About six months ago the Cuban government instituted a rule providing that all firstclass filmhouses must have concurrent vaude shows, in order to give employment to live talent. Ruling now permits foreign imports. Tax on foreign salaries, Ventura also reports, has been reduced to 5% to encourage talent to make trek south.

Ventura is personal manager in U. S. for Mata & Hari, Rosario & Antonio, Ernesto Lecuona and others.

Patricia Windsor, From Concert, Into Niteries

Washington, Oct. 21.

Patricia Windsor, lyric soprano, making her nitery debut at the Shoreham hotel here this week, is a former San Francisco Opera songstress, last with "Gypsy Lady" and "Song of the Vagabond."

She never did a single, but is slated to open at the Hotel Pierre's Cotillion Room, N. Y., Dec. 9 with G. Ray Tyrrell, magico, and Landra & Verna, dancers.

Next Cotillion Show

Lucille & Eddie Roberts return to the Cotillion Room's next show Nov. 11 with Fay & Gordon, dancers, booked by maestro Charles Reader, who handles the Hotel Pierre's entertainment. Henry Gordon is an ex-Los Angeles bank teller who met Fay at a dance contest, but went professional at the Mark Hopkins, Frisco, Royal Hawaii, Honolulu, and the Hotel Del Monte, Monterey. This is their first N. Y. engagement.

Billy Rose Gets Romantic With New Cafe Decor

Billy Rose, operator of the Diamond Horseshoe, N. Y., after eight years of selling nostalgia, is set to change the current cafe setup. Rose will close the Horseshoe starting Nov. 29 for a complete job of redecorating. He'll reopen Dec. 26 with a show including Mata & Hara, a ballet line to be staged by Esther Junger, an orchestra with 20 violins, and a femme singing chorus. John Murray Anderson will stage the show, using a double revolving platform.

New decor will be by Herman Rossi, at a cost of $100,000. According to Rose, that's more than he spent to open the Horseshoe originally. Rose figures the new setup will attract local trade as well as tourists. The Horseshoe, since its preem, has been a potent tourist magnet.

Walker Sets Up Agcy.

George Walker, who left Music Corp. of America last week, has opened his own agency, with the Three Suns as the first major act on his list.

Jack O'Boyle, another ex-MCA, who left organization last year, has joined Walker's office. He'll handle one-nighters and concert dates.

Majestic, Paterson, N.J., Settles With Musicians

The Majestic theatre, Paterson, N. J., vauder, will reopen Monday (27) following settlement of the six-week strike of the American Federation of Musicians. Settlement was effected last week when musicians' pay scale was hiked from $78.75 to $84.

Theatre was originally slated to open Sept. 11.

PETRILLO'S UKASE NOT WORRYING NITERY JOCKS

Disk jockeys with programs emanating from N. Y. niteries aren't worried about the American Federation of Musicians, James C. Petrillo, ban on new recordings after Dec. 31. The jocks claim that music constitutes only a minor part of their sessions, inasmuch as most of the gab stems around personalities in the cafes.

Platter pilot, during the course of an hour's program, rarely plays more than two or three waxings, and the jockey often feels there's little difference which recording is used, inasmuch as the sessions stress interviews and personality chatter.

The disk-jockey in niteries is now big business. Jack Eigen, at the Copacabana lounge, N. Y., started the idea earlier this year, and since then some of the other spots that have picked up the idea are Leon & Eddie's, N. Y., with Jerry Roberts at the turntable; the Riviera, Ft. Lee, N. J., with Bea Kalmus. (This program has since switched its origination point to the WHN studio). Johnny Kane, N. Y. Enquirer nitery columnist has a wax-works at the Greenwich Village Inn.

However, the most lucrative platter pact has been signed by Barry Gray (see separate story) who gets $50,000 at the Copacabana, Miami Beach for the winter season.

Burley Chorine Held In St. Loo Taxi Stickup

St. Louis, Oct. 21.

Mrs. Jane Newlon, 20, burlesque chorine is in the St. Louis County hoosegow charged with participating in a taxicab stickup two weeks ago. Local cops have gone to Louisville, Ky., to obtain custody of her husband and two others for the same job.

The quartet, according to cops, got into a cab driven by Louis Tabachnick in St. Louis and ordered him to drive to Overland in the county. There, when one drew a loaded revolver and ordered Tabachnick to hand over his dough he grabbed Mrs. Newlon, dragged her out of the cab and used her as a shield. The gun toter fired one shot that struck the taxi driver in the hip whereupon all entered the cab and drove off.

Mrs. Newlon was employed at the Grand theatre, local burlesk house.

Cynda Glenn's Camp Tour

Paris, Oct. 21.

Cynda Glenn, American comedienne, has an unusual for-pay contract with American Military Gov't, having gone to Frankfort to entertain this week. She will travel throughout the American Zone of Occupation in Germany as a paid performer. Usually such junkets are gratis.

Miss Glenn is due back here for a possible starring role in the new edition of the "Folies Bergeres."

McRae's N.Y. Strand Bow

Gordon MacRae, radio singer, will play his first N. Y. theatre date at the Strand, starting Oct. 24.

MacRae, currently on the Teen-Timers, NBC show, was the summer replacement for Fannie Brice. He has played vaude houses previously, but not on Broadway.

Harry Romm is lining up nearby theatre dates after the Strand engagement.

Miami Bistros Hope to Pry Tourist Coin With Highest Budgets in History

By LARRY SOLLOWAY

Miami Beach, Oct. 21.

With the hurricane period on the wane, this winter "gold coast" is girding itself for its annual "biggest season in history" with optimism running high, despite some pessimistic predictions that "they'll come, all right, but they won't spend."

Rates in hotels and on apartment rentals are a bit higher than last year, based on increased operation costs. But the reservations are coming in anyway. Majority of the luxury hotels are sold out for the period Jan. 15 to March 15, with many reporting heavy inquiries on the preceding and post season weeks. Apartment rentals are sky high, with many owners refusing to rent unless on a seasonal basis. Average season charge is $3,000. Result has been a serious housing shortage for people who live and work here.

Nightclub picture is a rosy one for those running now. There'll be several heavily attended conventions in November and December. But come Christmas the competition will start as the larger rooms open up with the biggest "name" attractions in the area's history.

All are following the policy set last year by one of the few profitable operations, the Beachcomber, which had Sophie Tucker-Jackie Miles-Harry Richman for an eight-week run that set record grosses.

This season Ned Schuyler, Beachcomber op, set Peter Lind Hayes, Mitzi Green, the Ritz brothers and Sophie Tucker, with others being lined up to bolster the three week and change policy. Spot kickoff is slated for Dec. 18, with Belle Baker, Joey Adams, Mark Plant, Tony Canzoneri, another topper still to be added, plus the June Taylor girls and Dave Tyler's orch. Average weekly talent outlay will run $25,000.

Copacabana is completing a deal with Maurice Chevalier and has approached Milton Berle, with greenback lined carpets ready to roll out if they say yes. George Jessel is already set for a February date at $12,500, while Hildegarde opens the spot for its winter run on Nov. 1. Budget here can hit as high as $30,000, with a Wally Wanger production and Frank Linale's orch included. Barry Gray, New York disk jock, is set for the lounge. Ops Ben Slutsky and Murray Weinger also dickering to bring back Danny Kaye, who made dough for them last year despite a $20,000 salary on a $10 and $12.50 minimum.

Colonial Inn is again setting up a plush production with Joe E. Lewis in for the season. In a better position than the others to bid for toppers, via the casino operation, it's expected that the huge Broward county spot will again bring in Hollywood as well as Broadway names, with Jimmy Durante and Abbott & Costello among those mentioned. An offer here of $25,000 for an act is the usual. Latin Quarter has Myron Cohen and Martha Raye, and E. M. Loew, who will run the room himself this year, is unfolding a blank check offer to get the talent he wants to help bring the class bistro into the black.

Clover Club is well set on names, though not spending as high as the $25,000 group. Gracie Barrie starts the policy in November, followed by Cross and Dunn and then a Jackie Miles-Vagabonds parlay which adds up as one of the most potent draws of the season.

Smaller spots also are hypoing budgets. Paddock Club starts with Sally Rand in two weeks. Famous Door is offering a salary plus deal to Frances Faye. Brook Club will again feature its class one name plus band policy as an adjunct to the casino.

The intime spots aren't worried. Blackamoor Room and Park Avenue lounge have been packing them in and expect to hold their own with locally established attractions such as Harry the Hipster and Charlie Farrell. Mother Kelly's, reopening under his sons' management will again feature cuisine plus smart, small shows.

Only question mark is Kitty Davis'. She's still trying to sell the

(Continued on page 54)

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Variety Bills

WEEK OF OCTOBER 22

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 23
Hal McIntyre Orc
Gertrude Niesen
Jackie Gleason
Betty Bruce
Music Hall (I) 23
E Talbot-Martin
Paul Franke
Lucille Cummings
Dorothy Keller
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 22
Charlie Spivak Orc
Al Bernie
Tip Tap & Toe
Mel Torme
Roxy (I)22
Veloz & Yolanda
Sid Caesar
State (L) 23
Gaylor & Ross
The Dunhills
Jay Marshall
Rose Marie
The Pitchmen
A & J Di Gatano
Strand (W) 24
Ted Weems Orc
Gordon MacRae
Morey Amsterdam
The Glenns
BROOKLYN
Flatbush (I) 24-26
Buddy Walker
Eddie, Jack, Betty
Bob Douglas
Carleton & Dell
Gonzales 2
Hadda Brooks
10 Line Girls
Coleridge Davis Orc
Larry Steele
Hortense Allen
Shagrue Dancers
J Mason & Vigal
Tops & Wilda
Aland Dixon
ELMIRA
Kenney (W) 22-23
Blue Barron Orc
HARTFORD
State (I) 24-26
Blue Barron Orc
Francis Craig
Constance Moore
Bob Evans
Chester Dolphin
NEWARK
Adams (I) 23
Sugar C Robinson
Buddy Morrow Orc
Cy Reeves
Betty Jane Smith
MIAMI
Olympia (P) 22
L & J Anders
Tucker & Gloria
Eddie Manson Co
Radio Rogues
Tommy Dix
MINNEAPOLIS
Radio City (P) 22
Desi Arnaz Bd
Marion Hutton
Pat Henning
Jack Parker
OMAHA
Orpheum (R) 24
Beatrice Kay

THE FIVE GRAYS
AMERICA'S FOREMOST DANCING FAMILY
Currently LOEW'S STATE
NEW YORK
Direction: MAX TISHMAN
1674 Broadway, New York

BRONX
Windsor (I) 24-26
Leon Fields
L & L Bernard
3 Parks
Ada Lynn
The St Clairs
QUEENS
Jamaica (I) 22-25
Dennis Sis
Alan Stone
Lew & Joe
Marilyn Caites
Fabian
Vince Carson
(three to fill)
BALTIMORE
Hippodrome (I) 24
Gene Krupa Orc
Lloyd & Willis
Senor Wences
Regal (I) 24
Herbie Fields
Del Courtney Bd
Whitey Roberts
Dietrich & Diane
PATERSON
Majestic (I) 27-29
Roberta Welch
Brookins & Van
Buddy Lewis
B Wells & 4 Fays
(one to fill)
PHILADELPHIA
Carman (I) 23
Ross & Stone
Bob & Diane
Halloway Sis
Pat Hill
PROVIDENCE
Capitol (I) 22
Melino & Hollis
Eugenie Baird
Tk Drink Hoffman
Jerry Coe
Jack Leonard

3 RAYS
Returning Soon
From USO Camp Shows Pacific Tour
Mgt.: BILLY CREEDON
Dir.: EDDIE SMITH AGENCY
1501 Broadway, New York

Bill Johnson
Pigmeat Markham
The Kanzawas
The Congeros
State (I) 23-25
Homer & Holly
Kate Murtah
Walter Nilsson
A & J Johnston
26-29
Betty Sawyer
DeCosta & Denore
Greene & Dooley
Russ LeBeau
BOSTON
Keith's (R) 23
Ray Dorey
Hal Leroy
Alan Carney
Rigoletto Bros
Aimee Sis
(two to fill)
CAMDEN
Towers (I) 21-26
Berk & Hollow
READING
Rajah (I) 23-25
Dolinoff & Raya S
Burton & Janet
Jean Parker
Johnny Morgan
Ciro Rimac Co
ROCKFORD
Palace (I) 24
5 Maschinos
Frank Radcliffe
Trip & Fall
Jack Merritt
2 McKeown Sis
Paul Walker Orc
SAN FRANCISCO
Golden Gate (R) 22
Nick Long Jr
Hi-Lo-Jack Dame
Vivian Blaine
Philharmonica 3
(one to fill)
SPRINGFIELD
Court Sq (I) 23-26
Roberta Circus

CARL and FAITH
SIMPSON
Humor With Humanettes
Stuebens, Boston
Weeks Oct. 23-30
Per. Management TYLER MASON
EDDIE SMITH AGENCY

Rick Lane
Nichols & Penny
Bobby Sargent
Large & Morgner
CHICAGO
Chicago (P) 24
Frankie Carle Orc
Nip Nelson
Clark Bros
Oriental (I) 22
Frankie Laine
Howell & Bowser
Winter Sis
Raymond Pike Jr
Carl Sands Orc
Regal (P) 22
Smart Affairs
Morey & Eaton
Nikoll Paul Shari
Nell Stanley
Kitty Kallen
The Carnivales
WASHINGTON
Capitol (L) 23
The Appletons
Jack Powell
Leslie & Carroll
Henny Youngman
Howard (I) 24
Jackie Robinson
T Bradshaw Orc
Hawley & Taylor
Hall Sis
Steeplechasers

ENGLAND

CARDIFF
New Theatre (I) 20
Turner Layton
Morris & Cowley
Beryl Orde
Wright & Marian
Lupe & Velez
Pharos & Marina
Dehl 3
T & D Kendall
HACKNEY
Empire (I) 20
[illegible] of '47
[illegible] Bonn
Rhodes & Lane
Siki & Son
2 Movers
Vivian Co
LEICESTER
Palace (I) 20
Gang's All Here
Duggie Wakefield
Darmora Imps
3 Monarchs
Joe Black
Mills & Paulette
MANCHESTER
Hippodrome (I) 20
Dave Morris Co
Charlie Rivel
Charlivels
Van Dock
10 Starlets
Billy Natchett
4 Atlas
Adele
SHEP'RDS BUSH
Empire (I) 20
Stand Easy
C Charlie Chester
Ken Morris
Arthur Haynes
Len Marten
Ramon St Clair
Denise Clifford
Leslie Noyes
Dave & Maurine
Granadas & Peter
Mona Tynga Co
WOOD GREEN
Empire (I) 20
Billy Cotton Orc
D & J O'Gorman
Wally Wood
Freddie Harrison
Earle & Babette
Jack Meyand Co
Terry

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Alice Pearce
Marc Lawrence
Amanda Lane
3 Flames
George Bauer
Ellis Larkin 3
Belmont-Plaza
Russell Swann
Bob Dixon
Taylor Line
Dacita Orc
Eddie Stone Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard
Bill Dillard
Harold Hastings 3
Wally Blacker
Cafe Society (Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Nellie Lutcher
Dave Martin Orc
Cafe Society Uptn
Jimmy Savo
Abbey Albert Orc
Carnival
Ray Bolger
Beatrice Kraft
Kaye Ballard
Wiere Bros
Yvonne Adair
Paul Gavotte
Reid Orc
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbello Orc
Jack Prase Orc
Copacabana
Joe E Lewis
Jet MacDonald
Mario & Floria
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Pilar Gomez
Barreira & Margarita
Los Shamulos
Los Cabelleros
Enrique Aragon O
Greenwich Vil. Inn
Jackie Phillips
Jerry Cooper
Shirley Allen
Ned Harvey Orc
Sonny Roberts O
Harem
Jack Cole Dcrs
Moore & Lessy
Lucille Page
Lee Bartel
Nevada Smith
Paul Remos
Fausto Curbello O
Art Roman O
Hotel Edison
Gay Claridge Orc
No 1 Fifth Ave
Louise Howard
Nype & Cole
Hazel Webster
Downey & Fonville
Highlights
Hotel Biltmore
Lanny Ross
Pat Whitney
Mark David
Sonny Weldon O
Stephen Kisley O
Hotel Lexington
Alomas Hawaiians
Havana-Madrid
Noro Morales Orc
Rodriq'z & Phyllis
Darnell Bros
Repita Triano
Maximo
Sacasas Orc
Iceland
Rose Ellin
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Frankie Frissaura
Blimpy Blank Orc
La Martinique
Franklin Twins
Anne Francine
Erwin Kent Orc
Maya Orc
Nicola Mathey Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc
Shirley Powell
S & S Artnurs
Peggy McCue
Dick Bain
Laverne & Jon
Faye & Andre
Shepard Line
Old Roumanian
Sadie Banks
Lou Seiler
Althea
Joey Dean
Joe LaPorte Orc
D'Aquila Orc
Essex House
Richard Himber O
Hotel New Yorker
Ray McKinley Orc
Marion Spelman
Arnold Shoda
Narena & Norris
Connie Conn
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Walton & O'Rourke
McLerie & Butler
Chas Reader Orc
Van Smith Orc
Hotel Plaza
M & G Champion
Liberace
Joel Herron Orc
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Edo Lubich Orc
Latin Quarter
Willie Howard
Al Kelly
Mazzone-Abbott D's
Gloria Le Roy
Emile Boreo
Piroska
Miriam Gwynne
Bon Vivants
Vincent Travers O
Riviera
Martin & Lewis
Manor & Mignon
Tony Bavaar
Miriam La Velle
Hotel St Regis
Beryl Davis
Milt Shaw
Laszla & Pepito
Maria Morales
Darling & Jones
Paul Sparr Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Spivy's
Spivy
Shiela Barrett
Rico Sarroga
Versailles
Dwight Fiske
Bob Grant Orc
Panchito Orc
Village Barn
Ann Dennis
Lou Cecil
Betty Percy
Pappy Below
Village Vanguard
Chippy Hill
Jay Marshall
Jerry Reed
Jimmy Shirley 3
Don Frye
Waldorf-Astoria
Jean Sablon
Nat Brandwynne O
Misha Borr Orc
Wivel
Bob Lee
Kay Carole
Brynne Lorey
Janie Scott
Danny White
Zimmerman's
Paul Smith
Janczi Makola
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Sherman Hayes O
Vera Love
Bob Karl
Chez Paree
Mitzi Green
Jackie Miles
Marty Gould Orc
Bobby Clark
Jack Nelson
Don Chiesta
Chez Adorables (10)
Larder & Holland
Hotel Blackstone
Peter Lind Hayes
Mary Healy
Ray Morton Orc
Hotel Bismarck
Fred Harris, Donna & Annette
Tom DiPardo O
Romanko Orc
Benny Delson O
Orc Moreno
Montero & Yvonne
Helsings
Lionel Prouting O
Ralph Cooke
Mary Jane Dodd
Adrian Lorraine
H Edgewater Beach
R Heatherton Orc
Sol Grauman
Arthur Nelson
Marian Fedele
Song Stylists (4)
D Hild Dancers (12)
Hotel Sherman
Carl Marx
Dining Sis (3)
Eddie Hubbard
Jose Melis
Jean Williams
Latin Quarter
Phil Foster
Latin Lovelies (12)
Buddy Shaw Orc
Day, Dawn & Dusk
[illegible] Hyde
Palmer House
Cliff Williams Orc
Florence Desmond
Arteo & Consuelo
Ray Malone
Howard De Courcy

No Disk Panic

Continued from page 45

much time to lay in a stock of new material to bolster what has already been put on shelves.

Of course, the seeming lack of excitement over the expected ban exists with the major firms. RCA-Victor, Decca and Columbia have vast backlogs of standard pop and classical material to fall back on when and if the ban results in tight going. And they are now working at fever pitch stocking fresh pops being supplied by music publishers. Each has asked pubs for anywhere from 25 to 50 songs apiece for immediate recording. This will mean that publishers will be digging deeply into stocks of material they may have taken for publication years ago and never put to work.

Where real bitterness lies is among the secondary labels, which in this case includes Capitol. All of these firms, namely, M-G-M, Majestic, Musicraft and Mercury, won't have enough time to lay in enough material to come near competing with the majors over a long pull, and their lack of standard catalog, in the final analysis, will be a death blow to some if the ban is extended long enough or, as Petrillo intends at the moment, "forever."

Of these outfits, M-G-M is the most vulnerable. Less than two years old, figured from the point where it first began marketing disks, the film subsidiary has been so busy since its inception with getting out pop tunes to get going into competition with the majors, that it has been able to stock only a comparatively small catalog. Next in line is Musicraft, which reorganized recently and is just now beginning to show signs of getting on its feet. This company has virtually nothing at the moment compared to its rivals, and even the material it can get in between now and Dec. 31 will mean nothing if the ban is extended far beyond Dec. 31. Majestic isn't too far off the M-G-M and Musicraft picture. Mercury will be in a better spot than those three, and Capitol, of course, will be somewhere between the major and the above firms.

As of the moment, the major firms have enough material to last approximately 18 months to two years. By the end of the year, at the pace they are now scheduling disking dates with various top names, it's safe to assume they'll be able to deliver to the public fairly regular releases of new songs for close to three years, depending, of course, on the sales success of individual tunes.

Among the dozens of small indie firms the picture is vague. Only one thing seems certain; the labels that subsist on the production of jazz material alone will be hurt badly unless some method is devised by them to secure new masters while the ban goes on. Others, who deal in country-style music and the various other forms of interpretation may or may not be hurt. Some anticipate using non-union musicians, which the AFM cannot interfere with under the Taft-Hartley act. And in this way they may be able to keep going. There are college and high school bands, groups, etc., sufficiently able for their purposes, too.

Miami Bistros

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spot, but if nothing jells, will install a top comic, plus minor supporting acts policy.

Strangely, this is the first time in years that reform elements aren't raising a hue and cry about imminent taking over of the town by hoodlums and gamblers. Perhaps they're too interested watching the feud in the Miami police department, which has reached the courts.

Miami Herald, some time ago, warned of influx of "outside" element which might try to take over Beach and lead to bloodshed. Beach officials, however, don't seem to be worried. Everyone is too busy preparing for the season to pay any attention to who comes into town to "look around." They feel the status quo will obtain again. Whether, however, the heavy dough will be around as in former seasons is worrying some. They point to last season when the hotels cleaned up, but the clubs lost in most cases, with the casinos fighting to make the kind of dough they feel is their due. Whatever the outcome, it will be a hectic three months, with probably new alignments in nitery operations if the pinch hits sooner than expected.

Ice Show Reviews

Holiday on Ice of 1948

Cincinnati, Oct. 21.

Fourth edition of ice extravagaza in two acts and 25 scenes. Features Murray Galbraith, Dorothy Goos, Betty Atkinson, Charles Hain, Peggy Fahy, Ted Meza, Phil Hiser, Leo Freisinger, Fred Holly, Bob Day, Kay Farrelli, Tony LeMac, Karen Hal Ring, Kenny Lamb, Frank Sawers, Loismarie Goeller, Norman Sullivan, Pete Carver, Line (36 girls and 20 boys). Bill Parker, m.c. Produced by Holiday on Ice Shows, Inc., and staged by George D. Tyson. Directorial assistants: Marie Carr; Kitty Doner and Pauline Koner. Costumes, Billy Livingston; music, Paul Summey. Orchestra conducted by Carmen Nappo. Vocals, Lucille Fallon, Midge Cox and Parker. At Music Hall Arena, Cincinnati, Oct. 18, '47, $3 top.

Latest package of "Holiday On Ice" is keyed sharply for cities that do not have coliseums or auditoriums with ice plants. For its fourth tour of a growing route of such towns, which laps from the States into Mexico, "Holiday" has stepped up in all departments.

Show's portable refrigeration equipment can freeze a surface 125 by 65 feet and had to be dwarfed for a space of 85 by 60 feet in Cincy's 4,000-seat Music Hall arena and mounted on a platform of boxing ring level. This gave the advantage of a two-sided audience and greater seating capacity than last year.

New edition has a sufficiency of diversified talent, including holdovers of most of last season's lineup. Costuming of featured artists and the line is bigtime, ditto for lighting and music, and there is little drag and plenty classy, funny and thrilling entertainment for a full two and one-half hours.

Carmen Nappo, with four key musicians and local fillins for a full-size orch, kicks off with direction of a sprightly overture of "Oklahoma!" tunes, backed vocally by Bill Parker, Lucille Fallon and Midge Cox, who work via mike from the pit.

Production numbers are "It's A Good Day," introducing the line in snappy pony style; "Dance of the Penguins," spotlighting the Glamour-icers; "In A Persian Market," a lavish Oriental presentation with Betty Atkinson, Charles Hain and Frank Sawers in solo specialties; "Showboat Tonight," colorful minstrelsy parcel featuring Dorothy Goos, Tony LeMac and Norman Sullivan, and Bill Parker; "Gypsy Caravan," in which Murray Galbraith and Dorothy Goos team for a beautiful dance routine.

LeMac scores in solo spins and Kay Farrelli, a newcomer from Sweden, does likewise with juggling of clubs and balls and catching and balancing a rubber ball, tossed from the audience, on a woodpiece held in mouth.

Peggy Fahy, comedienne, rings the rafters with impish and a maid of the Ozarks takeoffs. Fred Holly and Bob Day almost stop proceedings with a slambang as comedy bricklayers. More fun is provided by Ted Meza and Phil Hiser as Snooksy and Proud Papa, and by Meza and Pete Carver as a trained donkey and Sybil Winter doing a cute job as trainer. Another top display of comedy is that of Hal Ring and Kenny Lamb as knockabout sailors. Hiser, Holly and Day combine for burlesque ballet stuff that registers.

Leo Freisinger has 'em gasping with high and broad leaps. His five-year-old daughter Joan, unbilled but announced, delights with surprising skill on the blades, appearing in white rabbit dress. Karen, blonde, treats the eye while fast and fancy backskating, and again as red hot Riding Hood in clever teaming with Sawers.

A novelty that clicks with adults and juves is that of Loismarie Goeller as a Mary Jane playing with three pals in grotesque snowman giddaps. *Koll.*

Hollywood's Winter Wonderland

Portland, Ore., Oct. 17.

Polizzi & Watts production of musical pantomime on ice in two parts (four scenes). Staged and directed by Val Raset; story, Jack Roberts; scenery, Kenneth MacClelland; costumes, Tommy Ladd; music, Joe Venuti; lighting, Sol Cornberg. Stars Jann "Twinkle" Lee, Jimmy Kelly, Helen I. Smith, La Maye Moore, Buddie Schroff, Charles Hadlett, Gene Thesloff and Vivi Anne Hulten. At Civic Auditorium, Oct. 15, '47; $3 top.

Format of this ice show closely resembles a Broadway legit play transplanted to ice and done in pantomine. Idea is new insofar as this ice show is presented on the sage and has a definite story in two parts. Story deals with Ragamuffin Jann ("Twinkle") Lee, who goes to ice skating carnival in the village park. Having no skates, she steals pair from rich boy. Police spot stolen skates and chase follows. Tuckered out, Ragamuffin collapses in middle of rink.

As curtain arises on part two, Ragamuffin is discovered in Crystal Garden surrounded by Snow Fairies, King Crystal, his Queen and the little Prince instead of the skaters that chased her. Little Prince wants to waken her but King and Queen stop him. When she awakens, King and Queen are overjoyed, and as she arises, clothes change to beautiful garb. She has been transformed into a Princess. Princess' skating is interrupted by fanfare introducing court to her. Royal family watch court entertain. Finally Princess performs for court. Ragamuffin begins to regain consciousness. All personages in her dream disappear and she finds herself in the park. She finds everyone kind and sympathetic and she is overwhelmed with joy.

"Twinkle" Lee, of the films, shows expert bladesmanship in her difficult routines. Her ballet training adds to making her one of the top skaters in the business. She also wins the payees with her pantomime. Buddie Schroff comes in for some nifty and flashy speed ballet. Long-legged youth exhibits plenty of skill and class in some torrid leaps, inside turns and flips. Jimmie Kelly adds comedy touch with him tom-foolery and eccentric skating. Gene Thesloff and Vivi Anne Hulten show grace and skill in some difficult adagio lifts and spins. Thesloff was featured with Sonje Heine while Hulten was figure skating champ of Sweden. Young, blonde and beautiful Helen Smith, billed as the fastest spinning girl on ice, lives up to her reputation. Displays some nifty figure-skating in addition to a number of fast spins. Charles Hadlett does some terrific jumping for small area. A bevy of youthful, good looking boy and girl skaters fill the chorus and production numbers in satisfactory manner.

Producers have spared no expense in producing the show and the terrific cost shows up in the outstanding wardrobe, scenery, lighting, staging and music. Joe Venuti and the 20-piece orchestra in the pit backs show neatly. *Feve.*

Ice Vogues of 1948

Dayton, O., Oct. 19.

Produced by Holiday On Ice Shows, Inc., George D. Tyson, executive director, Choreography, Marie Carr; costumes, Billy Livingston; musical score, Charlie Cook. Milton Blakeley, musical director. Ray Carter, master of ceremonies and vocalist. At Fair Grounds, Dayton, O., Oct. 18, '47.

"Ice Vogues of 1948" premiered for the current season in the Fair Grounds Coliseum here last night with a fast-moving show that won the enthusiastic approval of a capacity audience. The show is in for a run through Oct. 26 with two Sunday matinees.

The show carries 20 principals and a 16-girl line of "Glamericers," with six male "Icesquires." Opening is "Winter Carnival" ensemble with the group in attractive blue and red costumes, Marie Krall as a snowflake and George Von Birgelen as winter man, in an adagio bit.

Dick Price with splits and high kicks, billed as the "bombshell of the ice," follows. Then comes Diana Grafton in a Bowery bit as "Frivolous Sal" with a barbershop quartet on skates.

Marilyn Quinn, good-looking and well-shaped blonde, is the femme star of the troupe. She solos first with "Fascinating Rhythm" and later comes back to duet with Jack Richardson in a "Northwest Romance" number. Richardson, an amateur champion in figure skating, does some fine work on his own.

Georg Von Birgelen is introduced as soloist in his stilt skating and later comes back to thrill the crowd with his jumps over chairs, concluding by jumping through a hoop to an unseen landing beyond.

Bob and Peggy White please and Ray Abney and Paul Andre set the crowd in an uproar with their performance as "Tea Biscuit," a horse stunt.

Two of the "glamericers," June Payne and Sonia Rashkoff, do a neat bit, but give way to the shenanigans of Andre when he interrupts as a drunken sailor supposedly from the audience.

Bobby Blake, with Diana Grafton in "A Bit of Old Erin" just before closing wows the crowd with swing measures. Miss Grafton on her own presents a red hot rhythm number.

Don Condon and Mary Bohland stage an Apache number that could stand a little more throwing around. A beautiful number is "Symphony in Motion," which drifts into a huge feather fan chorus and introduces Dick Price, Marie Krall and Walter McCormack as a tango trio. Another trio, Ray Abney, Bob Werschin and Joe Yurmanovic then horse the idea up with a burlesque "symphonette."

Andre and Abney come on for a "Three O'Clock in the Morning" routine. A swing octette skates nicely to waltz measures.

The production numbers reach a climax with "Holiday in Hong Kong," which dazzles with its glitter. The second half opens with a horse show number and the show closes with a Scotch dress parade in which the "glamericers" beat the drums with remarkable precision and Jay Cantwell does some expert baton twirling.

Show is sock all the way. *Kany.*

Paramount, N. Y.

Charlie Spivak Orch (16) with Irene Daye, Mel Torme, Al Bernie, Tip, Tap & Toe; "Variety Girl" (Par), reviewed in VARIETY, *July 16, '47.*

The end of the swoon era is here if the current Paramount show is any criterion. The wartime generation of bobbysoxers are now in the long-skirt elass and it seems glissando passages that once caused feverish excitement are something that they can look back and laugh at as one of their youthful follies. Now that the war is over and the men-folk are back, the vicarious excitement offered by pashy troubadours are no longer necessary.

These facts are borne out with Mel Torme's first N. Y. theatre appearance. This youngster has gone a long way via his waxings, enlarged his audiences with his Toni airshow and his nitery click at the Copacabana, N. Y., and is a considerable draw. Built up as the "Velvet Fog," he's extremely personable, registers with the rhythm numbers, but unfortunately, the bedside offerings are something that incites various degrees of risibility in the audience. In fact, there's much outright laughter and frequently it's difficult to tell whether Torme is burlesquing the swoon-singers or if he's playing it straight. However, the latter seems more probable, especially in view of the soulful lighting these sections of his turn get.

However, his rhythm songs genuinely get the mob. He shows a sapient handling of these tunes and they hit audiences with solid impact. He goes very far for a guy without an essentially strong voice, and he's probably one of the more controversial pipers in the pop-realm, which makes him good b.o. Walter Gross does his piano and Celeste accomps.

In contrast, the rest of the show consists of solid staples with a high degree of entertainment value. The lineup with the Spivak band, Al Bernie and Tip, Tap and Toe offers nicely paced variety that gets solid reception.

Spivak's band with an instrumentation of eight brass, five reeds and three rhythm, plus the leader's trumpet, shows nice all-around musicianship with showmanly arrangements. Leader's trumpet offerings get good orchestral support for a fine effect. Items such as Kreisler's "Schoen-Rosemarin" and "J'Alousie" hit the mark. On this trip Spivak carries only a femme vocalist, Irene Daye, whose two numbers, "Near You" and "Wish I Didn't Love You So" get nice returns.

Bernie, a previous theatre click, does a solid job at this house. He has some mad bits of business, combined with some literate humor that's good for a couple of encores.

Tip, Tap and Toe offer a prime dance exhibit. The sepia trio has diminished sliding steps that caused audiences to fear for the terpsters' safety, but newer dance designs are as effective for audience values.

Jose.

Oriental, Chi

Chicago, Oct. 16.

Frankie Laine, Winter Sisters (3) Howell & Bowser, Raymond Pike, Jr. (Bobby Winters), Carl Fischer, Carl Sands Orch (14). "Her Husband's Affairs" (Col).

Frankie Laine is a welcome change from the usual line of crooners who drape themselves over a mike and whisper to the first three rows. He opens with a stepped-up version of "By the River St. Marie," and then swings into his best selling platter, "That's My Desire." Laine punches all the way. He rocks 'em with Fats Waller's "Black & Blue" and then segues into "All of Me," and "Two Loves Have I," for terrif response. Encores with "Sunny Side of the Street" for additional salvos.

Bill opens with Carl Sands orch playing "Whiffenpoof Song" brightened by neat vocal job of Smith Howard, drummer. Winter Sisters follow with acro terping to good reception. Howell & Bowser, sepia comics, score well with comedics and vocals. Bobby Winters, who is using his real name, Raymond Pike, Jr., to avoid conflict with Winter Sisters, is one of the more refreshing jugglers in the biz. While his routines are just a bit above the ordinary, his deadpan antics win heavy applause.

Zabe.

Apollo, N. Y.

Jackie Robinson with Johnny Taylor, Monte Hawley, Tiny Bradshaw Orch with Maybelle, Butterbeans & Susie, Harris Bros. (2), Hon & Bunny; "Sport of Kings" (Col).

The major draw of the Apollo session is provided by the first vaude appearance of the Dodgers' first-sacker, Jackie Robinson (New Acts) who having caused major excitement in his initial year in the big leagues, is following the path trod by other baseballers, who capitalized their winter layoffs with personal appearance stints.

Naturally, Robinson isn't expected to entertain—that's left up to the other sections of the bill, and it's done effectively with a lineup consisting of Tiny Bradshaw's orch, a pair of dance acts, Butterbeans and Susie for comedy. Bill would have better effect had it not been for the inclusion of two similar type terp turns with Harris Bros. and Hon and Bunny. The Harris Bros. are a pair of energetic tapsters that have some applause-winning tricks with break up of team work with individual stints. The pair make out well, Hun and Bunny are two attractive femmes who similarly work along energetic lines, but whose routines need inclusion of trick steps. They get by nicely, mainly on their personality.

The Bradshaw band reflects the leader's ebullience. Although there's a diminished personnel with an instrumentation of five brass, four reeds and three rhythms, plus an infrequently-used vibes, the crew makes with some hard-riding pieces that Apollo patronage likes. Bradshaw contributes with some musical impressions that go over nicely and does a bouncy piano stint.

The band chirper is Maybelle, of mastodonic proportions, who can get yocks merely through wriggling her king-sized torso. Her voice is fairish, but once she goes into the cooch sessions, the mob is floored.

The comedy by Butterbeans and Susie is in the vein liked best in this theatre. This vet comedy pair have come in this trip with a turn centering around rhymed jive talk, and they've no trouble in getting the utmost from the crowd. *Jose.*

State, N. Y.

Joan Roberts, Ben Beri, Angie Bond Trio, Buck & Bubbles, Paul Haakon, with Nina Novak; The 5 Grays, Sammy Fidler House Orch; "Monsieur Verdoux" (UA).

The State, N. Y., has another slick layout in current bill, that's swift in pace and entertaining all the way. Coupled with the Chaplin pic, "Monsieur Verdoux," it should do plenty business.

Five Grays, family act comprising brother and four sisters, pace show in solid terp routine, giving all an opportunity for solo displays as well as ensemble work and registering for nice response. Angie Bond Trio, doubling from the Mermaid Room of the Park Central hotel, N. Y., duplicate their nitery click with bouncy instrumentals and vocals. Femme combo comprises piano, accordion and bass and really cook on "Wish I Didn't Love You" and other items for solid returns. Ben Beri, one of the slickest jugglers around, also merits resounding applause for his clever manipulation of balls, clubs, etc., with stunts interlarded with comedy.

Joan Roberts, original lead of "Oklahoma!" and "Are You With It?" scores in her song session. Niftily gowned and coiffed, she tees off with "Almost Like Being in Love," from "Brigadoon," which sets her pretty, and segues into medley of "Who Knows How Much I Love You"—"Ask Anyone Who Knows" for additional patty-cakes. Then, of course, a medley of "Oklahoma!" tunes that really rocks 'em. Encores with Irish ditty, "How I Envied McGinty" for more salvos and begoff.

Buck & Bubbles, Negro comics, get over as sock as ever with their clowning, pianoing and hoofing. Paul Haakon, assisted by Nina Novak, exudes class and talent in ballet terping stanza. They work well together in several imaginative routines, topped by Haakon's topflight solo work.

Sammy Fidler and house orch gives show neat backing. *Edba.*

Olympia, Miami

Miami, Oct. 17.

Smiley Burnette, Steve Murray, Jack Holst & Milady, Senor Francisco, Vince & Gloria Haydock, Les Rhode House Orch; "Welcome Stranger" (Par).

Combo of Smiley Burnette, Gene Autry's movie pal, and "Welcome Stranger" on the screen makes for double-barreled draw here this week, with supporting lineup adding diversified support to make for well paced bill.

The corn-laden humor Burnette purveys is of the brand regulars in this town go for, and the drawler could have stayed on longer than allotted time. Stuff is old enough to creak, but they went for it in palm pounding fashion to make for begoff. Tops with self-accomp on accordion.

In contrast, emcee Steve Murray's fast paced gaggery gets a good return on laughs, though a lot of it sailed away. Comedic nuances are carefully worked out in his violin foolery, to get full values from that section of his stint, but slowing up on patter would strengthen overall effect.

Vince and Gloria Haydock tee off layout in brisk manner. Refreshing youngsters show imagination in approach to standard duo hoofery and score with version of old time tapsters. Neat costuming adds to sight values. On the whole a deftly contrived turn, that earns neat returns.

Senor Francisco goes well with his juggling and ball balancing interlined with comedy angles to garner series of mitts, with ciggie trick a nifty bowoff.

Closers are Jack Holst and Milady. Horizontal bar work is played for laughs and gasps. Stuff is effective for good returns.

Les Rhode and house orch back show in capable manner. *Lary.*

Capitol, N. Y.

Hal McIntyre Orch (16) with Frankie Lester & Johnnie Turnbull, Betty Bruce, Jackie Gleason, Gertrude Niesen; "The Swordsman" (Col), reviewed in current issue of VAREITY.

On paper this bill reads like something—but it doesn't play as well. Only a single performer, Betty Bruce, socks over.

Gertrude Niesen was nursing aryngitis on the opening night, so that's a partial excuse. But when is she going to get rid of that extra-curricular byplay. Alright, so she can rhumba. But the billing says she's a singer. And Miss Niesen is still employing a bad choice of tunes, such as opening with "Freedom Train," which is certainly not the type for an opening number but more of a pace-changer after a routine is already going. And the oldie "Coax Me Little Bit" should be mothballed by now.

Miss Niesen still is one of the fine rhythm singers of the times but, as has been true in the recent past, she needs counseling on routines, and needs it badly. She has a cute flair for comedy, but the Capitol has no book show, and when she improvises her comedy, it just isn't so funny, namely on the now moth-eaten Jolson takeoff.

Jackie Gleason is another disappointment. Especially so because the stout comedian has talent but is wasting most of it on poor or old material. At Loew's State he could get away with much of the stuff he's using here—but at the Capitol he's hardly doing anything more than he used some months ago at the vaudfilmer. Of the two Loew houses, the Cap, as the flagship of the chain, requires much more.

Miss Bruce remains a classy hoofer. Everything that she does is ultra, and she's sock with the pewholders all the way.

McIntyre's orch has little chance to project, being called on mostly to play for the show. The leader himself fails to sell as well as his experience should suggest, especially in a bit with Gleason. Singer-guitarist Frankie Lester, with the band, is just a stage wait. *Kahn.*

Circle, Indpls.

Indianapolis, Oct. 18.

Ted Weems Orch with Elmo Tanner; Beverly Tyler, Herb Shriner, Ladd Lyon; "Second Chance" (20th).

The same nostalgic appeal that made Ted Weems a threat again on disks is getting him plenty of attention from local band fans in his current week at the Circle. His own stuff is solid, and he gets plenty of help from Beverly Tyler, Herb Shriner and Ladd Lyon in strategic spots on bill. Show is a little heavy on vocals but makes up for it by carrying a comedy punch.

Weems' best sellers are the old ones—"Mickey," Heartaches" and "The Martins and the Coys," the latter given a regular production, with sound effects and action flashed on a transparent curtain. Whistling Elmo Tanner does "Heartaches" just right, along with "Nola," "Indian Love Call" and "When You Were Sweet Sixteen." Battery of vocalists, including Bob Edwards, Shirley Richards and trio, gets a nice reception. Weems continues to produce good listening music and customers obviously like it.

Shriner offers a fresh and funny line of chatter in a Hoosier drawl and gets a warm reception for his effort. He clicks on the harmonica, too. Miss Tyler looks pretty and proves she really can sing by warbling a Strauss waltz and Gershwin's "Summertime" with class. Ladd Lyon's acrobatic hi-jinks add to the laughs. His trick of tapdancing on his hands is a good one. Biz better than average when caught. *Corb.*

Capitol, Wash.

Gene Krupa Orch (16) with Joey Rardin, Folie Miller, Buddy Hughes, Dolores Hawkins; "Undercover Maisie" (M-G).

Puzzle of the week here is what has caused Gene Krupa's D. C. draw to fall off so sharply. The take is far below what was expected and what other recent band visits have pulled into Loew's flagship here.

Answer does not seem to be in the show which is about as usual. The maestro of the drums still makes the skins laugh, cry and roar out in pain; and he is supported by a good gal singer, Dolores Hawkins; a hard-working live-wire comic, Joey Rardin, who lays 'em in the aisles, and a flock of other stuff, including a band which is heavy on the brass.

Aside from Krupa, who racks up his top score with the hot "Drum Boogie," which he solos at a furious pace, the show belongs to Rardin, who displays enough virtuosity to run a show of his own. He sings, dances, tells jokes and does imitations of everything from Jimmy Cagney to automobile horns. He offers a fast-moving piece of business which rates second only to the Krupa boogie finale.

Miss Hawkins keeps the singing end rolling more to the taste of the customers than baritone Buddy Hughes.

Folie Miller does neat taps. She gets there hip weaving into taps than anyone seen in these parts, and it cannot be denied that the boys like it.

In addition to operating with the band and soloing Krupa also does a number, "Dark Eyes," as part of the Jazz Trio. Other two are also sax Charles Kennedy and pianist Billy Baker. Generally speaking, the full orchestra numbers come in loud and strong and, with Krupa setting the tempo, make everything sound like a convention of jungle drummers. Even "Valse Triste" discovers to its surprise that it comes out stomping boogie. *Lowe.*

Casino, London

London, Oct. 14.

Borrah Minevitch's Harmonica Rascals, Gil Lamb, Jack Train, Billy Russell, Jewel & Warriss, Rolly Rolls, Charlie Wood, Marie Louise & Charles, Hortobagyi Troupe, Elisaweta, Harold Collins and Casino Orch.

With the exception of Borrah Minevitch's Harmonica Rascals—the only act to arouse any enthusiasm—and to a much minor degree Gil Lamb, this is a very moderate bill for the West End. Too much depends on the Minevitch troupe, and an absence of many years and enforced lack of publicity can hardly be made up by word of mouth during the two weeks they are playing here. As usual Johnny Puleo panics the audience, and the Rascals were responsible for the only real laughter of the session. A sock turn.

Gil Lamb suffered too from lack of publicity and from following a series of solo acts. He needs acclimatizing before he can give his best, but his artistry was appreciated.

Jewel and Warriss, popular comics here, do not improve on acquaintance and two spots in the bill is one too many. Rolly Rolls, the "boogie-woogie" pianist, repeats his act from the former program; Marie Louise, trapeze artist; Charlie Wood, juggler on the unicycle, and the springboard Hortobagyi troupe, all win moderate applause for good work.

Of the rest, the radio comic Jack Train gets over nicely, and comedian Billy Russell well earned his place with his topical humor. The lackadaisical Casino Girls who open both halves of the program deserved the solitary hand or two they received. *Cane.*

RKO, Boston

Boston, Oct. 17.

Ella Fitzgerald, The Shyrettos, Lucien & Ashour, Francis Craig, Bob Lamb, Senor Wences, Larry Flint House Orch; "Singapore" (UI).

Another neat layout of straight vaude acts—three in a row—testifies to the dearth of bands for this nominally bandshow house.

Shyrettos, standard bike act, tee-off with the conventional assortment of tricks no less skillfull for the familiarity of the routine. Lucienne & Ashour, likewise standard, repeat usual click with a smooth assortment of terps and apache, and Senor Wences, always a sock performer, wows as usual with his ventriloquial skill, pulling feats few others on the stage try to pull off. He makes ventriloquism rather than gags his act, and it proves plenty impressive.

Other acts are less familiar. Francis Craig and Bob Lamb combine following their wow with the recording of "Near You," and turn up an act that's accomplished but not slickly professional. As a matter of fact, plenty of evidence they hadn't been out along these lines too much, but they handled it with easy informality. Craig fools around at the piano using a straight melodic line with his right hand, a strictly accented bass with his left. Lamb, besides doing a trumpet solo on "Margie," does the vocals and they register fine.

Ella Fitzgerald in the ace spot scores as usual with a nice program of pops including "Almost Like Being in Love," "That's My Desire," "A-Tisket," etc. Audience went big for her. *Elie.*

Hippodrome, Balto.

Baltimore, Oct. 19.

Connee Boswell, Joe E. Howard, Betty Jane Smith, Stan Irwin, Jo Lombardi House Orch (12); "Out of the Blue" (EL).

Strong layout is topheavy with vocals but potent in name value and style contrasts. Joe E. Howard and Connee Boswell are spelled nicely with telling niches smartly separated for maximum returns. Opening is alotted Betty Jane Smith for a fast and flashy spot of hoofery with Howard taking hold next. Vet gives out with the old familiars, everyone a signal for applause and everyone sold to the hilt. Final bit of cake walking and impression of George M. Cohan is surefire for abegoff.

Stan Irwin in a tough spot next registers nevertheless with calm style of gagging, highlighted with parody and impressions, all adding up to pleasing interlude just to bring on Connee Boswell to close. Top flight songstress handles typical arrangements of "Peg O' My Heart," "Feudin' and Fightin'," "Stardust" and a "Show Boat" medley, all solid and groovey.

Biz all right. *Burm.*

New Acts

JACKIE ROBINSON
With Monte Hawley, Johnny Taylor
Talk, comedy
28 Mins.
Apollo, N. Y.

Jackie Robinson, who during his initial year in major baseball has become one of the more colorful figures on a highly colorful team, is making the rounds of a few vaude houses during the diamond off-season at a weekly salary far greater than his baseball earnings. He impresses as an unassuming gentlemen whose actions are bound to reflect considerable credit on his race.

He's hitting the trails blazed by other diamond artists, Al Schacht, Nick Altrock and Joe E. Brown among others. In those instances there was definite comedic talent that could be exploited on variety stages. Had the stagers of Robinson's turn been able to devise a method whereby Robinson's rattling tactics, when attempting to steal bases could have been used, there might have been a different type act.

Since no such imagination was shown, Robinson's turn is confined to a question and answer period with Monte Hawley throwing the questions. The intent of putting Hawley, an ofay performer, in that spot, was good but unfortunately he goes overboard in making Robinson the subject of adulation, which impresses as being embarrassing to the ballplayer and for many sections of the house as well.

Robinson speaks briefly of his background at UCLA, a bit with the National Youth Administration, and his hopes of continuing with youth work when he winds up in baseball. Turn could be livened up with inclusion of anecdote material. From Brooklyn could come lots of funny stories. For historians, Robinson denied any animus from the rest of the club for colored players.

Robinson's bit is preceded by a baseball pitching pantomime by comedian Johnny Taylor that appears labored and has too few sock laughs to justify the long-running time. Bit is also open to criticism inasmuch as Brooklyn has a Negro pitcher, Dan Bankhead, and there could be some construction that the burlesque is aimed at him. *Jose.*

FRANKLIN TWINS
Comedy
12 Mins.
La Martinique, N. Y.

These two lads, identical twins, will definitely be around for some time. Bearing a striking resemblance to Danny Kaye (except that their schnozzes are slightly more pronounced), they tailor their material along the zany Kaye lines, which right now looks like their chief fault. They handle the stuff okay, getting plenty of yocks from the audience, but they're certainly not up to Kaye's standards—yet—and suffer from comparison.

Material, most of it specially-written, is good, giving the twins full opportunity to exercise their scat vocalistics and facial contortions. Fast teeoff is a gagged-up impressionistic routine of natives in foreign lands, highlighted by a French film parody titled "The Bagel Baker's Daughter." "Jekyll and Hyde" number, in which one pantomimes while the other makes with sound effects at the mike, is also good, but the choice of a swish routine to close it is questionable. They incorporate a raft of hilarious throwaway lines, delivered rapidly enough to keep the laughs piling in.

Although newcomers, the lads have acquired plenty of poise and stage presence. Their raucous humor would make them unfit for the class spots but they're primed now for any other big nitery or vaude dates.

Stal.

JOAN FIELDS
Dance
5 Mins.
La Martinique, N. Y.

A lithe tapster with routines sufficiently different to maintain interest, Joan Fields pleases in her bigtime nitery bow here. She's a pretty gal, with a pleasant, expressive face which she employs well to help sell her terping.

Numbers emphasize fast spins, which she executes gracefully, and her offhand touches of interpretative dancing, in which she makes with the hands as well as the feet, are neatly done. Her best attribute, though, is the fact that her routines are out-of-the-ordinary, which should set her for any similar nitery or vaude bookings. *Stal.*

McLERIE & BUTLER
Dance
20 Mins.
Cotillon Room, N. Y.

Allyne McLerie, ex-"On the Town" and "One Touch of Venus," and John Butler, ex-"Oklahoma!," are among the fresh faces in terp teams to come out of the ballet-mania school of contemporary musicomedy. They're not ballroomologists in the accepted style, their routines instead being off the standard path. They do "Paper Moon" to rhythmic arrangement; an impression of Irene & Vernon Castle; an

(Continued on page 62)

Hurok Pays Full $8,125 Settlement Of Ruth Goode's 'Impresario' Suit

Ruth Goode won her case against Sol Hurok in N. Y. supreme court last Wednesday (15), when, just before a jury was impaneled, Judge Bernard Botein brought the parties involved together and effected a settlement. Miss Goode, former press-agent for Hurok and collaborator last year on his book of memoirs, "Impresario," had sued Hurok for $8,125. which she claimed was due her as balance of her half of $25,000 option money paid to the impresario by 20th-Fox, which at one time planned a film based on the book.

Miss Goode was awarded full $8 125 in cash. In addition, if any pix sale on the book is effected, she gets $6,750 more. this amount being in trust as the first monies from any said film sale. In return, she released her 50% claim of any film rights.

When book was being planned, agreement was made to split all royalties from book and film sales. Option of $25,000 was paid to Hurok by 20th-Fox for a contract which called for payment of $50,000 more for his book, and additional $50,000, for his personal services, should it film the book. Subsequently, film company decided that cost of hiring the artists involved in filming the book would be too costly, and dropped the option.

Miss Goode received two $1,500 payments from Hurok on the option money, Hurok claiming this deal was not included in the original arrangement, and refused further payments. Hence the suit, which covered balance of 50% due her, less agent fees. Bertram Mayers, of Fitelson, Mayers & London represented Miss Goode, with Elias Lieberman as Hurok's attorney.

Book royalties were not involved in the suit. Miss Goode has already received about $7,000 in book royalties, not including foreign rights. Book, published in May, 1946, and on the bestseller list for a while, has recently been published in England, and sold for French and Spanish publication as well. Meantime, Miss Goode is writing a historical novel for Random House, to be ready next fall. She had a novel published about 10 years ago by Covici Friede, titled "Lady Buyer."

HEIFETZ ELECTED VEEPEE OF AGMA

Jascha Heifetz, one of the original founders of American Guild of Musical Artists 10 years ago, has been elected an AGMA veepee, replacing Martha Lipton, who resigned.

Heifetz, currently a member of AGMA's governing board, was formerly an officer of AGMA, being veepee at time of the dispute with James C. Petrillo over AGMA instrumentalists joining the American Federation of Musicians. There are five AGMA veepees and Lawrence Tibbett is president. Heifetz is currently in Europe on a benefit tour and will return to the U.S. in mid-November.

'Finian's' Warmly Received In London Premiere

London, Oct. 21

"Finian's Rainbow," opening at the Palace tonight (21), presented by Emile Littler, and excellently staged by James Gelb, was splendidly received but it's not a knockout similar to "Oklahoma" and "Annie."

Chorus is the outstanding success, with Alan Gilbert and Beryl Seton well liked as the lovers. Also Patrick Kelly, who replaced Arthur Sinclair as Finian due to latter's illness.

25 Women Too Much For Columbus Commish

Columbus, O., Oct. 21.

Franklin County Commissioners will never underestimate the power of women—particularly 25 of them. Besieged by a delegation of 25 women, the commissioners reluctantly agreed to cut the rental on Memorial Hall from $50 to $25 on nights when the Columbus Philharmonic Orchestra performs.

The women, led by Betty Wilson, of the orchestra's board of directors, told the commissioners of the orchestra's financial difficulties and pleaded with them to cut the rent. Commissioners afterward complained that $25 was not sufficient to pay the cost of heating, lighting, and cleaning the building after a performance.

Habimah Director To Stage for Ballet Theatre

Jerusalem, Oct. 9.

Zvi Friendland, Habimah director, who just came back from New York, will return there in December to stage a group of ballets for Ballet Theatre. Friendland is the first director of the Hebrew theatre in Palestine to be invited to direct on the American stage.

"I am going to start with a special ballet based on the theme of the oldest and most popular play ever staged by Habimah, An-sky's 'The Dybbuk,'" said Friendland. "It's to serve as background for a ballet with music by Leonard Bernstein and decor by Marc Chagall. Nora Kaye will dance the main role." Friendland added that he expected the ballet to be done at Ballet Theatre's season at the Metropolitan Opera House, N. Y., next spring.

Before Friendland leaves for the States, he'll finish production of two new plays for Habimah, Sholon Ash's "Kiddush Hashem" and Max Zweig's "Shaul." Both have been translated into Hebrew by Jakob Horowitz.

Habimah itself will leave for a two-month engagement in the States in March.

Adrian Royalty Tiff on 'Fancy'

There is a controversy between Henry Adrian, who produced "A Young Man's Fancy," and the comedy's authors, Harry Thurschwell, an attorney, and Alfred Golden. One reaction was an announcement of the play's closing but that was withdrawn. Adrian said he would yank the show because of his "annoyance with unaccommodating authors," the latter averring they had not received royalties for five weeks. "Fancy" is current at the Cort, having moved there from the Plymouth.

Writers state they have complained to the Dramatists Guild not only because royalties were overdue but it's alleged that the manager changed portions of the script and replaced the leads without consulting them. Also, that they were barred from the theatre when attempting to check up on the changes. Understood that Adrian wrote the Guild asking its aid in getting the authors to reduce the royalties.

Manager stresses it is usual for authors to slice royalties when the grosses drop, and avers he paid them the usual percentage "out of his own pocket." That was during the summer when, according to his own figures, "Fancy" lost $28,000. He expects to recoup the red during the fall. Business did improve last week. Play has a low operating nut, which explains continuance at modest grosses.

Radio Drama Skedded For College Stage

Felix Gerstman will produce the first stage performance of a program from NBC's radio series, "The Eternal Light," when he presents "Undeterred," a drama about DP's, at Hunter College Playhouse, N.Y., Nov. 1. Frank Papp, NBC producer on "Light," will direct, with Mitzi Gould playing lead. Morton Wishengrad is scripter and Morris Mamorsky composer of the incidental music.

Performance, a benefit for American Council of Jews from Austria, will be preceded by a concert featuring Frieda Hempel, one time Met soprano; Paul Wittgenstein, one-armed pianist; John Garris, Met tenor, and Greta Keller, Austrian diseuse.

Wildberg Returns Nov. 5

With the successful opening of "Anna Lucasta" in Oxford, in preparation for its London presentation, John Wildberg is readying his return to the U. S. Producer sails Nov. 5 on the Queen Mary.

Meanwhile, Philip Yordan, author of the play, has sold the screen rights to Columbia, which plans starring Paulette Goddard in the production.

'Brewster Boys' Legit

Hollywood, Oct. 21.

Veteran radio show, "Brewster Boys," last heard on CBS, is being converted to legiter by authoress Pauline Hopkins under commission from Samuel French.

She's combing about 10 ether scripts into three-acter for release to schools, organizations, and little theatre groups, etc., under deal whereby minimum of 60% of returns revert to her on royalty basis.

'Revolution in American Drama' Called Liberal Theatrical Education

By JOE LAURIE, JR.

The title, "Revolution in American Drama," inspired the thought maybe here was a book about actors who, at long last, decided to get away from the old stage habits of pouring out drinks, never drinking them but smacking their lips, or of stopping running their hand up and down a piece of paper when writing a letter on the stage, and then reading a note it would take a half hour to write. Or maybe stage butlers had revolted against having the name of Jenkins, Judkins and James, and so many more things that needed revolutionizing in our Drama. But, instead, it's a pleasant surprise to find that the erudite and theatrically informed Edmond M. Cagey has written a fascinating book of the theatre (Columbia University Press; $3.75).

In this book the author shows the changes that have gradually come into the theatre until American Drama came of age—the changing of manners, scenery, lighting and writing. A chapter is set aside for Eugene O'Neill, and rightly so, because of his great contributions to the Revolution. O'Neill, more than anyone, threw word-grenades for the insurgent movement in the American Drama. The author also devotes much space to Maxwell Anderson, and again rightly so, for his contributions to the poetical and imaginative drama.

The book is a Who's Who and what they did of the great and near great playwrights, librettists, composers, actors, scenic artists and managers who have helped bombard the old forts of blood-and-thunder melodrama and histrionics of the Bulwer-Lytton school, making our drama less romantic and more scholarly and realistic, and our musical comedies more entertaining for the ear and eye. He writes about Equity, censorship, prohibition, Negro drama, radio whodunits, quotes lines and gives plots in capsule form. In fact he writes about everything pertaining to the theatre.

In his last chapter, "The State of the Theatre," Gagey sums up by saying he has "great hopes that the Second World War will produce a group of dramatists worthy to interpret the great issues of the day and give us a new drama for a new era . . . It is important to remember that contemporary American Drama was formed by three great Revolutionary drives—the revolution in manners and morals that broke down the restraints and inhibitions of the 19th century, the artistic revolution that invested a pedestrian theatre with color, poetry and beauty. And leftist of the '30s that brought missionary fervor and social consciousness in a crusade against war, poverty and injustice. Some other revolution must come if Broadway (meaning all of show biz) is not to return to the 1912 status of escapist show business, for the theatre needs enthusiasm and ideals to endow it with power to stir men's minds and imagination."

It's a dandy book of and for the theatre. It's a must on the book shelf of every theatre enthusiast, actor, manager and student because the reading of "Revolution in American Drama" is a liberal theatrical education.

'Union' for Interstate

Dallas, Oct. 21.

Interstate Theatres have announced ":State of the Union" for the Melba Dec. 3 and 4 in a company probably being headed by Kay Francis. Production will also play other key Interstate legits through the state. This and the Veloz and Yolanda dance concert on Feb. 6 and 7 are now the only road show events on the Interstate calendar.

According to Charles J. Freeman, booker for the circuit, "cancellations have come thick and fast. Eastern producers say that the costs of touring are now prohibitive."

Lytell-Greaza Regular Ticket Wins Lambs Club Election 4-1

Lambs Club election last Thursday (16) resulted in an easy victory for the regular ticket headed by Bert Lytell and Walter N. Greaza, who got 442 votes as against 247 for the opposition. There was no comparable contest in the history of the club, both sides electioneering throughout the day and until midnight, when the "polls" closed.

The balloting against the opposition was four to one until well on in the evening, when it was certain the regulars would romp in. It was then decided not to contest some 80-odd questioned votes, mostly from the Coast, where opposition ballots were sent four days before the regular ticket slips. It was claimed that that tactic violated the Lambs rules, but the contention was not upheld because of loose bylaws. It was felt by clubmen that by permitting the questionable ballots to be counted in favor of the opposition slate, it would make the election seem less of a walkover; also to temper bitterness among the membership, at least 400 of whom declined to vote.

Volunteer committee that worked for the regulars won the satisfaction of soundly trouncing a small minority of Lambs who are alleged to have sought to inject a racial tinge into club matters. At one of the pre-election meetings of clubmen electioneering for the Lytell-Greaza ticket, Gene Buck plainly declared there is no place for intolerance within the Lambs. Opposition "workers" were charged with "shameful agitation" against regular candidates on religious grounds.

Those who worked hardest for the regulars included W. J. Kelly, John Golden, Emil Friedlander, Walter Vincent, William Gaxton, Joe Laurie, Jr., William Morris, Jr., Joseph Buhler, George Buck, Louis Lurie and Ward Wilson. Well-knowns who rarely go to the club, but turned out to vote the regular ticket included Bernard Baruch, Albert Lasker, Vinton Freedley, Marcus Heiman, Irving Berlin, Max Gordon and David Warfield, who left a sickbed to cast his ballot. Around 300 votes came from the Coast and it was figured that at least one-third of that segment of Lambs was unaware there was any contest. When word of the situation reached Hollywood a number of Lambs are said to have changed their ballots.

Lytell as Shepherd and Greaza as Boy are actually president and vice-president, other officers being Bobby Clark, James E. Meighan, Sr., and Bob Hawk. Elected to the council for three years: Elliott Nugent, Kenneth Webb, Russ Brown, William J. Kelly and Bruce Evans. Defeated were Raymond Pack, Jay Joystyn, Averell Harris, William Wilson, Charles G. Stewart, William David and Vaughan Glaser. John McManus' name was on the opposition ticket but he declared he had not agreed to run, demanding that his name be scratched. He is on the council.

Would Arrange For Anouilh Plays in U.S.

Max Chopnick, N. Y. attorney who clippered to Paris over the weekend, will huddle with French playwright Jean Anouilh whose "Antigone" was done by Katharine Cornell two seasons ago.

The barrister wants to arrange for U. S. productions of Anouilh "Leocadia" and "Rendezvous in Stamford." Both of these were adapted by Lyttle Frederickson, who has been bedded in U. S. Marine Hospital, but is now able to resume theatrical activity.

Gosch Gets Coin To Start 'Athens'

Having finally obtained sufficient backing, Martin Gosch is proceeding immediately with the production of the Emmet Lavery play, "A Gentleman from Athens." He will be associated in the production with Eunice Healey, musicomedy and vaude dancer and actress, who brought in the required financing. She will not be in the cast.

With the author due Friday (24) from Hollywood, rehearsals are slated to start Nov. 3, provided the desired script revisions can be completed in time. Sam Wanamaker is to direct and Anthony Quinn play the title lead. Other casting isn't set.

Even with the money brought in by Miss Healey, there still isn't enough financing to give the show an out-of-town tryout, but if sufficient additional coin can be raised in time, the road engagement will be booked. As of the moment, however, Jules J. Leventhal has promised to put up the Equity and other bonds and to guarantee a week's run on Broadway. No theatre is set, but the premiere is tentatively slated for the final week of November.

"A Gentleman from Athens" is the basis of a pending libel suit for $2,000,000 brought by Lavery and Gosch against Mrs. Lela Rogers, mother of Ginger Rogers. The plaintiffs charge that, as a result of Mrs. Rogers' statement on a "Town Meeting" radio broadcast that the play contains Communist propaganda, $46,500 of promised backing was withdrawn. Mrs. Rogers has since admitted under oath that at the time she made the charge she had not read the play.

Lavery's previous Broadway plays include "The First Legion," dealing with a faith cure at a Jesuit institution, and "The Magnificent Yankee," based on the career of the late Supreme Court Justice Oliver Wendell Holmes. The author was among those named Monday (20) by Jack L. Warner, vice-president of Warner Bros., at the Thomas committee hearing in Washington, as having "un-American leanings." Lavery, the president of the Screen Writers Guild, later asserted he would sue the producer for libel if he made the charge outside the committee hearing, where he has Congressional immunity.

Deadline Set for Equity Staffers' Affidavits

Deadline of Nov. 15 has been set by Actors Equity Assn. for the return of signed non-communist and non-fascist affidavits now required of officers, councillors and employees of the union. Date was decided by the association's council yesterday (Tues.), when it was reported that the signed oaths have not been coming in as rapidly as expected.

Resolution to require the affidavits was voted by the council some weeks ago, over the strong objection of several members, who argued that the step would involve an invasion of civil rights. Certain of the objectors said at the time that they would refuse to sign such statements, as a matter of principle.

Detroit Opera's School

Detroit, Oct. 21.

The Detroit Civic Light Opera Assn. will sponsor a School of Theatre Arts beginning Nov. 3, according to Barrie O'Daniels, managing director. Auditions will be held throughout Michigan.

EQUITY OKAYS SUNDAY SPECIAL L'VILLE RATE

Permission to play Sunday performances at the regular single-performance weekday rate was granted yesterday (Tues.) by Equity to the Louisville Parks Assn., effective next season. The Louisville management presents open-air operetta on a Monday-Saturday basis. The Sunday shows at the weekday performance rate would be permissible only in case a regular performance were rained out. The okay applies only to next season and was granted as an experiment.

Appearing for the Louisville organization at the Equity council meeting were Dennis Dufor and William Gann.

Margo Jones Readies Theatre '47 in Dallas

Dallas, Oct. 21.

Margo Jones, managing director of Theatre '47, local repertory group, has signed her entire company for the fall season of 20 weeks, opening Nov. 3 at the Gulf Oil Playhouse. These include Vaughan Glaser, Katherine Squire, Tod Andrews, Frances Wallers, George Mitchell, Wilson Brooks, Mary Finney, Clint Anderson, Becky Hargis and Jack Warden.

Initial play will be Ibsen's "The Master Builder."

30-Week Clause Designed to Up Juniors Defeated in Equity Vote

Amendment to Equity's constitution designed to permit junior members to become eligible for regular membership, which carries voting privileges, was surprisingly defeated when the referendum votes were counted last Thursday (16). A simple majority was necessary but the count in favor of adoption was 116 votes shy.

Those opposed to the measure campaigned against it mostly through the mails, echoing views expressed at the annual meeting early in the summer. At that time the junior amendment would have been adopted, according to indications, but so many actors walked out that the required 750 senior members did not participate in the voting.

It was contended that a joker had been added to the amendment, whereby the council could give juniors the right to vote at its discretion. If and when that clause is deleted, the amendment will be okayed, it's believed.

At present juniors cannot become seniors unless having professionally appeared for 50 weeks, and they must be members of Equity for at least two years, while the amendment would have reduced the requirement to 30 weeks with the two-year stipulation retained. Number of weeks includes rehearsal time, since partial pay of $25 per week must be given legit actors by managers prior to opening.

Gielgud Involved Status In Int'l Tax Setup Cue To Lengthened U.S. Stay

John Gielgud's decision to remain for some time in the U. S. on this visit is understood to stem from his involved status under the international tax situation. He had originally planned to be here only long enough to stage the Robinson Jeffers "Medea" for Robert Whitehead and Oliver Rea, but now intends staying a matter of months, possibly as long as a year. It depends on how his various commitments work out.

The actor's shift in plans resulted from the British government's revised tax regulations, particularly involving international monetary exchange. The new setup was announced and became effective while Gielgud was on the ship coming to New York, so he had no choice in changing his schedule. Consequently he must stay in the U. S. long enough to earn a sizable amount of tax money. Then he intends returning to the London stage.

He has told business associates that he's particularly anxious to do a new, modern play, so as to demonstrate his ability beyond the classics, especially character roles. As a result of his performance in Shakespeare, Wilde and other revivals in recent seasons, he's regarded by the public and profession as being more or less in competition with Laurence Olivier, Ralph Richardson and the Old Vic Co.

If none of his various current approaches from Hollywood works out and he doesn't get a new show for Broadway, he figures on appearing in a new Terence Rattigan play in London next season. He probably won't do it in New York first.

Meanwhile, chiefly at the urging of Judith Anderson, the femme star of the production, he is playing the part of Jason in the Jeffers "Medea," in addition to staging the show.

After a few weeks in "Medea" on Broadway, he'll act in and direct a revival of Dostoyevsky's "Crime and Punishment" and then, if satisfactory terms are offered, will take a Hollywood acting assignment, preferably with a say about direction. It would be his first appearance on the screen.

Plan San Francisco Run For 'Dark of the Moon'

Los Angeles, Oct. 21.

Pelican Productions will close its local "Dark of the Moon" stand Nov. 2 and move to San Francisco for an indefinite run, either at the Curran or the Geary.

Tour calls for the entire cast, including Carol Stone, Hurd Hatfield, Jane Darwell and Pete Singer, balladeer, who is making his legit debut.

DALRYMPLE NEEDS 30G MORE FOR 'PASTURES'

William McCleery, ex-PM editor turned playwright, is revising his new play, "A Play for Mary," which Jean Dalrymple bought, with scripting to be competed this week. No production plans yet. Miss Dalrymple staged McCleery's "Hope for the Best," in 1946, with Franchot Tone and Jane Wyatt.

Miss Dalrymple has $70,000 raised towards the $100,000 needed to stage a revival of Marc Connelly's "Green Pastures." Connelly is standing by as director for the revival, when ready. Meantime, Miss Dalrymple is making plans to extend run of "Burlesque," which has perked up at the Belasco, N. Y. There is no deal contemplated for her co-sponsorship of the Deems Taylor-James Carhart musical, "Moll Flanders," which Frank Chapman (husband of Gladys Swarthout) wants to stage.

Ensemble Jobs Seen Plenty Big

There is some fretting among actors over the slowness of the season productively and because a number of managers who seasonally present shows are not yet in action. Indications are, however, that members of the ensemble will have more engagements than last year. Chorus Equity records show that up to date the number of members having jobs now are only 15 less than a year ago, and the outlook is for heavy musical production to come in late autumn and winter.

There are more musicals playing now than at the same time last fall, and no less than 10 are in various stages of production. Mostly younger showmen are concerned with the oncoming crop, a fact that is promising in itself, judging from the success scored by "High Button Shoes," presented by Monte Proser and Joseph Kipness (Lee Shubert has an interest). There is no theatre shortage for straight plays but there may be a scramble for large-capacity houses, although three or four current song and dancers are due to leave Broadway soon.

Musicals being readied: "Inside U. S. A.," to be presented by Arthur Schwartz; "Break It Up," James W. Gardiner; "Bonzana Bound," Paul Feigay and Oliver Smith; "Look, Ma, I'm Dancing," George Abbott; "Heaven Help the Angels," Marjorie and Sherman Ewing; "Make Mine Manhattan," Joseph Hyman; "The Richest Girl in the World," Stanley Gilkey; "The Gay Masquerade," Theodore Bachenheimer; "Sally," Hunt Stromberg, Jr.; "The Firefly," Shuberts (latter two are revivals).

Incidentally, because of musical production activity Ruth Richmond, who heads Equity's chorus branch, did not attend the American Federation of Labor convention, although slated to be a delegate. She remained in New York to see that new regulations in the contract with the managers were carried out, such as the rule whereby only present members of the chorus union are to be included in the first call for ensemble people.

Miss Richmond pointed out that the listing of understudies in programs is one of the concessions granted by the managers when the contract was negotiated. Equity extended its basic agreement with the showmen without asking any increase in minimum but that doesn't go for Chorus Equity. On Broadway the minimum for Equity and CE is $60 but on the road the latter get no less than $65, which tops actors playing bits in straight plays or musicals. Nearly all choristers going to the road are paid over the scale, so the higher minimum is more or less technical.

Pitt Theatre's New Director

Pittsburgh, Oct. 21.

"Y" (M. and W. H. A.) Playhouse will have a new director this season, for first time in nearly a decade.

He's Richard Lodge, replacing S. Don Moll.

Mae's 'Diamond Lil' Opens in Manchester

London, Oct. 21.

Mae West debuted in "Diamond Lil" at Manchester yesterday (20), with general-press report that production was "outmoded."

Meantime, "Tuppence Colored," intimate, unpretentious revue starring Joyce Grenfell, Elisabeth Welch and Max Adrian, which bowed at the Globe here last Wednesday (15), looks to be successful. Show transferred from Lyric, Hammersmith, where it scored heavily.

Library Theatre Maps Go-Ahead Despite Brushoff

Backers of the Equity Library Theatre project, informally quite peeved over brushoff from N. Y. City's libraries on auditorium use for its plays, have decided to go ahead with the project. They've picked up several small houses for use in staging productions, while still seeking better playhouses for their purpose. ELT name is being retained.

George Freedley, director of N. Y. Public Library's theatre division, and former ELT co-director, is out, but Sam Jaffe, other co-director, will continue as chairman of the board of directors. John Golden, ELT sparkplug and financial backer, will be treasurer of new setup. Alfred Harding, Equity exec, will handle ELT details.

For its forthcoming fifth season, ELT has set up a committee of directors and sponsors, with Ruth Hammond as temporary chairman. Group includes Vera Allen, Mady Christians, Alexander Clark, Katharine Cornell, Clarence Derwent, Lynn Fontanne, Benne Franklin, Emil Friedlander, Margalo Gillmore, John Golden, Walter Greaza, Ruth Hammond, Alfred Harding, Helen Hayes, Josephine Hull, Sam Jaffe, John Kennedy, Bert Lahr, Jessie Royce Landis, Gertrude Lawrence, Howard Lindsay, Alfred Lunt, Aline MacMahon, Raymond Massey, Guthrie McClintic, Paul McGrath, Elliott Nugent, Philip Ober, Vernon Rice, James E. Sauter, Cornelia Otis Skinner, Dorothy Stickney, Richard Taber and Margaret Webster.

Some of the group, it's reported, have offered to sponsor individual productions for ELT.

ELT has already accepted offers for use of the Theatre of the Guild for the Blind, Theatre of the Society of Illustrators and the Greenwich Mews Playhouse, for its plays.

Registration of producers, directors and players for ELT are going on all this week.

Monday (20), 481 applications were registered by ELT. Classifications were as follows; actors, 117; actresses, 184; stage managers, 19; directors, 59; producers, 70; producer-directors, 27; scene designers, 4; lighting technicians, 1. Applications are received at the Equity office.

It's figured the first ELT show will probably go into rehearsal some time in November, but the list of possible plays to be presented hasn't been revealed.

Prince Littler Sets 'Brigadoon' for London

"Brigadoon" will be produced in London next spring under his auspices, British producer Prince Littler declared prior to sailing home from New York on the Queen Elizabeth last week. The producer, who had been in N. Y. for two weeks to close the deal, was reluctant to disclose the terms of the transaction. In his brief stay he also looked over variety acts with an eye to importing some through the William Morris Agency.

Confirming the "Brigadoon" sale, show's producer, Cheryl Crawford, was equally reluctant to disclose the financial terms aside from observing that "she received Mr. Littler's check four days ago." The London producer has not yet formed his casting plans but it's understood that next spring's British production may include two American principals.

Rights to the musical, said Miss Crawford, have already been disposed of for all of the Scandinavian countries. Other deals are pending for productions in France and Australia.

'Bean' Flouts Petrillo, Opens in Chi Without Pit Orch Under T-H Edict

Chicago, Oct. 21.

For the first time in 20 years here, a legit show went on without a pit band. "The Late Christopher Bean" opened last night (20) at the Civic theatre. Wacker Corp., which operates theatre and adjoining Civic Opera House, took its cue from the Taft-Hartley Law, saying the show was not a musical and therefore eight musicians were unnecessary. Retaliating, James C. Petrillo pulled out the 45 piece orchestra of the San Carlo Opera Co. at the Opera House, but following a huddle they played.

Petrillo advised James Thompson, manager of the Wacker Corp., to appear before the board of Chicago Local 10 to show cause why both theatres should not be declared unfair to the local and national AFM. Theatres' agreement with the Chi local is verbal and extends to Jan. 16 of next year.

This is the first time that a Chicago theatre has breached an AFM pact.

James C. Petrillo, as prexy of the American Federation of Musicians and its Local 10, was charged with featherbedding, in violation of the Taft-Hartley Law, in a complaint filed last week with the National Labor Relations Board by the Shubert Corp., through its operating subsidiary, Select Lake City theatres. Complaint charges that Select was forced to hire musicians who were not needed and did not render any service.

Specifically, the complaint states that for dramatic presentations Select was forced to hire at least eight musicians who didn't sound a single note. On one occasion, the complaint continues, a musician had to be hired because a phonograph played onstage.

If the featherbedding charge sticks, similar complaints will be filed throughout the country wherein the Shubert legit houses are concerned. David Katz, counsel for Petrillo, denies the validity of the complaint on the grounds that theatres are not engaged in interstate commerce and consequently are outside the scope of the T-H Act.

'COUNTER' B'WAY RED BEING SHARED 3 WAYS

"Under the Counter" is due to quit the Shubert, N. Y., on Saturday (25), British import flopping out after slightly more than three weeks of tepid business. Understood the musical is slated to play Canada before being shipped back. Although the production and cast were brought over intact, "Counter" is marked down as a costly, red venture, financial slap being mostly taken by Lee Ephraim, Lee Shubert, and Louis J. Singer.

New musical click, "High Button Shoes," selling out at the Century, is slated to be moved to the Shubert but not until late December, and the latter house may be dark till then unless a stop-gap attraction is obtained. Switch downtown will be delayed because of "Shoes" theatre parties, capacity of the Shubert not being enough to take care of the number of party tickets disposed of. Century will get the D'Oyly Carte troupe of Gilbert and Sullivan specialists, due in from London around Christmas.

'Forest' Road Flop A Wow Surprise

Closing of "Another Part of the Forest" Saturday (25) in Chicago, after two weeks, is one of the most surprising road failures so far this season. Lillian Hellman drama spanned a season on Broadway, and judging from the business drawn at tryouts out of town last year, "Forest" looked like a big grosser during 1947-48. At Detroit last fall takings topped $20,000 and the gross in Baltimore was $18,000, prior to opening on Broadway at the Fulton.

"Forest" recently started an expected tour in Philadelphia, where the reviewers raved over the play, but takings the first week (six performances) were only $6,000 and the second week's count was $13,700, which didn't provide an operation profit. Last week "Forest" opened in Chi, where the notices were not regarded favorably for the boxoffice, and the gross was a disappointing $12,000. As a venture the show was a money maker, particularly because of the picture rights money.

NCAC Forms Negro Rep Troupe for Tour

The American Negro Repertory Players has been formed by National Concert & Artists Corp. to do a season of plays on tour. Group has been booked primarily for dates at Negro schools, colleges, clubs, fraternal and cultural organizations, as a special educational project. It won't play regular theatres.

Tour started in Keystone, W. Va., Sunday (19), and will make one-night stands through the south and midwest. Group will reach the Coast by Christmas, then work back east to finish in March. Repertoire includes "Angel Street," "Private Lives" and "Springtime for Henry," with "Angel Street" omitted on the Coast because of that play's prior commitments there, and "Henry" added after Christmas. Talent consists of Milton Wood (who is director, company manager and actor), Jacqueline Levy, Roman Henderson, Geri Bryan and Ann Flagg. Elwood Smith is accompanying in a general capacity.

Group did two performances of "Angel Street" in New York last week to benefit the West Virginia State College Club. Last year NCAC experimented with a similar Negro group for a short tour in the south.

GRANT MITCHELL IN 'APLEY'

Pittsburgh, Oct. 21.

Grant Mitchell, stage and screen character actor, is coming on from Hollywood next month to guest-star in Pittsburgh Playhouse's second production of the season, "The Late George Apley," under the direction of Fred Burleigh.

Mitchell played the same role for Burleigh at Cohasset, Mass., in summer of '46 while touring the straw-hat circuit.

Shuberts Cancel 7 Cincy Musicals In Row With Musicians

Cincinnati, Oct. 21.

The Shuberts cancelled bookings for seven attractions listed to play here this season, because of a dispute with the musicians' union. Argument arose over Shubert's refusal to use orchestras for dramatic shows, breaking Cincy precedent.

Lee McDonald, Shubert representative, estimates theatre employees will lose $50,000 in salaries, $20,000 of it by musicians, because of the disagreement.

Three dramatic shows have played Cox theatre so far this season. Picketing by union being ignored by members of affiliated AFL locals. House is dark this week.

Next week "Anthony and Cleopatra" plays here and there will be no music, ordinarily used by show backstage.

4 LEGIT AGENTS GET EQUITY FRANCHISES

Four new legit agents were franchised by Equity recently, although 17 had applied for permits. It was a matter of elimination; those who presented the best recommendations from managers and actors were chosen.

Only three new permits were actually issued; Equity could not locate Meyer North, whose application was okayed, but he's on the Coast. It will be necessary for him to make certain contract changes before the license will be signatured by Equity. Those who received permits are Howard Hoyt, Paul Small and Jerry Rosen.

Eve Gincher, an agent suspended for one year for allegedly charging higher commissions than permitted by Equity, insists that she did not collect the excess money. However, she paid a fine of $880, said to have been the amount of the overage.

Plays Out of Town

All Gaul Is Divided

Detroit, Oct. 19.

John F. Golden and John Michael Lambar production of comedy in three acts (five scenes) by John McGiver. Features William Terry, Doris Dowling, Edward Andrews, Hilda Vaughn. Staged by Walter Kerry; settings by David Ffolkes. Opened at Shubert Lafayette, Detroit, Oct. 19, '47; $3 top.

Captain John Magruder	Judson Laire
Master Sgt. Richard Bostrop	Edw. Andrews
Corp. Francis X. Gilhooley	Joseph Cunneen
2d Lieut. Eustace Custer	William Terry
M. Polyeucte Darantiere	Anthony Messuri
Little Margot	Patricia Wright
Mme. Georgette Venard	Hilda Vaughn
M. Henri Soubise	Walter Armin
Mlle. Jacqueline Soubise	Doris Dowling
Staff Sgt. Homer Tinkers	Peter Dane
Staff Sgt. Knocklefelder	Michael Everett
Major George Boosey	William Lee
A Soldier	Paul Byron
Major Gen. Klopstock	Joe E. Marks

While it's sprinkled with some good theatre and well propped with a final act that's strong on slapstick mirth, there's much doubt whether "All Gaul Is Divided" can make the bigtime grade. Rewriting may lift the second act into some semblance of sustained life and punch and provide a more provocative bridge to the payoff scene, but that wouldn't be an easy surgical job. Anyway, as it stands, "Gaul" is not $3 worth of show, even in these inflationary days.

Rife with heavyhanded cynicism, "Gaul" relates the efforts of successive commands at an army supply depot in southern France to smash the black market, only to be outwitted and defeated by a combination of khaki subordinates and French townsmen. The proceedings shuttle between light comedy and "Irish justice" farce, and it's this uncertainty of mood that marks the script at its weakest level.

Considering the weakness of the second act, Walter Kerr has done a skillful job at working the plot and humor into a free-flowing recital and making the most of his materials. Some of the sock laughs that burst through the first two acts are due largely to adroit direction of the business.

Aside from Joe E. Marks, who does a bangup routine of the pint-sized general, the major generators of laughs are Edward Andrews, as the topkick who, with blase disregard for brass and property rights, uses the blackmarket to garner himself an art collection, and William Lee, who plays a blustering, conniving major.

As the dim-witted boy lieutenant who meets frustration in trying to stem the blackmarket and also in romance, William Terry about manages to pass muster. On the other hand, if there's any sympathetic character in the lineup it's his, and that can be attributed to his likeability as a personality. Doris Dowling as the granddaughter of the French town's personage and ringleader of the blackmarket hasn't much of a solid nature to work with but she's always winsome for the optics. Hilda Vaughn, as the French dame who, as civilian employee in the post, procures the art objects for the looting top sergeant, collects most of her laughs from the fact that in each scene she has a different-colored hairdo.

Walter Armin carves out a solid chunk of character acting and humor compounding as topman of the local blackmarket. Joseph Cunneen contributes several bellywoppers in the part of the dumb corporal who's got the points that make him eligible for discharge from the service but can't escape the topkick's determination to keep him around as a stooge for the chicanery, and Anthony Messuri gets over a small but effective bit as another of the local blackmarketeers.

Probably the smoothest exhibition of trouping is the brief stand in the beginning of the play of Judson Laire.

David Ffolkes has designed an arresting set for the headquarters office of the army supply post. It's solid atmospheric stuff. His other set—the French livingroom—has plenty of color and sense of intimacy. All the sets need are a jacked-up play.

Odec.

For Love or Money

New Haven, Oct. 16.

Barnard Straus production of comedy in three acts (6 scenes) by F. Hugh Herbert. Features John Loder, Vicki Cummings, June Lockhart, Mark O'Daniels. Staged by Harry Ellerbe; setting, Raymond Sovey; costumes, Anna Hill Johnstone. Opened at Shubert, New Haven, Oct. 16 '47; $3 top.

Nita Havemeyer	Vicki Cummings
Mrs. Early	Maida Reade
Queenie	Elizabeth Brew
Wilbur	Grover Burgess
Mrs. Tremaine	Paula Trueman
Mr. Tremaine	Kirk Brown
Bill Tremaine	Mark O'Daniels
Preston Mitchell	John Loder
Janet Blake	June Lockhart

"For Love Or Money" is one of those moderately entertaining theatrical offerings which a play-catcher would like to pull for, due to certain diverting elements, but which can not be given the green light of substantial approval because of a shortage of standout material. It's one of those plays wherein the comedy content is not riotous enough for a rave or rancid enough for a roast. This automatically places it in the in-between category, and as such its chances are extremely limited.

There is a modicum of charm attached to the production in the character of a naive young girl who wends her way into the affections of a matured widower. There are a number of pithy phrases, some amusing situations and generally good acting, but the sum total seems headed for only limited success.

Improved chances hinge primarily on the possibility of added sparkling dialog, inasmuch as the play itself is lightweight. Author has demonstrated that he can write laugh lines. A major problem here is to create more of them. Also, a hackneyed phrase here and there needs deletion, for example, such lines as the oldie about "having a choice," when the subject of honorable or dishonorable intentions is mentioned.

Plot, routined along the May-December romance angle, needs bolstering along about Labor Day. It's a fairly familiar tale and in this case, while familiarity will not actually breed contempt, it will probably at least engender indifference as far as the story is concerned.

Play traces a week in the life of Preston Mitchell, aging matinee idol who has just lost his wife. She was the victim of a 10-year stretch of paralysis, the result of an accident when she was deserting Mitchell for a lover who was killed in the same crash. Mitchell's code of ethics had prevented him from leaving her in her helpless condition, and to outsiders the situation looked like a case of marital devotion while in truth it was a thorn in Mitchell's side—a thorn that was finally removed by her death.

While seeking solitude in his Long Island home on the evening of his wife's funeral, Mitchell's privacy is invaded by an attractive young girl, Janet Blake, who bursts in to evade an automobile wolf who has been escorting her home in the rain from a party. On the spur of the moment, and somewhat a result of the brandy indulged in to offset the girl's exterior drenching, an arrangement is effected whereby Janet stays on to occupy the guest room as Mitchell's secretary. The plan is anything but agreeable to Nita Havemeyer, Mitchell's leading lady and mistress during his wife's confinement. Nita doesn't approve the ripening romance between the actor and his new secretary because she has ideas of her own about snaring Mitchell. Matters are complicated further by Bill Tremaine, youthful neighbor who has ideas about snaring Janet.

Several swords-crossing scenes follow, involving first one duo then another, but it all ends up with Janet turning down young Bill in favor of Mitchell, despite a 22-year difference in their ages.

Production is not without its good performances. John Loder is thoroughly competent as the actor-widower. The role requires polish, and he furnishes it. June Lockhart has a completely captivating way about her as she plays the youthful intruder who ends up in the number one romance spot. Vicki Cummings is well cast as Loder's leading lady-mistress, getting off various acid-dipped barbs to good advantage. Mark O'Daniels is fair enough in a stock part, and Grover Burgess carves a bit cameo as a hired man of the Percy Kilbride school. Others tender adequate support.

Show is a one-setter, this being an extremely attractive drawing room which crowds a fireplace, elevated exit doors, a bay window with an exterior view, spacious living quarters, and two staircases all into the single set. Staging is competent, with perhaps a leaning to the leisurely in pace.

Bone.

Calypso

Philadelphia, Oct. 20.

Samuel L. Manning and Adolph Thenstead production of musical revue in two acts. Stars Pearl Primus; features Josephine Premice, Claude Marchant, Duke of Iron. Staged by Manning; settings, Herbert Brodkin; dances by Miss Primus; costumes, Lou Eisele; sketches, lyrics, music, Manning & Thenstead; orchestrations, Ken Macomber. Opened at Shubert, Philadelphia, Oct. 20, '47; $3.60 top.

Cast also includes Peggy Watson, Eddie Taliaferro, Cuban Troubadours, Sam Manning, Thela Mears, Helen Tinsley, Dorothy McDavid, Candido Anttomattei, Richard Silvera, Smith Kids, Curtis James, Alex Young, Gem Bolling, Dorothy Graham, Eloise Hill, Andrew King, Lillie Peace, Charles Quinan, Mildred Thomas.

Styled in the program as a "Caribbean Dancing and Mirth Revue," a somewhat new type of entertainment, was disclosed to Philly first-nighters at the Shubert under the title of "Calypso," formerly known as "S.S. Calypso" and to be known after the local engagement as "Bongo." Sum total of opinion here was definitely on the n.s.g. side with plenty of the large crowd walking out early in the second act.

Main trouble seems to be that there has been an attempt to fuse the native dance type of show, such as Katherine Dunham has offered here on two occasions, with the more conventional kind of colored revue. The result is a hodge-podge which didn't please anybody at the preem and isn't likely to anywhere else if show is continued in its present form.

There are, to be sure, some highlights in the piece which are worthy of a better vehicle. The star, Pearl Primus, has an established reputation which she maintains if she isn't able to enhance it here. This skilled exponent of native dancing has four numbers, opening and closing both

(Continued on page 60)

Play on Broadway

Medea

Robert Whitehead and Oliver Rae production of tragedy in two acts, adapted by Robinson Jeffers from Euripides. Stars Judith Anderson, John Gielgud, Florence Reed. Staged by Gielgud; setting, Ben Edwards; costumes, Castillo; lighting, Peggy Clark. Opened at National, N. Y., Oct. 20, '47; $4.80 top ($7.20 opening).

Nurse	Florence Reed
Tutor	Don McHenry
Children	Gene Lee, Peter Moss
Woman of Corinth	Grace Mills
Another Woman	Kathryn Grill
Third Woman	Leone Wilson
Medea	Judith Anderson
Creon	Albert Hecht
Jason	John Gielgud
Aegeus	Hugh Franklin
Jason's Slave	Richard Hylton
Attendants to Medea	Martha Downes, Marian Seldes

Soldiers: Ben Morse, Jon Dawson, Richard Boone, Dennis McCarthy.

Whether or not it earns a substantial financial profit, "Medea" is an excellent production start for the new firm of Robert Whitehead and Oliver Rae. The show is a distinguished one, not merely on the strength of its classic material and marquee glitter, but on the quality of the production and performance. The presentation should at least break even monetarily.

This version of the Euripides tragedy, "freely adapted" by Robinson Jeffers, is a distinct improvement over E. P. Coleridge's traditional one. It is more succinct, with added movement, pace and facility, and has greater theatrical and poetic value. The author adapted it specifically for Judith Anderson after she had played Clytemnestra in his "Tower Beyond Tragedy" six years ago on the Coast.

Several other managements have had the script, and it was published in book form by Random House, but Whitehead and Rae finally succeeded in getting it on the stage by getting Miss Anderson to play the title part and persuading John Gielgud to direct it. Gielgud's decision to play the rigid, pompous and unrewarding role of Jason, reportedly as Miss Anderson's urging, certainly won't hurt him professionally, since he's given so many and such varied click performances on Broadway in the past. No one could be good in the part, but he at least avoids being bad in a bad role.

"Medea" is not, of course, inherently good boxoffice material. Its story of corroding hatred and murderous vengeance is starkly tragic in the truest manner of Greek drama. However, this production, with Gielgud's deceptively simple direction and Miss Anderson's overpowering performance, is impressive and fairly stirring. On the crest of critical acclaim and potent word-of-mouth comment, the show should draw hefty business for awhile, getting at least a moderate run and paying a modest profit.

Naturally, "Medea" is not a perfect show. It is not "entertainment" for popular taste, even with Jeffers' greatly improved version. There are still dull spots in the script, such as certain wailing passages by the three Corinthian women who comprise the traditional Greek chorus. The ending, in which Medea carries the bodies of her slain sons slowly offstage, seems anti-climactic.

Miss Anderson's passionate performance, though superbly sustained, occasionally seems slightly distraught. Gielgud naturally doesn't succeed in making Jason more than a hypocritical figurehead, and Florence Reed's portrayal of the nurse is strong but sometimes overdrawn.

The script doesn't allow much latitude for the women of Corinth, played by Grace Mills, Kathryn Grill and Leone Wilson. Don McHenry as the tutor, Albert Hecht as Creon, Hugh Franklin as Aegeus, and Gene Lee and Peter Moss as the doomed children have no chance to be more than competent.

Ben Edwards' single setting is conventional, and the music and sound effects seem intrusive. *Hobe.*

THE CLEVELAND 500 PLANNING 3 OPERETTAS

Cleveland, Oct. 21.

Promoters of a new repertory company, tagged the Cleveland 500, had a nip-and-tuck time raising sufficient capital for their first fall festival of operettas and musical comedies. However, the project is now well under way, with six guest-stars inked.

Allan Jones and Dorothy Sandlin have been set for leads in a revival of "Merry Widow," to open the series in civic auditorium Nov. 10, for a five-day run. Gertrude Niesen and George Britton will topline "Roberta," Nov. 17-22, and Helena Bliss and Edward Roecker are signed for "Desert Song," Nov. 24-29. Contracts were confirmed last week by Isaac Van Grove, the group's artistic director, whose last Broadway chore was the music for the Ben Hecht-Kurt Weill "A Flag Is Born."

Inside Stuff—Legit

Pre-premiere interest in "Allegro" and the avalanche of patronage backfired on the boxoffice of the Majestic immediately after the new musical opened on Broadway, where it has jumped to gross leadership. Many playgoers wrote for tickets, with the proper remittances, but they were returned, with a rubber-stamp notation that no tickets would be available until April.

Some of the disappointed customers wrote letters of complaint to the N. Y. Times, Sunday's (19) "Drama Mailbag" being devoted to the squawks and an explanation of the ticket jam by Lawrence Langner, co-director of the Theatre Guild, which produced the new Rodgers and Hammerstein show. At least one prospective patron stated that she wrote in again after getting her check back, with the same negative result, and one reply from the theatre was to the effect that no "Allegro" tickets could be had until next June. Another complainant figured that the "Allegro" ticket situation has "all the earmarks of a huge 'scalper' deal."

Theatre party deals, averaging three weekly, had been made covering a three-month period. Guild's subscriptions extend for the first month, with ticket agencies then getting regular allotments. Langner's letter to the Times said that the complaints "are symptoms of the heaviest demand for tickets in theatre history," that the Guild is doing its utmost to meet the situation. He stated that the advance sale amounted to $750,000, meaning that 250,000 persons had already gotten tickets but the figures include parties and the broker allotments. Guild executive also estimated that 75,000 mail orders had already been taken care of, eight clerks having been employed in that department. Every fifth week all tickets will go to patrons direct, no tickets going to the agencies, that system having been started with "Oklahoma" and used by other clicks.

During the tryout of "Allegro" the show played to capacity but operated in the red because of the heavy stagehand and musician bills that accompanied rehearsals almost daily. Show is performed mostly on a virtually bare stage but electrical effects require the use of a dozen backstage switchboards, which partly explains the claimed heavy production cost.

Touring "Annie Get Your Gun," starring Mary Martin, is rated one of the best attractions ever sent to the road, an entirely new production being made available through the guarantee given by the Texas State Fair Assn., show highlighting the fair at Dallas. For the premiere, flowers costing $1,500 were planed in from California and used to decorate the lobby of the auditorium, which seats around 4,500. Road "Annie" cost $180,000 and the approximate gross for the 25 performances was $255,000, takings topping $13,000 per performance. Original "Annie," still selling out at the Imperial, N. Y., cost over $300,000.

Show's producers, Rodgers & Hammerstein, were guaranteed $175,000, Dallas deal calling for the fair to receive the next $50,000, while the following $25,000 went to R.&H. Their share was profitable but the showmen paid salaries and royalties in addition to partly writing off the production nut. Fair's profit was estimated at around $5,000, and the Dallas group was reported to have been satisfied.

Robert Garland, critic of the N. Y. Journal-American, covered "Annie" in Dallas.

John Montague, in advance of "Annie," reports that leading merchants in Omaha are displaying "Welcome to Mary Martin in 'Annie Get Your Gun'" in their ads this week, musical playing the stand after completing the Dallas date Saturday (18) on its way to Chicago. Stated that the gesture is an acknowledgment of increased trade from visitors attracted to Omaha because of the "Annie" engagement.

Appropriation of $53,753 by the N. Y. City Board of Estimate recently to revamp an obsolete school building on W. 46th street will provide dramatic and other theatrical instruction for some 300 students of high school age when the premises are ready for occupancy in about six months. According to the Board of Education's plans, the structure henceforth will be known as a School of Performing Arts and will be a branch of the existing Metropolitan Vocational H. S. Eventually, a board spokesman said, the school's free training program for talented persons may be extended to adults in the form of evening classes. Faculty, it's understood, will be taken from teachers already on the board's instructor rolls.

Recent Saturday matinee of "Annie Get Your Gun" was cancelled because Mary Jane Walsh was indisposed, due to her fiance's death. Ticketholders were critical of the house management's action in permitting the lobby to be filled, then announcing that the show was off. Near the inside entrance doors of the Imperial an unidentified spokesman told the throng that their tickets would be honored at the Shubert ("Under the Counter") or the Plymouth ("Call Me Mister"), other Broadway shows, but refunds would be made if requested. Most of the disappointed patrons got their money back, some asking for tickets to a subsequent "Annie" performance.

John O'Shaughnessy, who won almost unanimous press raves for his direction of the new Broadway click, "Command Decision," was first spotted as a comer by Warners' eastern studio representative Jake Wilk.

Wilk saw O'Shaughnessy's work at the Mt. Kisco, N. Y., strawhat theatre in 1946 and tried to sign him for Warners. O'Shaughnessy turned down the bid, desiring instead to continue with legit work, so Wilk recommended him to Kermit Bloomgarden, "Decision" producer. O'Shaughnessy is a former actor.

If "John Loves Mary" runs a year on Broadway, as is now indicated, the production percentage of Rodgers and Hammerstein will be 1,000. Their "Happy Birthday" at the Broadhurst will pass the 52-week mark next week, "Annie Get Your Gun" (authored by Irving Berlin, Dorothy and Herbert Fields) has been running at the Imperial for a year and one half, while their initial production, "I Remember Mama," played two years in the metropolis. In addition, of course, R. & H. wrote "Oklahoma!," "Carousel" and the new Broadway gross leader, "Allegro."

Settings for Katharine Cornell's revival of "Antony and Cleopatra" involve a new arrangement of elevations and steps which revolve in different directions simultaneously, thereby creating various designs and patterns for the numerous scenes. Idea is to speed the change of scenes during performance, and also to simplify traveling the show on the road. Production was designed by Leo Kerz and is his first major Broadway assignment. "Antony" is currently tuning up on the road, preliminary to New York.

Barney Klawans avers that when he negotiated the booking contract for "The Heiress," at the Biltmore, N. Y., which he manages, his dealings with Jed Harris were amicable. Manager adds that certain remarks between them were merely banter. Harris, who directed the drama, presented by Fred Finklehoffe, took over managerial chores at the latter's persuasian and in "admiration" of Finklehoffe's nerve in bankrolling a play that was dubbed a flop when tried out last season. "Heiress" is selling out.

Rules have been adopted at Equity on passes to unemployed members after some went to theatres and found there were no seats available. Slips for the courtesy tickets are being issued on the day of performance, after a staff member checks with the respective boxoffices. Managers of half a dozen shows admit 10 Equityites cuffo for some performances during the week, although the regulation federal tax must be paid.

Closing-Notice Ups 'Carousel' in Chi To 35G, 'Forest' 12G, Tallu SRO 22G

Chicago, Oct. 21.

Biggest grossers this week are the musicals, with "Carousel" hitting an estimated $35,000. Rush of last-minute buying before show closes Nov. 1 jacked up take. "Chocolate Soldier" is doing heavy biz, with $24,500 for second week. Return of Tallulah Bankhead to "Private Lives" left the ticket racks empty with top $22,000. Big surprise in reverse, is "Another Part of the Forest" and the poor b.o. Only $12,000 for six days. Closing Sat. (25).

November calendar looks heavy in the hit category with the newest addition, "All My Sons," set for the Erlanger, Nov. 17. The Lunts will open on Nov. 3 at the Selwyn in "O' Mistress Mine," with Mary Martin competing for first-night honors at the Shubert with "Annie Get Your Gun."

"Late Mr. Christopher Bean," at the Civic theatre, opened Monday (20).

Estimates for Last Week

"Another Part of the Forest," Erlanger (1,334; $3.60). First six performances just moderate $12,000.

"Carousel," Shubert (2,100; $4.80) (21st week). Biz jumped to terrif $35,000. Last two weeks.

"Chocolate Soldier," Blackstone (2nd week) (1,359; $4.80). Fancy $24,500. Mail advance very heavy.

"Private Lives," Harris (12th week) (1,000; $3.60). With return of Miss Bankhead house has no empty seats. Perfect $22,000.

"This Time Tomorrow," Selwyn (2nd week) (1,000; $3.60). Profitable $15,000.

Nut Almost Prohibitive For Mpls. Little Theatres

Minneapolis, Oct. 21.

Soaring costs have raised the nut so much for civic drama groups that it's no longer "little theatre." There's the same difficult problem, comparatively, to crack the investment, even though actors are unpaid, as on Broadway. And it all may add up to the demise of the "little theatre" on anything approximating a pretentious scale unless endowment, like for local symphony orchestra, is forthcoming.

Taking a whirl at the business management of the North Star Drama Guild, leading Minneapolis "little theatre" outfit, Harry Katz, erstwhile burlesque impresario, reached the aforementioned conclusions.

Cost of each North Star Drama Guild presentation averages approximately $3,500, he says. With only 10 performances for each show and a $1.20-$1.50 scale, including tax, in the 650-seat Woman's club auditorium, the best available theatre, it's not an easy gross to hit, according to Katz.

The Guild, with a former Broadway director, Arthur Sircom, just opened its season with "Years Ago" and has "Deep Are the Roots" slated to follow.

'Winslow Boy' Into Balto on Subscription

Baltimore, Oct. 21.

"The Winslow Boy" is in currently at Ford's as the second of five plays promised under American Theatre Society-Theatre Guild subscription. Town was dark last week but list of bookings now reach on solidly through Christmas.

"This Time Tomorrow" is set for next week with Shubert repertory troupe, splitting week of Nov. 3, with "Rose Marie" and "The Merry Widow."

Shows in Rehearsal

"The Firefly" (revival)—Shuberts.

"Tonight at 8:30 (revival, road)—Homer Curran, Russell Lewis and Howard Young.

"The First Mrs. Fraser" (revival)—Gant Gaither.

"Streetcar Named Desire"—Irene Selznick.

"Eastward in Eden"—Nancy Stern.

'State' 9G, Buffalo

"State of the Union" featuring Kay Francis, played three days at the Erlanger last week and pulled a neat $9,000 at $3.60 top.

'Mama' 13G, 3 days, Port., Ore.

Portland, Ore., Oct. 21.

"I Remember Mama" wound up a three-day stand at the Mayfair last week with a bulging $13,000. Starring Charlotte Greenwood and Kurt Katch, play had huge advance.

'Mill' OK $26,500, Pitt

Pittsburgh, Oct. 21.

"Red Mill" finished to around $26,500 in its second week at Nixon. That was about $1,500 better than its opening session, which was overestimated. Although the week started slowly, it built to near capacity, doing almost $5,000 on final Saturday night (18) and enabling the show to leave town with a small profit.

Katharine Cornell's "Antony and Cleopatra" is current, with Blackstone preceding the three-week run of Joe E. Brown's "Harvey" beginning Nov. 3 and "Song of Norway" to follow.

KATH CORNELL'S 'CLEO' WHAM $25,000, CLEVE.

Cleveland, Oct. 21.

Katharine Cornell's third road stand in the new production of "Antony and Cleopatra" gave the 1,400-seated Hanna a huge turnout of her followers for boffo nearly $25,000.

Cast's timing was a bit sluggish and Godfrey Tearle's performance of Antony drew some criticism, but tragedy was acclaimed by crix. Although two sets arrived too late to be used by Guthrie McClintic, here to tighten up action, their omission did not seriously detract from play's richly spectacular effect.

Hanna's current offering, "Harvey," with Joe E. Brown, seems headed for the SRO sign on the basis of the big advance sale. It's a two-week stand.

Current Road Shows

(Period covering Oct. 20-Nov. 1)

"All Gaul Is Divided"—Shubert-Lafayette, Det. (20-1).

"Angel Street"—Geary, Frisco (20-1).

"Anna Lucasta"—Opera House, Newark (20-25); His Majestys, Mont'l (27-1).

"Annie Get Your Gun"—Music Hall, K. C. (20-25); Omaha, Omaha (28-1).

"Another Part of the Forest"—Erlanger, Chi. (20-25).

"Antony and Cleopatra"—Nixon, Pitt. (20-25); Aud., Cincy (27-1).

Ballet Theatre—Wisc., Madison (21-22); Davidson, Milw. (23-25); Temple, Det. (26-28); Aud., Bloomington (29-30); Armory, Akron (31).

"Blackouts of 1947"—El Capitan, Hollywood (20-1).

Blackstone—Rajah, Reading (20); Aud., Lancaster (21); Mosque, Harrisburg (22); Playhouse, Wilm. (23-25); Nixon, Pitt. (27-1).

"Call Me Mister"—Curran, Frisco (20-1).

"Calypso"—Shubert, Philly (20-1).

"Carousel"—Shubert, Chi. (20-1).

"Chocolate Soldier"—Blackstone Chi. (20-1).

"Fatal Weakness"—Lyceum, Mpls. (20-23); Aud., St. Paul (24-25); Orpheum, Davenport (27); KRNT, Des Moines (29); Music Hall, K. C. (30-1).

"For Love Or Money"—Wilbur, Bost. (20-1).

"Harvey"—Hanna, Cleve. (20-1).

"I Remember Mama"—American, St. Louis (20-1).

"Lady Windermere's Fan"—Forrest, Philly (20-1).

"O Mistress Mine"—Cass, Det. (20-1).

"Oklahoma!" — Colonial, Bost. (20-1).

San Carlo Opera Co.—Civic Op. Hse., Chi. (20-26); Shea's, Erie (27); Palace, Albany (28).

"Showboat"—Aud., Hart. (20-25); Opera Hse., Bost. (27-1).

"Song of Norway" — Coliseum Evansville (20); English, Indpls. (21-25); Hartman, Col. (27-1).

"State of the Union"—Town Hall, Toledo (20-22); Michigan, Ann Arbor (23); Palace, Flint (24); Temple, Saginaw (25); Michigan, Jackson (27); Michigan, Lansing (28); Bijou, Battle Creek (29); State, Kalamazoo (30); Keiths, Gr. Rapids (31-1).

"Street Car Named Desire"—Shubert, N. Haven (30-1).

"Sweethearts" — Shubert, Bost. (20-1).

"The Firefly"—Opera Hse., Bost. (20-25); Lyric, Bdgport. (31-1).

"The First Mrs. Fraser"—Locust, Philly (27-1).

"The Red Mill" — Park, Youngstown (20-22); Aud., Roch. (23-25); Royal Alex., Toronto (27-1).

"This Time Tomorrow"—Selwyn, Chi. (20-25); Ford's, Balto. (27-1).

"Tobacco Road"—Walnut, Philly (20-1).

"Trial Honeymoon" — Plymouth, Bost. (20-1).

"Voice of the Turtle"—Aud., Sacramento (20); White, Fresno (21); Aud., San Gabriel (22); Tracy, Long Beach (23); Aud., San Diego (25); Biltmore, L. A. (27-1).

"Winslow Boy"—Ford's, Balto. (20-25).

'Norway' Boff $32,000, 'Mama' Current, St. Loo

St. Louis, Oct. 21.

"Song of Norway" piled up a hefty $32,000 in eight performances last week at the American theatre. House has 1,700 seats and was scaled to $4.27. It was SRO biz three days after opening.

Charlotte Greenwood in John Van Druten's comedy, "I Remember Mama" opened Sunday (20) for a two-week run at the American. House is scaled to $3.66.

'Inspector' $11,000, 'Druid' NSG $6,000, 'Okla' SRO, Boston

Boston, Oct. 21.

There were no openings here last week but four houses were lighted. Two did sock biz and the other two, both with tryouts, got fair attendance. Opening last night (Mon.) was "For Love or Money" at the Wilbur, and tonight (Tues.) "Trial Honeymoon" at the Plymouth. "Show Boat" arrives Oct. 27 at the Opera House, and "A Streetcar Named Desire" at the Wilbur and "Calypso" Nov. 3 at the Shubert. "Eastward in Eden" is set back to Nov. 4 at the Plymouth.

Estimates for Last Week

"An Inspector Calls," Plymouth (1,461; $3.60). Second and final week of British importation gained slightly over first; estimated $11,000, fairly good.

"Druid Circle," Wilbur (1,241; $3). Second and final week slid to estimated $6,000 after unenthusiastic notices.

"Oklahoma," Colonial (1,500; $4.20)—Second week remains sellout at $31,000. To more weeks to go, both SRO.

"Sweethearts," Shubert (1,713; $4.20)—Second week of four-frame engagement climbed to a sweet estimated $30,000, very big.

'LOVE-MONEY' FAIR 7G IN NEW HAVEN

New Haven, Oct. 21.

Premier of "For Love Or Money" drew a mild press at Shubert last week (16-18) but came through with a fair enough gross. On four performances at $3 top, approximate figure was $7,000.

House has pix this week, then takes on breakin of "Streetcar Named Desire" for the last half starting Oct. 30. "Lady Windermere's Fan" comes in for four days Nov. 5-8, "Tonight at 8:30" having been cancelled out of this period when it was learned it would not be ready in time. The "Rose Marie-Merry Widow" combo is due in mid-November, and preem of "Bonanza Bound" is on the fire for a later date.

'Winslow Boy' Gains In Washington to 22G

Washington, Oct. 21.

Terence Rattigan's "Winslow Boy," new Broadway-bound British import, gained momentum in its second and final stanza at the National, grossing better than $22,000, a boost of $2,500 over its initial week. Show seems well launched towards a good Broadway run, with 10 minutes lopped off the script by playwright Rattigan.

Two Shubert revivals, "Rose-Marie" and Merry Widow," skedded for a week each starting yesterday (20), look sock, with a hefty mail order and constant activity around b.o. reaching amazing proportions.

Maurice Chevalier follows for a single week starting Nov. 3.

'Turtle' 14G, S. F.

San Francisco, Oct. 21.

"Voice of the Turtle" with Haila Stoddard completed its 11-day run at the 1,550-seat Geary Saturday (18) with take of $14,000. "Angel Street," with Laraine Day and Gregory Peck, opens at that house tonight, Tuesday (21).

"Girl of the Golden West," with music by Vincent Youman, starring James Ellison, Victor Jory and Dorothy Craig, chalked up a final week's gross of $7,000 at the 1,776-seat Curran. "Call Me Mister" bowed into the Curran Monday (20).

Ballet Theatre 8G

Minneapolis, Oct. 21.

Playing its annual local engagement, Ballet Theatre at $3.60 top, in the 1,700-seat Lyceum, grossed a fair $8,000 for three performances. There were Saturday and Sunday night performances and a Saturday matinee.

Troupe won critics' and customers' acclaim.

B'way Lively; 'Allegro' at $45,500 Attains Leadership, 'Shoes' Big 42G, 'Man' 31G Now Paces Straight Plays

Broadway's business started with a rush over the Columbus Day weekend, and with hotels jammed attendance was heavy, surprising to showmen who could have played a holiday matinee profitably. Only two did. Business in general was okay and although the midweek tapered there were some increases in grosses.

Despite a difference of opinion "Allegro" went boxoffice leadership, and first full week approximated $45,500. "High Button Shoes" drew S.R.O., getting nearly $42,000. "Man and Superman" topped all straight shows, as indicated, topping $31,000 the first full week. "Dear Judas," a doubtful recent starter, stopped Saturday (18). No new shows last week but three bow in currently: "Medea," "An Inspector Calls" and "The Druid Circle."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (38th week) (D-1,095; $4.80). Last three weeks for postwar drama that attracted attention last season; still profitable at $13,500.

"Allegro," Majestic (1st week) (M-1,659; $6). Great advance sale for newest musical that is a departure in production, and first full week figured over $45,500 topping all; should be higher when subscription (Theatre Guild) period is over.

"An Inspector Calls," Booth (D-712; $4.80). Presented by Courtney Burr and Lassor H. Grosberg; written by J. B. Priestley; English melodrama opened Tuesday (21).

"Annie Get Your Gun," Imperial (75th week) (M-1,472; $6.60). Ethel Merman returned to cast; business during absence of star not much affected, and takings last week well over $44,500.

"Born Yesterday," Lyceum (90th week) (C-993; $4.80). Only midweek matinee business off and long runner is slated through another season; $19,000.

"Brigadoon," Ziegfeld (32d week) (M-1,626; $6). Attendance claimed to be "better than ever" and takings for standout musical over $43,000.

"Command Decision," Fulton (3d week) (D-968; $4.80). Paul Kelly given star billing after postwar play lauding; selling out virtually all times; $21,000 quoted.

"Call Me Mister," Plymouth (79th week) (M-1,075; $4.80). GI revue is among the holdover successes, with business fairly strong; around $24,000.

"Dear Judas," Mansfield. Taken off Saturday (18) after two tepid weeks; no new attraction booked to date.

"Finian's Rainbow," 46th Street (41st week) (M-1,319; $6). Popularity of run musical undiminished; standees at all times; $42,000.

"Happy Birthday," Broadhurst (51st week) (C-1,160; $4.80). Strength of comedy an eye-opener and it's counted on to stick well through new season; up to $28,000.

"Harvey," 48th St. (156th week) (C-920; $4.20). Runner-up to "Oklahoma!" in length of Broadway stay among current attractions; around $18,000 right along.

"High Button Shoes," Century (3d week) (M-1,670; $4.80). Mostly strong press figures in excellent draw of new musical; approached $42,000, first full week.

"How I Wonder," Hudson (3d week) (CD-1,057; $4.80). Again five theatre parties, some being partial sellouts; little directly at boxoffice; $17,000; may stay another month.

"Icetime of 1948," Center (21st week) (M-2,994; $2.40). Started with more than $10,000 last week with scale at holiday rate; rink revue around $46,000 quoted.

"John Loves Mary," Music Box (37th week) (C-979; $4.80). More than held its own and now figured to stay through winter; over $18,000.

"Music in My Heart," Adelphi (3d week) (O-1,434; $4.80). Operetta doing fairly good business with theatre parties figuring; $27,500.

"Oklahoma!," St. James (235th week) (M-1,505; $4.80). Aiming for completion of fifth year on Broadway and should attain that mark; record-run musical very profitable; up to $27,000 last week.

"Our Lan'," Royale (4th week) (D-1,035; $4.80). Went up close to $16,000; four sellout parties the factor in betterment; run chances are not definite.

"The Heiress," Biltmore (3d week) (D-920; $4.80). Close to capacity for drama that evoked difference of opinion when opening, and takings again quoted nearly $22,500 capacity gait.

"The Druid Circle," Morosco (D-935; $4.80). Presented by Alfred de Liagre, jr.; written by John van Druten; opens tonight (22).

"The Medium," and "The Telephone," Barrymore (25th week) (M-1,064; $4.20). Goes out after another week; business mild; $12,500; "This Time Tomorrow" due Nov. 3.

"The Voice of the Turtle," Beck (184th week) (C-1,214; $3.60). Picked up to around $11,000, $1,000 better than previous week's underestimated figure.

"Under the Counter," Shubert (3d week) (R-1,387; $4.80). Had a break from Columbus Day influx but dipped last week; figured around $14,000, poor for imported musical.

"Young Man's Fancy," Cort (25th week) (C-1,064; $3.60). Because of low operating expense, claimed to be profitable with small grosses; $8,000; best gross in months.

REVIVALS

"Medea," National (D-1,164; $4.80). Presented by Robert Whitehead and Oliver Rae; adapted from Euripedes tragedy by Robinson Jeffers; opened Monday (20); Judith Anderson lauded.

"Man and Superman," Alvin (2d week) (CD-1,331; $4.80). Capacity business being drawn by G. B. Shaw's comedy, nearly $31,000 indicated; best gross among straight plays.

"Burlesque," Belasco (43d week) (C-1,077; $4.80). All last season's other revivals went off but this one continued; business fairly good; $14,000.

'Medea' Smash $21,500 in Philly

Philadelphia, Oct. 21.

"Medea," as previously indicated, went into the smash-hit, sellout class in the second week of its fortnight's tryout engagement at the Locust with a smashing $21,500. The Greek classic could have held easily for another session, perhaps two; It was just starting to get a big and logical college and school play towards the end of the stay.

In addition to this SRO offering, there was plenty of good biz in town last week. "Lady Windermere's Fan," first ATS subscription offering of the year, reported $23,000 in its first session of three at the Forrest. The final week will be without the subscribers' basis. Wilde revival got good but not entirely rave notices here.

Blackstone pulled $9,500 in his second of two weeks at the Walnut, and "The Merry Widow," second of two Shubert light opera revivals at the Shubert, got a satisfactory $18,000. Incidentally, the crix (second-stringers) liked this one better than "Rose Marie," which was offered the week before.

'ICE FOLLIES' BOFF 555G IN MONTH'S L.A. STAND

Los Angeles, Oct. 21.

Three attractions wound up their local stands over the weekend, leaving that many local spots dark. "Ice Follies of 1948" closed its 32-day stint at the Pan-Pacific Aud going away, best week's tally of the run helping boost the total to a tremendous estimated $555,500. Two other departures, "Call Me Mister" and Kolb and Dill's "High Cost of Loving," also found their final week's take the best.

Only newcomer last week was "Three Men On a Horse," presented by Pelican Productions in association with the Actors' Lab; it began a three-weeker Thursday (16) at the Las Palmas. Nothing is due in this week but the Biltmore relights Oct. 27 with "Voice of the Turtle."

Estimates for Last Week

"Blackouts of 1947," El Capitan (278th wk) (1,142; $2.40). Same as ever; $17,000.

"Call Me Mister," Biltmore (2d wk) (1,636; $3.60). Closed on a stronger note with $19,000, still only fair. Two weeks and four days totaled $54,500—not quite covering the nut.

"Dark of the Moon," Coronet (2d wk) (255; $3.60). Tapered a trifle to $4,200, about 90% capacity.

"Ice Follies of 1948," Pan Pacific Aud (4th wk) (8 days) (6,000; $3.60). Finaled with best week yet, approximately $153,600 for $555,500 total.

"The High Cost of Loving," Belasco (2d wk) (1,061; $3). Bowed out on a stronger note with $7,200 but two-week total was a faint $12,900.

"Three Men on a Horse," Las Palmas (3 days) (388; $3). Opened to critical acclaim and almost capacity crowds with $2,700 in till for first three nights.

'Harvey' Bam 24G, Toronto

Toronto, Oct. 21.

On a near-capacity week's engagement of "Harvey," with Joe E. Brown, the Royal Alexandra (1,525) did a socko $24,000 at $3.60 top.

House hopes for a return engagement if possible this season.

Plays Abroad

Man in the Street

London, Oct. 10.

British Theatre Group production of new comedy in three acts by Geoffrey Kerr. Directed by Basil Dean. At St. James' theatre, London, Oct. 9, '47.

Lady Harkalong	Mary Martlew
Sir Edward Harkalong	Lloyd Pearson
Maggie Smith	Helen Christie
Harry Smith	Bobby Howes
Laura Henekin	Beryl Measor
Lord Manderly	Kynaston Reeves
Arthur Bright	Desmond Keith
Timothy Bentleigh	Charles Lloyd Pack
Johnny Templeton	Deering Wells
Fender	Edward Jewesbury
Henrietta Moulding	Ella Atkinson

Good vehicle for ex-musical comedy comedian, Bobby Howes, but subject already is too hackneyed to bring any breath of novelty to the stage. Despite many amusing lines and situations, the story drags even with good all-round acting support. Fate of show will depend on the star's popularity and drawing power. Its prospects in the U. S. appear nil.

A young couple, the Smiths, living a monotonous suburban existence, are visited by the wife's mother. She nags at her bank clerk son-in-law and commiserates with her daughter for a humdrum existence and lack of social position. Out of the blue come reporters, photographers, etc. invading their privacy, hubby having won the title of the best average man. Wifie has submitted her husband's entry unknown to him and he furiously resents being held up to ridicule as the most ordinary man in the country.

A week in London at a luxury hotel is the prize, plus doing the town, culminating in a broadcast interview with the BBC. Meeting up with an old Army buddy, the victim of all this ballyhoo goes out and gets plastered. He becomes involved with a blonde in a nightclub fracas and their pictures and doings become front-page news. Instead of reading carefully the prepared script on the air, Smith gives all the wrong answers as to what he thinks of his job, employers, etc., nearly giving the newspaper owner and banker apoplexy as they listen in.

Public opinion reacts favorably to "the man in the street's" views. Instead of being fired, the worm turns and demands a bank managership, having turned down film offers and other prospects. He triumphs in the end, of course.

Bobby Howes brings all his diffident charm to the chief role with Helen Christie a natural, little wife as his main support. Mary Martlew looks entrancing as the blonde and the other characters are nicely contrasted. Direction is up to standard.

Clem.

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PRE-BROADWAY

Time of Your Life

Budapest, Oct. 1.

Vigszinhaz production of play in three acts by William Saroyan. Directed by Istvan Egry. Translation, Gyorgy Racz; set, Miklos Neogrady. At Budapest.

Joe	Gyula Benko
Tom	Sandor Szabo
Kitty Duval	Margit Dayka
Nick	Laszlo Paloczy
Arab	Odon Bardy
Kit Carson	Laszlo Keleti
MacCarthy	Gyula Justh
Krupp	Istvan Palotay
Harry	Robert Rathonyi
Wesley	Jozsef Gathy
Dudley	Gyorgy Bardy
Elsie	Erzsi Balogh
Lorenne Smith	Rozsi Volesey
Mary	Teri Naray

William Saroyan play has drawn much attention in the local press, which generally praised it highly. Some crix likened it to Gorki's "Night Shelter," adapted to the American heath. Opening night (19) had President Zoltan Tildy and high ranking government officials attending. Crix blamed lack of action, though remarking that play is so beautiful that it doesn't matter very much.

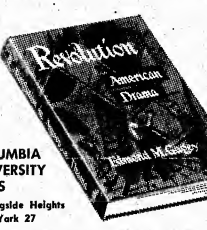
Director Istvan Egry has shown tremendous faith and talent in staging it. He has directed a performance which will be remembered for a long time.

Robert Rathonyi, in the role of Harry, gives a touchingly tragic portrayal. Another surprise is Jozsef Gathy in role of Wesley, the Negro. Laszlo Keleti as Kit Carson is also brilliant. Nick, acted by Laszlo Paloczy, is again a surprise and acted well.

Gyula Benko as Joe and Sandor Szabo as Tom are fine acting talents. Gyula Kamaras as Blick is a great success. Margit Dayka plays the feminine lead of Kitty Duval very touchingly. Klari Deak and Agi Arvay, two newcomers, are also good in their brief roles.

Whole performance is touching and fascinating, and something that Budapest had not seen for a long time.

Gaal.



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Cupid and Mars

London, Oct. 2.

Great Newport Theatre Committee Ltd. presentation of comedy in three acts by Rodney Ackland, Robert G. Newton. Directed by Peter Powell. At Arts Theatre Club, Oct. 1, '47.

Lily Skittrell	Jessie Evans
Vivien Pilkington	Susan Richmond
Lady Cooksey	Helen Haye
Cynthia Cooksey	Mary Jones
Helen Poulter	Mona Washbourne
Charles Poulter	Clive Morton
Mabel Simcox	Viola Lyel
Christopher MacIntosh	Ian Carmichael
Tex	Michael Kelly
Wilfred Furby	Harry Herbert

Not quite the type of entertainment usual to this serious-minded theatre club. It would have made a good companion piece to some of the light comedies popular during the war, but to a peace-time London its appeal may be negligible. It's fun and games in a bomb-scarred mansion with, as title suggests, the winged boy cutting capers with the warrior god.

A titled woman visits her sister in the blitzed family home in London and is appalled at the disintegration of morals from her own daughter down to the kitchen slavey. Cynthia has forgotten social barriers and drinks and dances with all ranks and nationalities.

A visiting niece plans an illicit weekend with a Polish officer, leaving her husband to spend his Army leave in dubious, shabby nightclubs. The housemaid chews gum, goes out with GI's and dresses like a trollop. The daughter falls in love with a young airman being shown round the town by a breezy middleaged War Office secretary, also a guest, with an arch manner and confident of a budding romance.

The boy, though attracted to Cynthia, doesn't wish to get seriously involved, but after a little discreet advance on her part he succumbs. A disclosure of an amorous indiscretion on mamma's part in World War I brings her censure about her ears and everything smoothes out.

Buzz bombs overhead occasionally liven the proceedings, and everyone works very hard to recapture the air of wartime camaraderie. There are some witty lines and characters are all human and understandable.

Helen Haye is all charm and grace as the aristocratic mother, with Susan Richmond scoring equally as her tolerant spinster sister who blames the two gods for the upheaval of emotions. Mary Jones is appealing as the gadabout daughter, and Mona Washbourne excellent as the bored wife thirsting for ex-marital adventure. Rest of cast render good support. Play had a warm reception. Its prospects in the outside world lie in the lap of the gods.

Clem.

Kleinstadt-Zauber
('Small Town Charm')

Zurich, Oct. 7.

Turicaphon, Inc., production of musical comedy with lyrics and music by Ralph Benatzky; book based in part on Gogol's "The Reviser." Directed by Karl Ferber. Sets and costumes, Ludwig Kainer; musical direction, Peter Kreuder. At Corso, Zurich.

Cast includes Max Schipper, Fritz Steiner, Maria Horstwig, Susi Nicoletti, Helma Varnay, Harald Tauber, Claire Adelmann, Helena Longoni, Alfred Schultz, Hans Duran, Melanie Muenzer, Nelly Grafton, Olympe Ane, Thelma Thurston, Madeleine Pascal, Walter Haense, Walther Gloor, Sigfrit Steiner, Eugen Fischer, Karl Aichinger, Robert Schwarz, Gustav Gnehm, Eugen Jensen, Christel Giampietro, Renn Ballet.

World preem of new musical by Ralph Benatzky, who wrote "The White Horse Inn" and many other hits, is a distinct disappointment. Premiere had been highly touted for weeks, with Corso also in debut as a legiter after transformation from town's largest dance-hall and vaude showplace. Play is expected to run eight weeks, but no more.

Libretto is based partly on Gogol's classic Russian comedy, "The Reviser," and tells about a young barber's assistant in a small town of Russia, around 1910. Assistant is mistaken for an important official about to visit the town, and book concerns itself with civic and amorous corruption in the city.

Book is confused and badly worked out. Characters are stock and don't develop. Lyrics are incredibly silly, and rhyme badly. The few jokes and laughs in the play are from grandmother's time. Score is just so-so, and even includes one of Benatzky's songs of 25 years ago.

Leads came from Vienna to play in the musical, occasioning some derogatory comment in town. Performances are only average, except Fritz Steiner, as the real visiting official, who is a favorite in Zurich and Vienna. Ludwig Kainer's sets and costumes, really beautiful, are the play's one redeeming feature.

Mezo.

Plays Out of Town

Continued from page 58

Calypso

acts I and II. To most of the onlookers there is a sameness about the numbers—one of them a substitution from the "Firefly" routine programmed, but there is no questioning the husky gal's art in her own field.

Highest in the audience's favor is Josephine Premice, a tall, willowy and slumberous person who sings two numbers, one programmed as "Love, Plaything of Fate" but sung with quite different lyrics, and the other, "Ice Cream Brick," both very effective and pleasant interludes that don't interfere too much with the atmosphere of the show. Also, the Duke of Iron clicks with a group of "Calypso" songs after appearing briefly in the beginning. Unfortunately his real spot in the show comes after the audience has relapsed into a lethargic trance.

Having extended a hand to Miss Primus and the Duke of Iron, and a few cheers to Miss Premice, there is not much to say about the principals. Claude Marchant is authoritative in a couple of dance sequences, and the chorus conducts itself with definite credit. Peggy Watson also acquits herself well on the dance side.

Unfortunately there are a number of misguided efforts to drag in comedy, which are purely on the pathetic order. Sam Manning, programmed as one of the producers, has two painful comedy skits which he helped write, and to make the dismal proceedings worse there is an unprogrammed number towards the end that had the first-nighters parading to the exits in a hurry.

The music, eredited to Manning and Adolph Thenstead, has a couple of possibilities in the Premice numbers, and Miss Primus has done an imaginative job with the choreography. The scenic designs are fairly effective but not notable.

This one won't satisfy the dance devotees and it certainly doesn't make any hit with the regular first-nighters.

Waters.

The Late Christopher Bean

Chicago, Oct. 20.

Michael Myerberg (in association with Gilbert Miller) production of comedy by Sidney Howard in three acts. Stars ZaSu Pitts, Guy Kibbee; features Bertha Belmore. Staged by Myerberg; settings, Louis Kennell. Opened at Civic theatre, Chicago, Oct. 20, '47; $3.60 top.

Dr. Haggett	Guy Kibbee
Susan Haggett	Nancy Davis
Abby	ZaSu Pitts
Mrs. Haggett	Bertha Belmore
Ada Haggett	Emily Dorman
Warren Creamer	E. Lawson Schmidt
Tallant	William Swetland
Rosen	Marvin Horne
Davenport	Francis Compton

"The Late Christopher Bean" emerges from the warehouse unmarred by dust or cobwebs. ZaSu Pitts and Guy Kibbee extract as much from the 15-year-old Sidney Howard comedy as it afforded Pauline Lord and Walter Connolly when it was first produced in October, 1932. As much but no more. It should do at least moderately well.

Play deals with a wistful slavey in a doctor's family who once befriended a dying artist. Her timid affair with him is the only bright chapter in her pots-and-pans existence. Through the years she has treasured his paintings. When the family learns that the supposed daubs are valuable, they get greedy. Payoff comes when she announces herself as his widow and incontestable owner of canvases.

Fifteen years haven't altered play's underlying defect, in that it wavers between comedy and heavy drama. This is particularly a defect in case of Miss Pitts and Kibbee, who are best in comedy that hews to the line. Miss Pitts is required to sound a poignant note as the drab who had a fleeting moment of happiness, while Kibbee must vacillate as the benign country doc and money-hungry schemer.

Counteraction between comedy and heavy drama tends to neutralize overall effect, so that play neither arouses tears nor bellylaffs. Impact is consequently diffused.

Late Sidney Howard adapted "Bean" from French of Rene Fauchois, who intended it to be a farce of bourgeois manners. Produced in depression time, with Broadway run of 224 performances, it represents a cautious compromise with theatre values of the day.

Supporting cast and single set are satisfactory.

Baxt.

Elsa Shelley Recuping

Elsa Shelley is reported recovering at Mt. Sinai hospital, N. Y., after a major operation. Author was taken ill shortly after finishing a new drama, "Tomorrow Is a Secret."

Miss Shelley was last represented on Broadway by "Pick-Up Girl."

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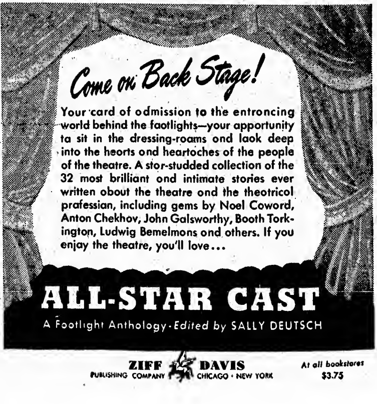

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Literati

Hammerstein Renominated

Oscar Hammerstein, 2d, incumbent, has been nominated for reelection as president of the Authors League of America. He represents the affiliate Dramatists Guild. John Hersey, protem incumbent, is the vice-presidential nominee, representing the Authors Guild. Peter Lyon, of the Radio Writers Guild, is the nominee for secretary and Arthur Schwartz, of the Dramatists, is nominee for League treasurer.

Paul Gallico has been nominated for the presidency of the Authors Guild, to succeed Christopher LaFarge. Helen Hull is nominated for the Guild vice-presidency and Gilbert W. Gabriel as secretary. Nominated to serve on the AG council until 1950 are Margaret Culkin Banning, Jacques Barzun, Thomas B. Costain, Annalee Jacoby, LaFarge, Richard Lockridge, Cord Meyer, Jr., Gretta Palmer, Maude Parker and Grace Zaring Stone. and, to serve until 1948, Jerome Weidman.

Nominees for AG representatives on the League council, to serve until 1949, are Bernard De Voto, Arthur Garfield Hays, Laura Hobson, LaFarge, Margaret Leech, Frances Lockridge, John Marquand, Fulton Oursler, Rex Stout, John Vandercook, Glenway Wescott and Theodore H. White.

AG nominating committee included R. L. Duffus, Irmengarde Eberle, Alan Gleen, Mary Margaret McBride, John Marquand, Gretta Palmer and Glenway Wescott. Independent nominations may be made by the membership, if signed by 15 or more members in good standing and filed by Nov. 10. The annual meeting and election, with absentee members voting by mail, will be Dec. 9 in New York.

Mag Publishing Terrif in '45

The gross dollar volume of receipts in the magazine publishing biz hit a terrific $739,000,000 in 1945, more than twice the gross of 1939. Paper use in 1945 fell to 793,000 tons, or 13.3% under that of 1942, according to Department of Commerce tabulation.

Figures show that the 22 largest publishing firms, each of whose magazines aggregate a gross of $5,000,000 or more annually, had an increase of 116% in revenue between 1939 and 1945. The publishers, whose firms do a mag biz of between $2,500,000 and $5,000,000 annually, had a jump of 187% in dollar volume. The smallest increases were reported by the small firms. For instance, those publishers whose gross take amounts to under $50,000 annually had a revenue increase of only 17%.

In circulation, the Department of Commerce found that there are 22 motion picture fan mags with a total circulation of 7,617,126; and there are 39 art, music and drama magazines whose aggregate circulation is 2,589,540. The film books are the money ones.

The breakdown shows that five of these are operated by publishers whose total dollar receipts were $5,000,000 and up in 1945. Another three were put out by firms doing a business of from $2,500,000 to $5,000,000. Only six of the 22 were put out by publishers doing a business of under $50,000.

On the other hand, the art, music and drama books are generally from hunger. None of the 39 reporting is put out by a firm doing as much as $1,000,000 a year dollar business and no less than 24 are issued by publishers who took in under $50,000 in the bonanza year of 1945.

Stars Shine Home

Henry Gris, Hollywood foreign editor for United Press, has arranged a series of radio Interviews between UP representatives in foreign countries and film stars in Hollywood. Idea is to send messages from the stars to their native lands to offset Communistic propaganda against the American picture industry.

Thus far Ingrid Bergman and Alf Kjellin have sent messages through UP to Sweden; Philip Dorn to Holland and Alida Valli to Italy.

CHATTER

The Greenwich Village Digest has given up the ghost.

James W. Zarbrock new book editor for Robert M. McBride.

Marco A. Almanzan, Latin American editor for South, new travel magazine.

Earl Wilson, the syndicated columnist, is writing a story on George Jessel for the American mag.

Ernest Hobecrecht, novelist and United Press foreign correspondent, in New York on his first visit in five years.

The Tiger's Eye, new arts and letters quarterly starts at $1 a throw, Ruth Stephens, editor, from Westport, Conn.

Eric Hodgins in Hollywood for conferences on the filming of his novel, "Mr. Blandings Builds His Dream House."

Novelist Ted Key and radio writer Robert Cenedella collabing on a play based on the former's Satevepost character.

Leo Miller, film and radio ed of the Bridgeport Herald, upped to managing editor. He's also VARIETY mugg in Bridgeport.

New Ziff Davis mag under way, called Plastics, Michael A. Brown, Jr., editor; mostly staff-written about the industry.

Screenwriter Richard English's first novel, "The Sugarplum Staircase," will be published in November by Simon & Schuster.

Mike Fessier's new book about Hollywood, "The Adventures of Clovis," will be published next spring by Dial Press.

Fred Rosen, former director of international editions for Magazine Digest, resigned to become executive-director of Asia Institute.

Shaemus O'Sheel has signed a contract with Lippincott for a book on the history of Irish immigration to this country, from earliest times. No title as yet.

Leverett S. Gleason, publisher of Readers Scope, to the Coast to dicker on film rights of the serial, "The Way and the Life," currently running in the mag.

Partisan Review, little mag, will turn into a commercial monthly in January. Editors are William Phillips and Philip Rahv; Catherine Carver is m. e.

Richard Brooks' new novel, "The Boiling Point," due from Harpers in February. Same pub issuing "Dan Owen and the Angel Joe," by Ronald Mitchell, Theatre Director of the University of Wisconsin.

SCULLY'S SCRAPBOOK

By Frank Scully

Castle Garden, Oct. 18.

Long, long ago there was a castle in a Hollywood studio. It was a set and had spread itself all over a high-budget flop.

After the melancholy grosses were in, one producer after another was told by the front office to absorb the nut of this grandiose decor. One producer, in fact, began taking writers in teams to the set and telling them, "Write me an original around this. Get your first yellow to my office in 10 days." Six teams learned so much about the building they became carpenters when fired as writers.

I was with the producer on one of these pilgrimages. As he ordered new writers to pull the set out of the red and off his overhead, I asked, "Why?"

He looked at me as you've seen housewives look at cockroaches.

"If I should see this Castle Gargoyle in another picture," I said, "I'd go screaming out of the theatre. And don't tell me as you tell these sad sacks, that you only want your money back. You've made a fortune off this set. I've seen it in at least six pictures since the flop it originally appeared in."

I later met the writers in the studio dining room. "Why don't you get all the other teams on this turk assignment," I said, "and throw all your scripts in one sack, and call it, 'If I Had a Castle?' If you finish on a tire it will make enough dough to bring the 'whoops' back to Jack Benny."

How About Joan For a Switch?

"If I had a castle," said the producer, who happened along. "You're a dope. People might think it was about Irene!"

"I wouldn't," I said.

"You," he said, "Who makes pictures for you?"

Right there I let him have it.

Afterward he went around telling people that two of Scully's trained fleas from heaven pinned his arms back while I swung a right hook on his eye from behind. He said the writers, communists obviously, seeing a chance to escape, joined in the melee and beat him with their chains.

Actually, all I did was to stick one of my duraluminum elbow crutches between his legs. This pitched him on his puss and his right eye hit one of the writer's chains. The writers did nothing except to beg me to release them from their platinum chains and gold-plated handcuffs. This I did. After all, they were human beings.

The Fight That Failed

In fact, I became so human myself I gave the producer a barber's address near Chatham Square where they've been fixing shiners for three generations. I told him he could fly there from Hollywood over the weekend and be back by Monday. He'd be in New York Saturday noon, and I'd get him fixed up right away, as they hired internes from Bellevue to pick up extra change on account Saturday nights and Sundays were their busiest days. As a matter of history that's where the term "black market" comes from.

But the producer preferred to hang around Hollywood, hoping his "fight" would make the Sunday afternoon edition of the ex-communicated Examiner's Monday morning paper. He never did make it, because a real king died that day in a fight—the first fight a king had been in since the days of Charles II. Naturally the late monarch got the eight-column banner.

I cite these details for one reason only. I suspect I've seen that castle again. Not only once but twice. It looked like the original in Doug Fairbanks, Jr.'s, production of "The Exile" and with its face lifted to look like a southern mansion for "The Foxes of Harrow."

Twentieth Century-Fox is releasing the harrowed Foxes as a single feature, but it breaks so nicely in the middle they could make lots more money releasing one part as "The Foxes of Harlem," and the other part as "The Harrows of Foxhills." That way they'd get two Maureen O'Haras for the price of one Rexall Harrison.

Or aren't you interested in shopping news?

Peck's Bad Boy Breaks Record

As one who attended Mickey Mouse's 20th birthday and subsequently found myself classed among the 500 "youngsters" who celebrated the quick Mick's party I came home with four treasures: (1) the startling discovery that Mickey, by human standards, would be 350 to 500 years old, (2) the exclusive news that the Mickey Mouse wristwatch, hich the heir of Mr. and Mrs. Gregory Peck won as a door prize, was smashed within six hours, (3) the confirmation that Eddie Bracken and I went to the same Mt. Carmel School in Astoria, and (4) a cold in the head from shaking hands with Edgar Bergen, who had been drinking an iced coke.

Every star either arrived with an heir or dispatched the darling with friends. Eddie Bracken had two beautiful little Brackettes, Bergen had his Candy, Joan Bennett Wanger was there with Stephanie and Lana Turner's Cheryl. Children of Garry Moore, Joan Crawford, Paul Henreid, Hedy Lamarr, Bill Goodwin, Sheilah Graham Westbrook, Jimmy Fidler, and others too noisy to be mentioned in this soundproof department, were here, there and all over the place. Everybody got goofy hats, balloons, bubblegum, hotdogs, cold mustard, soda pop and that cotton candy that looks as if Whistler had painted it in mauve for a cloud effect. Each child also received a copy of "Mickey and the Bean Stalk."

Though only 500 kids were present, Mickey and Minnie could have filled the place with their own relations many times over. Mice, you know, breed six times a year and specialize on sextets, especially in Lucia. That means 65,778 mice at the end of two years. Mick's brand of mice, incidentally, are known as "hamsters." (No kidding.) If they rub against humans, all you have to do is to say "boo" to frighten them half to death. Many of these believe everything they hear on the radio—especially my old pal Walter Winchell, who is now specializing in the boogie woogie of international relations.

Winchell was around town and was supposed to lend his Peter Pan quality to the party, but he was busy adding terror to his radio program, lest the Jergen's Lotion program appear too one-sided.

Symph with Dinner

Continued from page 1

from the Lakes to the Gulf, favor this policy, firstly because of its 20% Federal tax saving, and secondly, it's a sop to the music-lovers. There is a sizeable audience of middle-brow fans, and this type of symphonic syncopation and concert music fills the hunger for good music by a segment of good-income clientele. In another manner it has been tried with gypsy fiddles in the L'Aiglon, Beverly Hills (successful), and La Martinique, N. Y. (not so), being a variation of the Monseigneur, Paris, policy.]

Policy was suggested by Merle Jacobs, of local Music Corp. of America office, who sold it to Carl Hanna and Tim W. Grogan, operators of the swank downtown dancedinery. Idea of a concert orchestra in such a spot sounded so radical to rival bonifaces that they snickered openly at first. They began whistling another tune after Pollack's two-hour programs of light-keyed symphonic syncopation, arranged a la Frank DeVol and Dave Rose, started to drastically cut into their own trade.

One major reason for the boffo reactions, according to Hanna, is that the new policy ingeniously circumvents the Federal 20% amusement tax up to 9:15 p.m. That tap seems to be resented by Cleveland diners as much as the English tea tax burned up Bostanians in Colonial days, what with the rising food costs. Another factor is that there are a lot of conservatives here who don't want to be bothered by dance bands or noisy floor revues at dinner time.

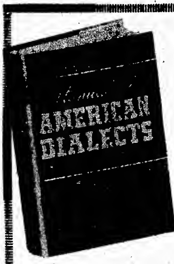
This faction, and even the visiting firemen not concert-minded, had to admit the solid musical showmanship displayed by Pollack is refreshingly different. Although all of his musicians double in the Cleveland Symphony Orchestra or the Hanna's legit theatre pit band, which Jacques also conducts, there isn't anything long-hairish about their cafe concerts.

Using arrangements airmailed weekly from the West Coast by Frank DeVol, the Capitol recording maestro, the Continental crew specializes in show-tunes, outstanding songs by American composers and the lighter sort of classics. They are all handled in a lushly-orchestrated, ear-soothing fashion by the expertly synchronized ensemble.

Instrumentation of nine violins, a tuba, eight reeds, harp and piano enable leader to do full justice to such classy pieces as "Pavanne," the entire "Finian's Rainbow" score and opera extracts in an ingratiating manner. It's all extra-good listening music, even when the boys concertize simple Irish lullabies or "Three o'Clock in the Morning."

More cheesecake appeal is given the outfit by violinist Teresa Testa, who has plenty of pulchritude as well as talent in solos, and Valerie Vitale, another looker who plays harp. Latter frequently guest-stars in Severance Hall's Symphony Orchestra and the Minneapolis Symphony. Twenty-one pieces crowd the cafe's tiny stage, cutting down visibility a bit, but a terraced stage is being built to make band look more effective.

Following dinner pop concerts and an interlude filled by Miss Vitale's solos, Pollack returns with a 10-piece dance band. It comes up to the calibre of his major unit in its extremely urbane but catchier rhythms for customer hoofing. A 15-minute program by his symphonette outfit is now being piped from the Continental nightly on the 7:15 p.m. slot for the Mutual network via WHK, as result of its clicko.



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Broadway

Wilbur Evans joining Morton Gould's concert tour as soloist.

Arthur Pine reprising as lecturer on publicity at CCNY this semester.

Ziegfeld Club's 12th anniversary dinner-dance at Waldorf-Astoria Nov. 15.

Jules Levey returns to the Coast over the weekend for huddles on new production.

Samuel Antek, violinist in NBC Symphony Orchestra, appointed conductor of N. J. Symph.

Eddie O'Keefe, back with "Our Lan'," lost brother, who was a detective on the N. Y. police force.

Sarah Burton leaving radio programs to appear in "Tonight at 8:30" in support of Gertrude Lawrence.

Sidney Franklin (Frumkin), "the toreador from Brooklyn," to be written up in The New Yorker.

RKO scripter Walter Reilly o.o.ing Tin Pan Alley for a music-show biz yarn he's doing for Dore Schary.

Herman Bernstein recovered swiftly from complicated appendectomy and left hospital early this week.

The Oscar Hammersteins 2d being bon-voyaged with a party at 21 by Jean Tennyson and Bernard Sobel.

J. Arthur Warner, Wall streeter-showman-racetrack capitalist, to the Coast on a Tanforan (Frisco) track deal.

Exhibition of the history of British and American boxing opens at the Museum of the City of New York, Nov. 18.

Fred Finklehoffe flew to the Coast for his wife, Ella Logan's opening at Slapsie Maxie's, and back again by plane.

Irving Shiffrin, RKO publicity department, back from attending his first hurricane during vacation in Miami Beach, Fla.

Raul Viarengo, headwaiter at the Algonquin, again raising production financing for play scripts written by residents at the hotel.

Hal Hunter, Jack Powell's son, now touring the USO-Camp Shows hospital circuit, is David Powell, professionally, henceforth.

Christopher Smith, 2d, producer of "Bathsheba," with James Mason, has signed up the new comedy, "Funny Side Up" by Beth Brown.

Tom Kettering, head of the Frederick Bros. office in N. Y., entering St. Luke's hosp in Chicago Saturday (25) for an appendectomy.

Stuart H. Aarons, Warners' legal staffer, reelected president of national Warner Club at annual meeting Saturday (18) in N. Y.

Jake Wilk, Warners' eastern production chief, back from Boston after looking over the new John van Druten play, "Druid Circle."

The Bugs Baers' daughter, Atra, who works in the "Cholly Knickerbocker" office on the Journal-American, engaged to a songsmith.

Joe Ehrlich, formerly with 20th-Fox publicity department as syndicate contact, appointed account exec for Alfred Black ad agency, Boston.

Bill Brandt, head of the theatre chain bearing his name, discharged from Doctor's Hospital, New York, and due back at his desk this week.

Lew Grade, British percenter and brother of Bernard Delfont, operator of the Casino theatre, London, planed in from England Monday (20).

Sig Rogell in town last week from Mexico City where he produced "Mystery in Mexico" for RKO. His wife came on later in week from Coast.

Mme. Reine, East 57th street couturier, cocktailery for Maurice Chevalier will tie in her "chapeaux creations as inspired by Chevalier's songs."

John Charles Sacco now musical director of the Paper Mill playhouse, Milburn, N. J., succeeding Richard Alan Gordon, who died recently.

Sam Geisen, Columbia Pictures' flack in charge of Broadway columns and syndicates, stepping out of the company Nov. 14 after a six-year stint.

Frank Tait, head of concert division of Williamson-Tait (Australia) interests, tied up in London on biz and not due in New York tilll late November.

Vanya Manley (DeAngelo & Manley) back from Paris, nixing European bookings because of weather, food and general conditions. Jed Harris in on the same plane.

Alan Corelli, Theatre Authority executive secretary, named chairman of the newly organized League Theatre which aims to dramatize Hebrew problems in Europe and Palestine.

Mrs. Henry Sherek bedded by flu since stepping off the Queen Elizabeth, but expects to accompany her London legit producer-husband to the Coast this weekend for a 10-day quickie.

Stephen Brener, former publicity head for Walter Reade circuit, joined his brother's realty firm, Daniel A. Brener & Co., to assume charge of sales and promotion.

Mrs. Watson Barratt recuperating from pneumonia. She's the wife of the scene designer and writes-edits The Visitor, N. Y. entertainment monthly distributed on N. Y. Central crack trains.

E. V. Richards, Paramount's New Orleans theatre partner, in New York for several weeks, mainly to gander new equipment at the annual convention of the Society of Motion Picture Engineers.

Janis Carter, Marc Platt and Sterling Holloway planed to Italy from LaGuardia field Monday (20) to appear in Columbia's "The Eternal Melody," being produced by Gregor Rabinovitch in Rome.

Bernard Sobel will conduct a five-week course, starting Nov. 7, on theatrical publicity at the New School for Social Research. Sobel, former Ziegfeld p.a., is with the Metro press department.

Willie Howard, marking his 40th year in show business, will be presented with a scroll by the Friars club, and a watch by Lou Walters and E. M. Loew, at a party being held for him at the Latin Quarter Sunday (26).

Steve Miller clippered back to London, relieving Jock Lawrence whom he represents there on behalf of special J. Arthur Rank exploitation. Mrs. Miller, British, made her first trip to the U. S., including a Coast visit.

Paul Small plans concentrating more on the Coast, building his own agency on the Strip, so Jack Robbins has taken over Small's spacious N. Y. offices for his music pub business. Small has shifted to the 48th St. Playhouse.

Paul Barbuto, art director with Donahue & Coe agency for the past eight years, named executive assistant to William H. Schneider, company veepee and its creative head. Frank V. Droesch also upped as art dept. manager.

Recent operation undergone by Antonita, of Spanish dance team of Juan Martinez & Antonita, long starred at El Chico, Havana-Madrid and La Conga, has led them to retire. They'll devote fulltime to their Castilian restaurant, El Flamenco.

Matty Fox has his new penthouse atop the new University Pictures (Tishman) bldg., and Jules C. Stein plans building an apartment for personal use in the new MCA bldg. on 57th and Madison, of which he can't take possession for a year or more.

Charlie Schlaifer came back with a 10-gallon cowboy hat from his western trek and finally discovered he was getting the brushoff, wherever he went, being suspected as a round-haircut character. Even a N. Y. cabbie tried to give him the by-way-of-Yonkers routine.

Minneapolis

By Les Rees

Wayne King at St. Paul Auditorium this week.

Robert Helmerson, Universal salesman, father of girl.

Bert Wheeler at Hotel Nicollet Minnesota Terrace.

Bob Smith now handling Daily Times film reviews.

Edyth Bush Little Theatre offering "Late Christopher Bean."

Desi Arnez to play second Radio City engagement week of Oct. 24.

New Richfield suburban theatre, first since war, opened with "Variety Girl."

Hotel Radisson Flame Room has Frakson, magician, and Johnny Knapp, singer.

Mike Adcock, Warner Brothers' salesman, in Swedish hospital for major operation.

Casting difficulties compelling North Star Drama League to shelve "Deep Are the Roots."

John Constantino, Film Classics' homeoffice auditor, to New York because of the death of his mother.

Brandt Agrees

Continued from page 1

protest raging around it, including picketing of the theatre, the film did comparatively good biz at the out-of-the-way house. It garnered slightly under $6,000. Brandt explained: "An unfortunate thing happened. The more they picketed, the better business got."

Theatreman said ads had been running for an entire week prior to the film's Saturday opening, without a protest being received. He was away for the weekend and when he got back he looked at the picture as a result of squawks and a call from Walter White, exec secretary of the National Assn. for the Advancement of Colored People. He said he found it "a pure glorification of the Ku Klux Klan and everything anti-American in the book."

Film is owned by the Epoch Releasing Corp. of Milwaukee, Wis. Outfit operates through a postoffice box in New York, and a salesman who occasionally comes into Manhattan.

Unfortunate effect of the revival of the picture on the entire industry was seen in such comment as appeared in Frank Conniff's column in the N. Y. Journal American last week. He stated: "I would ante a pretty penny to fathom the mental processes which influenced the Hollywood big-brains to release the picture at this particular time . . . The Hollywood big-brains, of course, know as much about . . . the release of the picture at this particular time as they do about what goes on in the Kremlin. . . ."

London

Lyn Harding celebrated his 80th birthday, Oct. 12.

Bill Ward, general manager of Lawrence Wright Music Co., elected to board of Performing Right Society.

Stewart McPherson, BBC commentator, planning a vacation in his native Canada next year. He is scheduled to do some broadcasting there.

Charles Goldner out of "Noose" at the Saville to go to Italy to appear in "Dr. Cagliostro" film for Gregory Ratoff. Reginald Tate replaced him.

Jascha Heifetz will make his first appearance here in 10 years at a concert at Royal Albert Hall, Nov. 4, in aid of the National Assn. of Girls' and Mixed Clubs.

Matthew Harbinson, appointed new Latin-American representative for London Film Productions, operating from Buenos Aires, planed from here Oct. 15 to take up the post.

Angela Baddeley and Richard Ainley are to co-star in Gordon Daviot's biblical play titled "The Little Dry Thorn," which opens at Stratford Oct. 27 before coming to the Lyric, Hammersmith.

W. J. McCarthy left "Oklahoma" cast, replaced by Walter Peterson. Marek Windheim planed home, his role of the Peddler being taken over by an English actor. Show still doing sell-out trade with all Saturday nights booked solid until May.

Jack Buchanan to appear in Firth Shephard's revival of Frederick Lonsdale's "Canaries Sometimes Sing," supported by Coral Browne, Austin Trevor, Heather Thatcher. Show opens in Blackpool next month before coming to the West End.

In addition to the revival of Frederick Lonsdale's "Canaries Sometimes Sing," starring Jack Buchanan, Firth Shephard has another forthcoming production, "Honor and Obey," a new play by Hagar Wilde, starring Nora Swinburne and Naunton Wayne.

Cleveland

By Glenn C. Pullen

"Home of Brave" kicking off season for Playhouse's Brooks auditorium.

Jackie Green to follow Willie Shore into Borsellino's Club, opening Nov. 3.

Lloyd Myers inked Louis Prima for Nov. 2 at his Aragon hoofery; Laurence Welk for Nov. 9.

Mervyn Nelson, Skybar mimic, had his new play, tagged "Bonnie Boz," optioned by Monte Proser.

Gene Erwin, Golden Dragon nitery owner and batoner, brought in Don Cortez's crew to give his own band a vacation.

Insurance claims filed by victims of Mounds Club holdup, which netted a reputed $500,000 for robbers, have already passed the $50,000 mark and are still mounting.

Vienna

By Emil W. Maass

Viktor Maiwald appointed chief of the State Opera chorus.

Max Graf back from exile and now music critic on newspapers.

Capitol Gramophone Co. stopped production, due to financial difficulties.

William Kapell, U. S. pianist, giving recitals in Konzerthaus to excellent reception.

Lintz theatre, Upper Austria, will present "Samum," opera by American composer Frederic Block.

Hans Peters and Metro staff off to Italy after taking shots here for "Vespers in Vienna" production.

Rudolf Sieczinski, composer of "Wien Nur Du Allein," has written two books, "Old Vienna Comedy" and "Vienna Songs, Wine and Language."

Australia

By Eric Gorrick

"No, No, Nanette" revived again by Williamson-Tait in Sydney.

Harry Gulbransen is due here shortly to make a deal for "Duel in the Sun."

Jack Davey, radio star, is doing a vaude tour for Harry Wren in Queensland.

Seymour Mayer, manager of Metro's 16m dept., is lookseeing the Aussie zone.

Princess, Melbourne, is booked out for first week of Ballet Rambert, to preem Oct. 17.

"No, No, Nanette" revival looks oke here for Williamson-Tait. Chas. Norman heads local cast.

Eric Williams, Aussie production chief for Ealing, is due to leave London soon for Sydney to get "Eureka Stockade" before the cameras.

Alan Williamson, Gaumont-British exec here, will be given a dinner by branches of the film industry next month to celebrate his 50 years in show biz.

George Formby, British comic, preemed in Sydney last week for the Dave Martin Tivoli loop to score heavily. Looks set for six weeks straight here.

Jack Davey, No. 1 radio compere in this area, is touring the stix for Harry Wren in local vaude troupe, with biz bright. Davey is under radio contract to Colgate-Palmolive.

John Evans and Herbie Hayward have been lookseeing the South Australian field for Greater Union Theatres. Norman B. Rydge recently swung a top deal here with taking over Clifford cinema circuit.

South Africa

By Joe Hanson

Joan Hammond, famed Australian singer, arrived in Johannesburg for concert tour of major towns.

Terence Rattigan's "The Winslow Boy" scheduled for Oct. 31 week at Alhambra theatre, Cape Town.

Standard theatre, Johannesburg, one of oldest houses in South Africa, being demolished after City Council had condemned it as fire menace.

"Simon Beyers," latest full-length Afrikaans film made at African Films Productions Studios, generally released and proving strong attraction.

Ivor Novello's "Perchance to Dream" slated as Christmas attraction at His Majesty's, Johannesburg. Will be first complete imported musical show since war.

After long absence, only two circuses in South Africa, Pagels and Boswells, hit Cape Town together and occupied adjoining lots. Both did capacity for week's stand.

Another arrival is New Zealand-born conductor Warwick Braithwaite, who will wield baton in series of concerts with combined Johannesburg Symphony and Broadactsing Orchestras.

Alex Raysman, Cape Town boy who has made good as Alexis Rassine, leading dancer with Sadler Wells Ballet in London, here on holiday. Will give three performances with South African Ballet Club at Cape Town City Hall.

New Acts

Continued from page 55

excerpt from the "Oklahoma!" barn dance routine, and the like.

She sports Grecian-type hairdo, with characteristic sandals to match, but otherwise changes her costuming in front-of-audience, as does he, via the simple expedient of a Daliesque clothes-tree on which are perched their unusual costume props.

Butler is a tall manly dancer of the ballet school and she's a pert vis-a-vis. In private life Miss McLerie is Mrs. Adolph Green who, with Betty Comden (The Revuers), authored "On the Town," etc. Team is going into the new Green-Comden musical, slated for early rehearsal, but can play in the best of the class saloons. *Abel.*

EVIE & JOE SLACK
Comedy
10 Mins.
Stevens Hotel, Chicago

This is one of Merriel Abbott's importations as result of her recent European trip, and the producer for the Hilton Hotels chain has found another sock act in this pair. Miss Slack has one of the most elastic bodies in existence and with her facial mugging scores in her initial appearance in America. Her partner is effective as the foil for her physical mayhem, but it's her show all the way.

Act starts with Joe Slack dragging heavy trunk into the spot. After it opens to disclose rear end of Miss Slack, male tries to limber up femme, who constantly entangles herself or folds up. Duo then do a dance with gal getting herself in amazing positions. She works in a jumper outfit, man in sweater and slacks. It might add to the comic possibilities if both wore dinner clothes making it more incongruous. *Zabe.*

Chevalier

Continued from page 1

be signed this week. Pact calls for a maximum two-weeks engagement at $10,000 plus 50% of the gross after nitery's expenses are taken out. He'll be the sole performer on the bill.

According to Arthur Lesser, Chevalier's producer, the Gallic singer is taking on the nitery date as part of his one-man concert tour. Inasmuch as Florida hasn't a theatre suitable for Chevalier's concert, the nitery was settled upon.

Chevalier is slated to resume his concert tour at the National, Washington, Nov. 3, and will continue at the Erlanger, Chicago, Nov. 10; Lafayette, Detroit, Nov. 17; New Orleans, Nov. 24; San Francisco, Dec. 4; and Los Angeles for two weeks starting Dec. 22.

Following the Florida date, Chevalier may do a four-week concert stint in New York.

Chevalier may also do a film in Hollywood. His "Man About Town" made for RKO and Pathe-France was a one-time deal and actor is now freelancing. If current plans materialize, Chevalier will star in a film to be made on the Coast for an undisclosed studio.

Hollywood

Hoagy Carmichael in from New York.

Danny Kaye aired in from Manhattan.

Norman Rivkin joined the RKO flackery.

Barry Sullivan laid up with throat infection.

Director George Marshall laid up with bronchitis.

Director Mitchell Leisen returned from Manhattan.

Leonard Picker, Columbia producer, sued for divorce.

Fredric March and Florence Eldridge in from Manhattan.

Anthony Jochim, New York legit actor, due here Oct. 26.

James Stewart aired in from Indiana, Penn., his hometown.

Tim Huntley is the new film name for actor G. P. Huntley, Jr.

Nunnally Johnson returned from a tour of England and France.

Screen Writers Guild will hold its annual election of officers Nov. 16.

Producer William Thomas back on the job after five days of illness.

Claude Jarman, Jr., to his Nashville home until after the Christmas holidays.

Producer Bryan Foy to Chicago for the opening of "Love From a Stranger."

J. H. Laeri, National City Bank veepee, huddling at Universal - International.

Louis Lipstone, Paramount conductor-arranger, planed to Chicago, his hometown.

Chas De Cruz in town to represent the Argentine Academy of Motion Picture Arts and Sciences.

Lois Andrews and Steve Brody went through a church ceremony to supplement their Mexican civil wedding.

Glenn Ford and Gregory Peck doing narration for a documentary story on the atom bomb for the Univ. of So. Cal.

Sir Cedric Hardwicke planed in from Boston for the Sir Lancelot role in "A Connecticut Yankee." He's been staging J. B. Priestley's "The Inspector Calls" for Broadway presentation.

Miami Beach

By Larry Solloway

Alan Gale follows Hildegarde into the Copacabana Nov. 8.

Gene Baylos added to Gracie Barrie-Clover Club show.

Freddie Bernard and Barbara Long in new show at Famous Door.

Clyde Lucas, former orch leader, newest disc jock in area, via station WBAY, Coral Gables.

Belle Baker added to the Beachcomber's opening show December 18, with Joey Adams, Mark Plant and Tony Canzoneri.

Gracie Barrie, set for a November date at the Clover Club, is to be a topliner in the Olympia theatre's Christmas show.

Sally Rand and troupe set for Paddock Club two-week run, beginning November 9, after contractual snarl was ironed out by the local arbitration board.

Milton Berle mulling $17,500 offer from Copa's Murray Weinger and Ben Slutsky for mid-season date. Last year's deal resulted in Berle asking out of commitment of the same kind, when radio show came up. Danny Kaye replaced.

Tokyo

Thomas N. Evans, Manchester, Conn., wields the baton for the 296th Army Ground Forces band.

"Hucksters" got its Pacific preem Oct. 10 at opening of new film house in Washington Heights, U. S. Army housing area in Tokyo.

Bill Carty, Paramount newsreel rep, guested when Armed Forces Station WVTR began its "Foreign Correspondents" air series.

Fumiko Kawabata, Japan's leading jazz singer, departed for her first visit to U. S. in 10 years. Plans stopover in native Hawaii to teach singing and dancing.

Chang Jen-Chung, Union Daily News of China scribe and author of Japan's current bestseller, "Ledo Road," signed book's film rights over to Oizumi picture company.

Planing for Korea last week were James Hansen and Bon Kocivar, Look mag; Keyes Beech, Chicago Daily News; Horace Bristol, Fortune, and Walter A. Simmons, Chi Tribune.

Chicago

Univ. of Chi Little Theatre opened season with "R.U.R."

Iva Withers out of "Carousel" for a few days at doctor's orders.

Roby Parks now managing Hollywood's Wonderland Ice show.

"All My Sons," Critics' prize winner, to open Nov. 17 at Erlanger.

Marie McDonald and husband, Harry Karl, honeymooning in Chicago.

Frankie Harmon, nitery owner and Mercury Records exec. in Augustana Hospital.

Alfred Lunt and Lynn Fontanne in for checkups at local hospital before opening Nov. 3 in "O, Mistress Mine."

Peter Lind Hayes, Mary Healy, Billy Gilbert, Elinor Ross, Hank Grant, Phil Foster, Oren Morehouse and Jimmy Costello in the entertainment lineup for the Tub Thumpers' Hallowe'en party.

OBITUARIES

GITZ RICE

Gitz Rice, composer of "Madamoiselle from Armentiers" and other songs of the first World War, died Oct. 16 in New York. While in the Canadian Army he rearranged an old popular French tune, to which, in collaboration with a singer from the London music halls, he wrote the original words of "Madamoiselle." Later, Allied soldiers added hundreds of informal verses. Rice also wrote such World War I hits as "Dear Old Pal of Mine" and "Keep Your Head Down, Fritzie Boy."

Born in New Glasgow, N. S., and educated in Montreal, Rice did not turn to songwriting until he was given an entertainment assignment with the Canadian Army. He was a lieutenant and was gassed and invalided home. In 1918 he appeared at the Lyric theatre, N. Y., in a revue "Getting Together," in which several of his war songs had been incorporated.

Rice was co-author with B. C. Hillian of "Princess Virtue," a musical produced at the Central theatre, N. Y., in 1921, and with Werner Janssen wrote the music for a revue, "Nick-Nacks," produced at the Cort, N. Y., in 1926, also being in the cast of the show. During a long career in vaudeville, Rice appeared with Frank Fay, Irene Bordoni, Blanche Ring, Hal Forde and the late Florence Moore. He also toured for several seasons in his own vaude revue. During the first World War, while on sick leave in London, he wrote songs for Gertrude Lawrence and Beatrice Lillie.

Among his compositions were "I Want to Go Home," "Mother, I Love You," "Under the Roof Where Laughter Rings," "Because You're Here," "Tramp, Tramp, Tramp Along Together," "By My Fireside," "Waiting For You," "Cherry Blossom Land" and "I Have Forgotten You." Several of his songs were published in England and France. Rice had made his home in New York since 1919. He was a member of ASCAP and The Lambs.

Wife, son and daughter survive.

JOHN HALLIDAY

John Halliday, 67, legit and film actor, died Oct. 17 of a heart ailment at his home in Honolulu. He had appeared in many Broadway hits, the most recent being "Tovarich" in 1936-37. Among his notable films were "The Philadelphia Story," "Intermezzo" and "Westward Passage." He had made his home in Honolulu since 1939.

Born in Brooklyn, Halliday was educated in London. Upon his return to the U. S. he became a prospector and is said to have made a fortune from the Jumbo Mine in Goldfield, Nev., only to lose it later. Later he became an actor and toured the U. S. with the late Nate Goodwin's company and subsequently the Far East and Australia with T. Daniel Frawley's troupe. In 1915 he played on Broadway in "Stolen Orders" and "The Ware Case,5" and later in many other shows.

He began his screen career in 1930. His pictures included "Captain Applejack," "Fifty Million Frenchmen," "Bird of Paradise," "Age of Consent," "Weekends Only," "The Spy," "Transatlantic," "The Woman Accused," "The House on Fifty-sixth Street," "Registered Nurse," "The Dark Angel," "The Melody Lingers On," "Peter Ibbetson," "Desire," "That Certain Age," "Blockade," "Intermezzo," "The Philadelphia Story," "Lydia" and "Submarine Zone."

Wife, the former Eleanor Griffith, actress, and a son, John Jr., survive.

MRS. J. A. DOLEZAI MURRAY

Mrs. Julien A. Dolezai Murray, 51, former musical comedy star and film actress, died Oct. 18 in Monmouth Memorial hospital, Long Branch, N. J. Known on the stage as Julien Beaubien, she appeared in Broadway shows before the first World War with such stars as Justine Johnston, whom she understudied in "The Silver Slipper." She later took over the role.

She also was seen in "Watch Your Step," with Irene Bordoni and Vernon and Irene Castle. She also appeared in "Stop, Look and Listen" for Ziegfeld. During the 1920s she played in a number of Charles Dillingham productions. In Hollywood she had roles in "The Winning Stroke," "Checkers" and "Main Street."

Husband, two sisters and brother survive.

HALE NORCROSS

Hale Norcross, 70, legit actor, died Oct. 15 of bronchial pneumonia in New York. He was born in San Francisco, and after graduating from Harvard, made his stage debut in George Ade's comedy, "The College Widow." He also appeared in vaudeville between legit assignments.

Appearing chiefly in supporting roles, he had important parts in "Road to Rome," "Is Zat So," Helen Hayes' production of "Caesar and Cleopatra," "Ah, Wilderness," "Abie's Irish Rose" and "Life With Father," among others. His last Broadway appearance was in "Dunnigan's Daughter" in 1945.

In 1903 he married Florence Simmons, an actress, who died six years ago. Daughter survives.

SAM HOWE

Sam Howe, 70, vaude and burlesque comedian, died Oct. 18 at his home in Rockaway, L. I. He had been ill for some time. He retired 15 years ago.

Howe was a comedian-producer on the old Columbia Circuit burlesque wheel, where he headed his shows for many seasons, including "Sam Howe's Love Makers" and "Rialto Rounders," among others. Prior to entering burlesque, he had appeared in vaude, partnered in the comedy act, Howe & Scott.

Wife, Vera Howe, who had appeared with him in many of his shows, survives.

ALLAN BROWN

Allan Brown, 89, musician, and father of "The Six Brown Brothers," former sax act, died Oct. 17, at his daughter's home in Toronto. Apart from three seasons as cornetist at the Princess, Toronto, "Allie" Brown devoted his talents to military bands in Canada. He was bandmaster of the 45th Regiment and later of the Governor-General's Foot Guards, Ottawa, until his retirement 22 years ago.

Wife, four sons, Tom, Fred and Vern, of Chicago, and Alex, of Jersey City, and two daughters, survive.

MRS. JAY JOHNSON ANDERSON

Mrs. Jay Johnson Anderson, 70, stepmother of Eddie "Rochester" Anderson, died Oct. 13 in Mexico, Mo. She had been in ill health for several years.

Some years ago Mrs. Anderson gained a reputation as "Whistlin" Jay Johnson in chautauqua and minstrel shows. She met and married Ed Anderson, father of the radio comedian, while he was singing bass in the Rusco and Hockwal Georgia minstrels.

EMILE J. GOUGH

Emile J. Gough, 58, retired Hearst newspaper and radio executive, died Oct. 15 in San Francisco. He began newspaper work on the San Francisco Evening Post in 1907, and later was sports editor of The Globe in that city. He was also managing editor of the Call-Bulletin there.

After having been associated with Hearst radio enterprises and King Features, he retired in 1937 and returned to San Francisco.

CULLEN D. TATE

Cullen D. Tate, 51, film director, died Oct. 12 of coronary thrombosis at his home in Hollywood. Starting as a prop boy in 1915, Tate was associated with Cecil B. DeMille as first assistant director for 20 years. Later he became a second unit director and headed numerous companies on location. He was a veteran of both World Wars and was released from the Naval Hospital at Long Beach about a year ago.

EDNA WOODRUFF MONTAGUE

Edna Woodruff Montague, 73, former legit actress and later a novelist, died Oct. 16 of a heart attack in Los Angeles. As Edna Woodruff in her youth she appeared on the stage with Sir Henry Irving, Ellen Terry, Lillian Russell, and served as a model for Howard Chandler Christy and other artists. Her best known novel, written after her marriage in Los Angeles, was "All's Well That Ends Well."

KENNETH T. FLEMING

Kenneth T. Fleming, 58, actor in stock and travelling rep shows, died Sept. 30 after a heart attack at his home in Cambridge, Mass. He entered show business in 1907, and successively played with stocks throughout New England and Canada. For a time he managed the Copley Square theatre, Boston.

Daughter survives.

NASTIA POLIAKOVA

Nastia Poliakova, 71, Russian gypsy singer, died Oct. 18 in New York. She had appeared on stages and in night clubs throughout Europe and America. In 1930 she was brought to the U. S. by Sol Hurok, and for many years sang at the Russian Kretchma restaurant on New York's east side.

Brother survives.

ROBERT KALLOCH

Robert Kalloch, 54, RKO fashion designer, died of heart failure Oct. 19, in Hollywood. He recently completed Myrna Loy's wardrobe for "Mr. Blandings Builds His Dream House." He left Metro two years ago and had since designed a complete line of clothes for the House of Mendelsohn, San Francisco.

GEORGE WORTHINGTON POST

George Worthington Post, 40, former magazine editor and radio writer, died in New York, Oct. 17.

After having been editor of several magazines, including Argosy, he turned to radio scripting, working two years on the Kate Smith program and also was co-author of "Appointment With Life," radio serial.

GRANT BOLMAR

Grant Bolmar, 79, exhibitor, died last week at his home in Franklin, Pa. His Dome theatre was the first nickelodeon in Franklin. Later he opened the Star and It theatres in the same town and for a long period owned and managed the three houses. Two sons and two daughters survive.

HARRY BRADLEY

Harry Bradley, 78, character actor, died of a heart attack Oct. 18, in Hollywood. He had freelanced in films for the last 15 years. He was a member of the original "Abie's Irish Rose" cast and played it in New York five years. Wife, former Lorena Atwood, died four months ago.

LEN SMITH

Len Smith, 53, Metro cameraman and winner of the Academy Award for his work on "The Yearling," died Oct. 20 of a heart attack, at Beverly Hills. He had been ill for a year, but his physician had just okayed his return to work. Wife survives.

JAMES LEE FARLEY

James Lee Farley, film actor, died Oct. 12 in a sanitarium at Pacoima, Cal., after a long illness. He appeared in several DeMille pictures and numerous westerns before the advent of sound. His last role was in "Texas Manhunt."

SAUL SILVERMAN

Saul Silverman, 47, exhibitor, died Oct. 18, in Hollywood, of a kidney ailment. He was formerly with Warners in Pittsburgh and the Schine Theatres in Rochester. He had recently been operating the Majestic, Santa Monica.

RALPH T. GREEN

Ralph T. Green, 55, music store owner who was organizer of the old Marine Band and played trombone with the Thayer Military and the old Grand Army bands, died Oct. 15 in Canton, O. Wife and two sons survive.

ADAM FEDERLEIN

Adam Federlein, 84, conductor of the orchestra at the old Star (legit) theatre, Buffalo, for 26 years until its closing in 1924, died last week at Niagara Falls, after a week's illness.

LILLIAN MARIE LUTY

Mrs. Lillian Marie Luty, 50, the former Lillian Bessent, singer, who served as double for Mable Normand, died Oct. 12 in Los Angeles. Husband, brother and sister survive.

H. D. HOLLAND

H. D. Holland, 71, theatre electrician, died Oct. 14 in Omaha. He was at the switchboard of the Orpheum in that city when stricken.

Wife of Harry "Pop" Wessel, film delivery servicer in the Cincinnati area and former chief barker of the Variety Club Tent Three, died Oct. 20 in that city.

Mother of R. X. Williams, retiring president of Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, died recently at her home at Taylor, Miss.

Harry E. Dunfee, 77, for 63 years a stage manager and stagehand in Fort Wayne, Ind., died Oct. 14 in that city. Wife and several nieces and nephews survive.

Roy C. Miller, 56, died Oct. 19 in Los Angeles, after a stroke. He was candy and popcorn warehouse foreman for Fox West Coast.

Mother of Martha Raye, died Oct. 20, i. Los Angeles, following an emergency appendectomy.

Mother of the Barry Sisters, radio singers, died Oct. 16 in New York.

Make-or-Break

Continued from page 1

And in the radio field, he and the majority of his membership have watched network shows and disks eliminate the need for studio orchestras in the majority of radio stations.

And in each case the AFM was stymied. The Paul Whiteman-Philadelphia radio station court decision—a test case—plainly made it clear that no one could attempt to control the use of a recording after it was bought. This past summer, the passage of the Taft-Hartley bill eliminated the royalty arrangement with disk manufacturers, the one deal that had satisfied the AFM.

So, the coming fight with the disk people, radio interests (AFM is fully expected to walk out of that medium Feb. 1 at the expiration of contracts) is rated by trade attorneys, recording men and others remotely involved, as the daddy of them all—the final round. And Petrillo, they feel, is shooting for one objective—Government action which somehow would give the AFM an equity in the use of their canned product, by radio, coin machines or any other medium that may in the future be developed.

Not a 'Strike'?

James C. Petrillo was very careful in announcing the stoppage of recordings as of Dec. 31 to avoid the use of the word "strike" in his communique. Although the music and recording phases of the entertainment biz have for weeks been referring to any quitting action Petrillo and the AFM heads might order as a "strike," the move he has made actually is not. It is simply a refusal to continue to work.

Petrillo is not demanding anything so he cannot be striking his men to attain it. He ordered the halt without delivering any "ifs".

Music Not a Basic Industry

Failing in achieving such Governmental action, Petrillo is expected by these people to steadfastly cling to the ban on recordings. The AFM has nothing to lose. Music, it's felt, is not a basic industry within the purview of the T-H act, and an injunction cannot be gotten to force musicians back to work. And there are many people within the music publishing and band promotion fields who might at the moment have cause to disagree with the AFM's action, who feel that an ultimate complete stoppage of the flow of recordings would in the long run benefit their particular endeavors. They express this opinion even at the same time that they point out that progress is a difficult thing to stop.

An Opposition Union?

However, if the AFM does fail to entice Governmental intervention in the situation and continues its "once and for all" ban against recordings, it is risking destruction. While a majority of recording musicians may at the moment be behind Petrillo at the outset of his fight, it's quite possible that a lengthy extension of the ban would cause them to revise opinions. At the moment only approximately 5,200 musicians out of the AFM's overall membership, claimed to be 225,000, make recordings. Petrillo is not interested in them, he's interested only in the welfare of the remaining 220,000. But they may be sufficiently interested in themselves to form another union. Too, there are 5.500 members of "name" bands (many of whom are among the 5.200) who record. These men depend on recording salaries to some extent for a living. They could be driven by necessity to a point where another union idea would be entertained. The possibilities of such an event seem at the moment remote—but they're possible.

Another angle of that "new union" idea is that only a comparative handful of musicians would be involved. But, it's also pointed out that the "handful" of men represent the majority of the overall earnings of the union membership. Too, those traveling name bands, via taxes paid to each local within whose jurisdiction they play, virtually support these locals. That was proven during the war, when transportation difficulties, preventing name bands from making their periodic tours, resulted in a lack of tax collections and many locals verged on bankruptcy as a result. That will give a general idea of how much the name band and the high-salaried musician means to the AFM.

Majority Behind Petrillo

At the same time, the vast majority of the AFM membership, numbering those musicians who do not record as cited above, are solidly behind Petrillo. Observers at the union's annual convention in Detroit last June witnessed a demonstration never before shown by convention delegates when Petrillo asserted then that the imminent T-H act would cause a shutdown in recording. Though a heavy portion of the members represented by the delegates at the union do not record (in fact, many are only part-time tooters), they feel that disks have thrown them out of jobs in radio stations, etc. They would cheer if recording was completely and finally banned. And as far as Petrillo is concerned, these are the men he is fighting to take care of. They're the ones who voted him in and hold him in his job.

MARRIAGES

Opal Erne to Tony Lombardo, Riverside, Cal., Oct. 12. Bride is film stunt woman; he's a prop man at RKO.

Rita Connors to David Leopol Buffalo, N. Y., Oct. 18. Bride is wi music library of WEBR, Buffalo; he with same station's promotion dep

Eleanor Pitt to Mickey Gra Hollywood, Oct. 21. He's constructi superintendent at 20th-Fox.

Helen Jaffurs to John C. Cacer Pittsburgh, Oct. 5. Bride's the daughter of James Jaffurs, Pitt. theatre owner.

Virginia Alexander to Walte Coots, Pittsburgh, Oct. 4. Bride's th daughter of James Alexander, P indie distributor.

Minnie Brill to Charles Irv Oct. 18 in New York. Bride is act and dramatic teacher; groom is a dio actor-announcer-director.

Diana Gould to Yehudi Men London, Oct. 20. Bride is B ballet dancer; he's the concer linist.

Frances Stillman to Michae New York, Oct. 17. Both are agents.

Jeanne Goltman to Mi Ford. Memphis, Oct. 11. H jockey with WDC, Washing

Patti Andrews to Martin Hollywood, Oct. 19. She's the Andrews Sisters, singi he's a radio agent.

BIRTHS

Mr. and Mrs. Phil Norman, Hollywood, Oct. 11. Father is a r announcer.

Mr. and Mrs. David Balla daughter, Hollywood, Oct. 8. Father is a radio announcer.

Mr. and Mrs. Carl Lerner, son, Hollywood, Oct. 16. Mother is a novelist; father a film editor.

Mr. and Mrs. Myron Wallace, son, Chicago, Oct. 12. Father is radio actor.

Mr. and Mrs. Stan Widney, daughter, Des Moines, Oct. 16. Father is radio producer.

Mr. and Mrs. Jules Kallen, son, New York, Oct. 14. Parents are magicians, known as Jules & Tita.

Mr. and Mrs. Joe Derbyshire, daughter, Germantown, Pa., recently. Father is KYW, Philly, producer.

Mr. and Mrs. Richard Harkness, son, Washington, D. C., Oct. 13. Father is an NBC commentator.

Mr. and Mrs. Wade H. Skinner, Jr., daughter, Washington, D. C., Oct. 9. Father is secretary to John J. Payette, Warner Bros. zone manager.

Mr. and Mrs. Richard Mahn, son, Hollywood, Oct. 20. Father is business manager of RKO flackery.

Mr. and Mrs. Laurence A. Peters, daughter, Pasadena, Cal., Oct. 18. Father is in Fox West Coast legal department.

Eddy Manson, harmonica player, is slated for a concert at the Brooklyn Academy of Music, Nov. 8, in which he'll play premiere of Darius Milhaud's "Suite for Harmonica and Piano."

"Desi — chockful of showmanship and entertainment" —Variety

ED SULLIVAN — "Recommended: Desi Arnaz exciting band"

WALTER WINCHELL — "New Yorchids: Desi Arnaz' zingy showmanship"

EARL WILSON — "Today's Bravo: The sensational Latin American rhythms of the Desi Arnaz orchestra"

"Desi is a showman"

"Arnaz sets hot Chicago pace"

LOUIS SOBOL — "Triple A Endorsement"

CHICAGO
Chicago

"top-drawer showmanship"

PARAMOUNT
New York

CLICK
Philadelphia

DOROTHY KILGALLEN — "Tops in Town: Desi Arnaz' wonderful band"

"a definite hit"

"Fast show"

"Everybody had a good time!"

DANTON WALKER — "On the recommended list: The superb and exciting music of Desi Arnaz"

PALACE
Akron

"spicy rhythms"

"... a big, colorful show"

"hefty reception"

HIPPODROME
Baltimore

PALACE
Youngstown

"putting a new kick in the band show situation"

METROPOLITAN
Providence

PALACE
Columbus

RIVERSIDE
Milwaukee

"punch and zip"

"Color, music, and personality plus"

STATE
Hartford

IRCLE
anopolis

"handles torrid Latin tunes or American ballads with equal aplomb"

"Customers couldn't get enough of Arnaz"

ORPHEUM
Omaha

"Desi Arnaz is a smash hit at our theatre"
—Bob Weitman, Paramount, N. Y.

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AND HIS ORCHESTRA

RCA VICTOR
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SCREEN RADIO MUSIC STAGE

VARIETY

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LIFT LAUGH LID ON RADIO COMICS

Lack of Public Relations Held Key To Anti-Petrillo Feeling in Disk Ban

James C. Petrillo, head of the American Federation of Musicians, is inducing the same adverse public reaction to his latest move against recordings that has characterized past AFM campaigns. Now even more prominent musician members of his organization are loudly criticizing his lack of public relations. They feel that had the AFM, at last June's convention, gone through with plans to establish a public relations department, the current reaction by newspapers and the public would not have been so dead set against whatever Petrillo wants to gain.

Newspaper, magazine and other articles on Petrillo and his general demeanor on the stand, during last summer's Senate Labor Committee investigation into the AFM, make the possibilities of winning the forthcoming argument that much slimmer. The public is well aware that mentioning Petrillo before certain D. C. legislators is like flaunting the red flag.

For this reason his men bemoan the picture; they don't see Government intervention in an all-out fight

(Continued on page 63)

Networks Going All Out So's Every Commoner Hears Royal Wedding

Princess Elizabeth's wedding next month has been put on a plane with the Bikini atom-tests as far as radio coverage is concerned.

Not since Bikini have the four major U. S. networks got together for a airing of an overseas special event. It's estimated the four webs will lay out a total of approximately $25,000 for their two-hour pickup of the royal nuptials from London Nov. 20.

The wedding ceremonies will come off at a fortunate time for the webs, sponsor-wise, however. No commercial shows will have to be cancelled, the broadcast being set for 6-8 a.m. (EST) which only means the webs opening their lines two hours earlier than usual.

The rub, though, is that most stations west of the eastern time zone will have to switch on their transmitters earlier than usual or call out staffers to platter the two-hour-long proceedings for later playback, and there's some question about the importance that inland and Coast broadcasters will attach to such an undertaking. The webs apparently view it as a prestige project, but

(Continued on page 63)

Legit Talent Pool For Pic Thesps at Liberty

Sacramento, Oct. 28.

Corporation papers were filed here for Macklin Megley Productions, organized to round up film thesps for eastern and Coast legit shows.

Megley describes the project as a clearing house for picture players who have been washed out by the economy wave in the studios.

His Man Friday?

Hollywood, Oct. 28.

Larry Parks is getting a crack at the Al Jolson NBC show for Kraft. It will mark the first time that Parks, who played the Jolson role in the Columbia film, has been on the air.

Question intriguing the trade is: Will Jolson also do the dubbing honors when Parks goes into a song routine?

Jolson's $2,000,000 A 'Capital Gain'?

Al Jolson is taking $2,000,000 on account from Columbia Pictures as part of his share from Col.'s "The Jolson Story," and will put it aside for ready accounting to Uncle Sam. However, the actor plans contesting the Internal Revenue's straight tax claims, contending that, since his Hollywood career is so limited, it should constitute a capital-gain, hence subject only to 25% tax.

Once before, Jolson got a turndown on that claim, since there was no pre-contractual proviso to stagger payments, but he is adamant on the point that his career constitutes an accumulative value for pix, just like a longtime-held investment can be ruled a capital-gain.

Incidentally, Jolson has just formally signed for a "Jolson Story"

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Truman Invites Tele Show Into White House

Washington, Oct. 28.

President Truman, indicating his increased interest in television, has issued a special invitation to WMAL-TV, Evening Star tele station here, to transmit the first showing of a special highway safety film directly to the White House on Nov. 10. Film will be made available immediately afterwards for public showings throughout the country.

Mr. Truman, who's been televised himself several times in the past, expressed considerable interest in the medium two weeks ago when tele cameras were permitted in the White House for the first time to air his food conservation speech. At that time, the President peered over the shoulders of tele cameramen handling the event while he himself was not on the air and asked for a full explanation of how the medium works.

Film, a 16m documentary titled "In the Driver's Seat," was produced by ABC television under the supervision of Paul B. Mowrey, the web's national video director. Harvey Marlowe, former ABC production chief, directed. Mowrey has been invited by the President to sit in on the White House screening. He accepted.

NBC RELAXING ON OLD TABUS

By GEORGE ROSEN

NBC is preparing to set up a "Code of Practices" for its flock of top-priced comedians.

In a far-reaching move patterned to the new "accent on youth" format and revolutionary techniques that have characterized network thinking in recent months, NBC is ready to discard a lot of the old-fashioned tabus of past years. As far as the comics are concerned, there will be a definite liberalization in network policy. There won't be any letting down of the bars when it comes to violating good taste or perpetuating off-color material, but if a comedian, for example, wants to kid the pants off a network veepee, NBC says, in effect, "Go to it, boys—as long as you think it adds up to good comedy."

Similarly, other straight-laced

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Crime Does Pay, For Pic-Makers

Hollywood, Oct. 28.

Despite radio edict which recently shoved back airing of crime programs until later in evening, so childish ears wouldn't be "polluted," Hollwood film studios are embarking upon a wave of gangster pictures likely to match any cycle in the past of this type of screen fare.

King Brothers lead the procession, with "The Gangster" just completed and "Last of the Gangsters" on the way to celluloid. The Kings have been going in heavily for this form of entertainment.

Most of the other production companies have been steering clear of these gangster films, on theory that they are bit passe and public isn't interested in such fare. Radio, how-

(Continued on page 61)

Rift in Loot Of Double-Uppers, Judge Calls Foul

Hollywood, Oct. 28.

Newlyweds with a yen for all the loot they can get on radio giveaway shows have been having a field day making the rounds. Especially attractive were "Bride and Groom" and "Hope Chest" and the double-uppers have been reaping a rich harvest of household effects. But the fun is over for the altar-bound benedicts and hereafter they'll have to make a choice of one or the other.

One such couple, caught red-handed at double dealing, got cancelled off "B & G" after making an appearance day before on "HC." So they sued for $17,000 and got kicked out of court. A friendly judge agreed that two-timing wasn't fair to "B & G" and so ruled.

Theatre Television Eyed by Rank To Replace Embargoed U.S. Pix

British theatres, which will be on the lookout for any kind of additional entertainment if the U. S. industry's embargo on film shipments continues, might turn to theatre television to round out their programs. That thought is definitely in the back of J. Arthur Rank's mind, according to Capt. A. G. D. West, director of Cinema Television, Ltd., one of Rank's subsidiaries.

For that reason, West said in New York, Rank is pushing development of his theatre tele and now has plans to begin daily operation of a "sample" system in six of his theatres early in 1948. Idea awaits only the granting of a license by the postmaster general. West expressed confidence that the license would come through because the "system is good." BBC, despite its own non-commercial policy, wants to cooperate with Rank as much as possible because it would help them finance some events, such as getting together with sports promoters to

(Continued on page 60)

Screen-Happy Sitters

Chicago, Oct. 28.

Babysitters in River Forest, swank Chi suburb, are doing the pick-and-choose among clients on a television basis.

Girls reportedly snub non-video homes in favor of domiciles that provide the galloping images.

'Rightist' Gable Pix Nixed in Buda

By GEORGE F. GAAL

Budapest, Oct. 15.

Thousands of Hungarian Clark Gable fans won't be able to see their favorite on the screen, due to the boycott by Film Trade Union workers who refused to work at cinemas where Gable pix would be screened—on the grounds that Gable has Rightist political views.

No Clark Gable picture has appeared in Hungarian cinemas since 1940. His last was "Boom Town," which had a terrific success. But as

(Continued on page 56)

Boxer Wins Decision On Tune Authorship

Capitol Music last week cut a song, "Save the Bones for Henry Jones (For Henry Don't Eat No Meat)." Cut in was Henry Jones, whose name was added to those of Danny Barker and Vernon Lee as a writer of the tune. He's due a third split.

Jones' name was added because he,

(Continued on page 63)

Dizzy Dean Ain't List'nin' To Rooshian Music For A Mere 50G Annually, Not He

Dallas, Oct. 28.

Jerome H. (Dizzy) Dean, former baseball pitching great now coining dough murdering the English language on radio, has revealed here that he's a fugitive from a $50,000 a year job as a radio disk jockey.

"I told them folks I didn't want no part of it," said Dean. "They wanted me to play records of this—what do you call it?—sympathy music and commutate about all them foreign composers. Me, who

(Continued on page 56)

The PERFECT CHRISTMAS GIFT
9 Christmas Carols

SILENT NIGHT
'TWAS THE NIGHT BEFORE CHRISTMAS
ADESTE FIDELIS
GOD REST YE MERRY, GENTLEMEN
CAROL OF THE BELLS
HARK! THE HERALD ANGELS SING
OH LITTLE TOWN OF BETHLEHEM
JOY TO THE WORLD
THE FIRST NOEL

by the HOUR OF CHARM
ALL-GIRL ORCHESTRA and CHOIR
Under the direction of PHIL SPITALNY

CHARM RECORDS, Inc.
P. O. Box 45, Radio City Station, New York 19, N. Y.

USO-Camp Shows Cites Lastfogel For Top Job in GI Entertainment

In recognition for piloting the "greatest theatrical organization the world has ever known," Abe Lastfogel, president of USO-Camp Shows and general manager of the William Morris agency, was awarded a citation at a luncheon at the Waldorf-Astoria hotel, Friday (24) by the six member agencies comprising the USO.

Randall J. LeBoeuf, representing the National Travellers Aid Assn., one of the USO participants, presented Lastfogel with an illuminated leather bound scroll citing his wartime accomplishment in the field of service entertainment.

Lastfogel's citation said: "As assistant to the president and subsequently as president of USO-Camp Shows Inc., from its organization in November, 1941, to the present time, you successfully piloted the greatest theatrical enterprise the world has ever known. You brought untold pleasure and satisfaction to the men and women of the Armed Forces in every training camp, in every hospital on every fighting front and in every quarter of the globe. Outstanding in the entertainment world, you were chosen to set up, correlate and bring together almost over night the potential entertainment talent of stage and screen. Your unusual quality of leadership enabled you to secure universal support.

"You personally undertook two arduous trips to the European Theatre of Operations to assure the highest quality of entertainment. Following V-J Day you continued your enthusiastic work by seeing to it that the battle of boredom was minimized. The disabled in hospitals are still cheered immeasurably by the product of your effort.

'Incalculable . . . Unselfish'

"The total effect of your work on the winning of the war is incalculable. Your deep understanding and your great humanity have brought into closer sympathy the ideals and purposes of six national welfare organizations and the whole entertainment industry.

"The unselfish, courageous, and undeviating service which you have rendered through these years has won the respect and affection of the six member agencies, and we present this citation as a token of well-deserved appreciation."

Others honored at the dinner were Thomas D'Arcy Brophy, president of Kenyon & Eckhart, for his work as chairman of the National Advertising Committee; Mrs. Dwight W. Morrow, Mrs. Maurice T. Moore, John D. Rockefeller, Jr., Harper Sibley, Thomas J. Ross, John F. Hickey, Prescott S. Bush, Euclid W. McBride, and Walter Hoving. Brophy, received his award in absentia, being on the Coast in connection with the Freedom Train.

Rockefeller made a plea for world peace in his speech in behalf of the citation recipients.

The six organizations sponsoring the meeting were: Young Men's and Young Women's Christian Assns., Travellers Aid, Jewish Welfare Board, National Catholic Community Service and the Salvation Army.

L'AFFAIRE LIFAR ENDED ON A NO-DANCE BASIS

Paris, Oct. 21.

L'Affaire Lifar, which threatened to deprive the Paris Opera of all ballets, with the stagehands objecting to Serge Lifar's presence, has been compromised.

Lifar, back in his prewar post as ballet master, will remain to stage the ballets but will not be able to perform himself. This satisfies both the stagehands and the dancers, who had petitioned for his return, and were about to look for another hall to give ballets.

Lifar, who had been suspended for 18 months after Liberation because of collaboration activities, and had tried to appear after that in Paris, has already played Monte Carlo last season. It is reported that he danced there for prestige purposes to help stage a comeback, paying his way instead of getting a salary.

Willie Howard, Honored On His 40th Anni, Proves Comedy's Lasting Powers

Willie and Eugene Howard first came to the attention of VARIETY's New Acts dept., May 23, 1913, which also carried banner headlines pointing up the fact that "Vaudeville Managers Find Acts Are Raising Salaries," "Film Cos. Trying Hard to Be Friendly" and "Managers and Union People Getting Lined Up for Fray."

It could be that times haven't changed too much. Not only are the same headlines applicable today, but Willie Howard, then a click at the Winter Garden, N. Y., is still socko today working down the street at the nearby Latin Quarter, where he celebrated his 40th anniversary in showbusiness as a headliner at a party thrown for him Sunday (26) by Lou Walters and E. M. Loew with show business notables paying tribute.

The intervening time may have wrought many changes in showbusiness; but durable acts, like all durable issues, still merit public attention.

As *Sime* said in his first New Act analysis of Willie and Eugene Howard; "It's unusual for such a versatile performer as Willie Howard to possess a voice, but he has one and it could have earned his way through life if he had not combined funmaking with it.... If there is a Hebrew comedian in the world who can touch Howard then trot him out. And Willie can give his challenger all those things a Hebrew comedian is supposed to have including crepe hair, for Willie has none of these, nor does he need them."

Howard has since dropped most of his Hebrew dialect. He now does a phoney French dialect, and he's still capable of singing a song, as witness his burlesque of the "Quartet from Rigoletto" and his rib of Jolson singing "April Showers."

By the same process, Eugene has dropped out of the act, but reunited at Sunday's party for the occasion. Since then, Al Kelly, the double-talking assistant, has taken his place. But the essential fact remains that Willie is still a top comic earning from $2,500 to $4,000 weekly.

Milton Berle, emceeing the show, agreed that modern day comedians have much to learn from Willie Howard. After all, the essentials of comedy haven't changed too much, and Willie having that backlog of 40 years is a recognized master.

Among those showing up at the fete were Greer Garson, Belle Baker, Adah (Mrs. Ted) Lewis, Frank Fay, A. J. Balaban, as well as virtually every comic around N. Y.

Howard was presented with a scroll by the Friars and a watch by the LQ management. Jose.

$25,000,000 Maine Holocaust Leaves Pic Theatres Intact

Portland, Me., Oct. 28.

The $25,000,000 forest fire disaster which hit Maine last week left theatre properties intact, limiting itself mostly to hinterland communities not sizable enough to boast theatres. The Bar Harbor holocaust stopped short of the business district of that resort town, with the indie exhibs' property there left physically unscathed.

However, $25,000,000 is quite a chunk out of a state whose entire population is hardly that of Boston, with reflection of catastrophe at the pic boxoffices sure to be felt. Also, it is doubtful if summer biz will ever fully recover from the blow, with swank hotels and summer homes unlikely to be rebuilt in a hurry due to present prices of materials. The Bar Harbor region is likely to be worst sufferer, with scenic attractions gone with the blaze and palatial homes levelled. Bulk of year-round population subsists by servicing the now-destroyed estates, so a considerable exodus is expected.

Paramount partner Sam Pinanski (& Mullin) cut short a New York sojourn last week to rush back to his home state of Massachusetts. His sudden exodus was sparked by news that timberlands which he owns in Mass. were ablaze in the current forest fires scattered throughout New England.

Pinanski had come to New York to visit the annual convention of the Society of Motion Picture Engineers. His partner, Martin Mullin, also in Gotham, stayed on.

280th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Watch for KEN MURRAY'S new feature length film production "BILL AND COO."
Released through Republic Pictures

'Pagan' U.S. Cited For 'Outlaw' Pic

Manila, Oct. 20.

Exhibition of a watered-down version of "The Outlaw" here has provoked a torrid exchange of notes between a local college rector and Secretary of the Interior Jose Zulueta, who also functions as the Philippines censorial head. Father Honorio Munoz of Letran College protested showings of the Howard Hughes film and added that the U. S. was a "pagan country" for producing and distributing such a picture.

In refuting the Father's charges, Zulueta pointed out that the film "was reviewed not less than eight times by our board of censors and after much deliberation it was decided by a vote of six to five to allow the showing of the film." He also emphasized that "if you can cite to me a case of immorality in its censored version, I shall be glad to agree with you that I made a mistake." Regarding America's "paganism," the Interior chief said that he decidedly differed on that point.

'Outlaw for Pitt

Pittsburgh, Oct. 28.

Shea's Fulton has grabbed Howard Hughes' "Outlaw" for its local first-run and will book the picture in some time next month, hoping for a run up to Christmas. Pic was only recently okayed by Pennsylvania Board of Censors and since then UA has been working out deals for it.

Understood Fulton got the nod when Harris circuit couldn't work out any preferred playing time for it and wanted to spot film into its downtown moveover site, the Senator. Hughes nixed that so Fulton got "Outlaw." House will play one more picture after run of "Walter Mitty," now in third week, before putting in "Outlaw."

Know Who You Are? Get On A & C Show And Swing the Swag

Hollywood, Oct. 28.

If this doesn't shame giveaway shows it should at least embarrass them. On one of their co-op shows recently cut, Abbott & Costello carry on a routine with a gal from the audience along these lines:

Costello: "What's your name?"

Contestant: "Susie Glutz."

Costello: "Give the lady a refrigerator.

Costello: "Where are you from?"

Glutz: "San Diego."

Costello: "Give the lady an electric range."

Etc., etc., etc., etc.

Before the lady got through telling all about herself she had enough loot to fill a van. But it didn't cost the comics as much as you think. Mostly tieups.

Manson Heads AVC

Alan Manson, of the cast of "Call Me Mister," was named chairman of the Theatre Chapter of the American Veterans Committee at an election held last week. Manson succeeds Jonas T. Silverstone, national counsel for the American Guild of Variety Artists, who declined to run for the post after serving three terms. Silverstone was elected vice chairman ,along with Hal Gerson, legit press-agent, and Bill Ross, legit actor.

Vernon Rice, drama editor of the N.Y. Post, was elected recording secretary.

This Week's Football

By Harry Wismer

(Sports Director, ABC Network)

College

GAMES	WINNERS	*POINTS
Washington & Lee-Army	Army	44
Georgetown-Boston College	Boston College	7
Holy Cross-Brown	Holy Cross	3
Colgate-Penn State	Penn State	21
Columbia-Cornell	Columbia	10
Dartmouth-Yale	Yale	14
Rutgers-Harvard	Harvard	3
West Virginia-Maryland	West Va.	10
Penn-Princeton	Penn	27
Oklahoma A&M-Temple	Temple	7
Navy-Notre Dame	Notre Dame	28
Pitt-Minnesota	Minnesota	21
Michigan-Illinois	Michigan	6
Indiana-Ohio State	Indiana	7
Iowa-Purdue	Purdue	6
Iowa State-Oklahoma	Oklahoma	14
Kansas State-Kansas	Kansas	7
Marquette-Mich. State	Mich. State	6
Nebraska-Missouri	Missouri	7
Wisconsin-Northwestern	Wisconsin	3
Utah-Colorado	Utah	1
California-UCLA	UCLA	1
Southern Cal.-Washington	Southern Cal.	10
Stanford-Oregon State	Oregon State	14
Oregon-Idaho	Oregon	9
Texas A&M-Arkansas	Tex. A&M	3
Texas Christian-Baylor	TCU	6
Texas Tech-Rice	Rice	12
Texas-SMU	Texas	6
Alabama-Kentucky	Kentucky	3
Duke-Georgia Tech	Georgia Tech	7
Clemson-Georgia (Fri nite)	Georgia	20
Mississippi-L.S.U. (nite)	L.S.U.	3
Miss. State-Tulane	Miss. State	6
Tenn-North Carolina	Tenn	6
Wake Forest-William and Mary	Wake Forest	[illegible]

(Games are played Saturday afternoon, unless otherwise stated.)

Pro Football

NATIONAL LEAGUE

GAMES	WINNERS	POINTS
N. Y. Giants-Detroit Lions	Lions	7
Pitt Steelers-Green Bay Packers	Packers	6
Philly Eagles-Wash. Redskins	Eagles	7
Chi Bears-Boston Yanks	Bears	19
L. A. Rams-Chi Cards	Cards	6

ALL-AMERICA CONFERENCE

GAMES	WINNERS	POINTS
Chi Rockets-Brooklyn Dodgers (Fri nite)	Rockets	1
Baltimore Colts-N. Y. Yankees	Yankees	20
Cleveland Browns-Buffalo Bills	Browns	6
San Fran '49rs-L. A. Dons	Dons	6

(Games are played Sunday afternoon, unless otherwise stated)

Wins, 137; Losses, 73; Ties, 11; Pct., .655.

(Ties don't count).

**Points represent predicted margin of victory, not the official odds.*

CHEVALIER ANGLING FOR OWN RADIO SHOW

Unusual terms being set by Maurice Chevalier for his guest appearances on network shows would seem to indicate that the French singer is definitely in the market for a coast-to-coast show of his own. For a while last summer negotiations were on between Chevalier and Kraft for the former to take over the Thursday night "Kraft Music Hall" on NBC, but the plans fell through, with the subsequent inking of Al Jolson for the spot.

Chevalier does his initial guest shot of the season on Fred Allen's show this Sunday (2). And in all deals being arranged for him, he's stipulating that it be done on a reciprocal basis, with Allen, et al., to guest on his own show—if and when.

U.S. Talent Gets in the Act For Brit. Royal Family

London, Oct. 28.

American performers will be included in the cast of the Royal Variety Performance, to be held at the Palladium Nov. 3, in addition to the U. S. film, "The Bishop's Wife," chosen for the Command Film Performance Nov. 25.

Americans are Stan Laurel and Oliver Hardy, Jack Durant, Wally Boag. Borrah Minevitch Harmonica Rascals, Dolores Gray and Bill Johnston. Latter two are current in the London production of "Annie Get Your Gun," while the others were imported to Britain for dates at the Casino theatre and other English variety houses.

List of artists for performance also includes the following: Wilson, Keppel and Betty, Billy Russell, Gracie Fields, Tommy Trinder, Skyrockets Orchestra, Norman Evans, Les Zoris, Jimmy Currie's Water Act, Dagenham Girl Pipers, Vic and Joe Crastonian, Crazy Gang (Bud Flanagan, Naughton and Gold, Nervo and Knox), Bobby Kimber, Levanda, Marilyn Hightower and Alec Thomas Octet.

Jessel's New 20th-Fox Deal Permits Him 6 Mos. Per Year for Trouping

George Jessel's contract at 20th-Fox, modified recently, now permits the producer-comedian to do six months of personal apperances, with an equal period devoted to picture-making, It's expected that Jessel thus can gross around $250,000 annually, about equally divided.

In the in-person field, Jessel has already made a hefty start with dates at the Hippodrome, Baltimore; Carnival, N. Y., and Copacabana, Miami Beach. The Hipp date is at a straight 50% of the take with Jessel paying three supporting acts. Theatre's usual gross hovers around $15,000. Carnival date, to start Nov. 27, calls for $7,500 plus 50% of the take above $44,000, and the Copa deal has been pacted at a straight $12,500. Latter date hasn't been set yet, but it's expected that it will be around mid-January or February. Copa is required to give Jessel two weeks' notification.

Jessel's picture plans call for production of the film versions of two Broadway hits, "Call Me Mister" and "Burlesque." Latter will be in color with Betty Grable and Dan Dailey.

Fields' Widow Sues

Los Angeles, Oct. 28.

W. C. Fields' widow, Harriet, filed suit in L. A. superior court demanding the return of $241,225 by the late comedian's estate and the beneficiaries of his various cash gifts.

Widow declares she was Fields' legal wife at the time of his death, and that the money he gave away was community property.

MULLS DESLYS BIOG

Biopic on the late Gaby Deslys, once considered by Metro, is being mulled by other studios, according to Harry Pilcer, onetime dancing partner of the French singer and dancer. Pilcer, who is American albeit long domiciled in Paris, returned to the U. S. a week ago (16) after several months in France gathering further story material.

FILMS' NET TO DATE: $607,130,00

Profits 9% Under Record 1946

Here's the profits scorecard to date of the seven majors (United Artists excepted) for the current fiscal year. It discloses a moderate dip of 9% over 1946's record profits.

Company	Period Reported	'47 Total	Compar. '46 Total
Paramount	1st 6 mo.	$17,407,000	$21,792,000
Warner Bros.......	1st 9 mo. (ended 5/31/47)	19,134,000	14,749,000
20th-Fox..........	1st 6 mo.	8,401,778	11,449,449
Metro.............	40 wks. (ended 6/5/47)	10,904,821	12,579,245
RKO...............	1st 6 mo.	5,107,347	6,881,352
Universal..........	39 wks. (ended 8/2/47)	2,470,167	3,206,354
Columbia.........	year ended 6/30/47	3,707,000	3,450,000

Balaban Sees Tight Squeeze in '48 With Rising Costs and Levelling B.O.

Only if domestic boxoffice receipts hold to their present levels and if "there's luck in the quality of pictures released," will Paramount (and by inference, other companies), squeeze out a profitable return from the production-distribution end of the biz in 1948. That's the opinion of Barney Balaban, Par's prexy. He added that current economy steps in production will have no substantial effect on operation costs until late in 1949 or the beginning of 1950.

While stressing the uncertainties of current predictions on what will happen next year, Par's prexy tabulated the following factors.

1. The foreign situation (as illustrated by Sweden's clampdown last week on American pic imports), shows no signs of improving. On the contrary, it continues to deteriorate.

2. Pictures released next year will be 33 1/3% costlier than those hitting the screen during the current stanza. That would be an absolute peak in the history of the industry.

3. A 10% dip in Par's theatre biz, previously forecast by Leonard Goldenson, company's veepee in charge of theatres, doesn't mean only a 10% drop in profits. Because expenses do not decline corresponding-

(Continued on page 18)

New Move to Ameliorate Skouras Chain's Stymie On Getting Par Product

Mediator to help him resolve the dispute which is keeping Paramount pictures out of the Skouras Theatres circuit in the New York area has been called in by George Skouras, prexy of the chain, it has been learned. Go-between is Edwin F. Zabel, head film buyer for National Theatres, who has been in New York from Los Angeles on the assignment for the past five or six weeks.

National Theatres is a wholly-owned subsid of 20th-Fox and has no connection with the Skouras chain, although 20th toppers Spyros and Charles Skouras are said to be part owners of the circuit with their brother George. Zabel's activities, therefore, are in the nature of a favor.

Keeping Par product out of the Skouras web is said to be a clash between Charles Reagan, Par v.p. in charge of sales, and George Skouras. Zabel's task is to work out a deal between them so that the circuit can obtain the Par films, which it now needs because of the decreasing quantity of product available.

FILM PREXIES HUDDLE THURS. AGAIN ON 75%

Presidents of the member companies of the Motion Picture Assn. are slated to meet in Washington tomorrow (Thursday) with Eric Johnston, following the huddle of the MPA prez today with reps of the British Cinematographic Exhibitors Assn.

Latter are Walter R. Fuller, secretary general, and B. T. Davis, president, who arrived over the weekend from London. They are to confab on the British 75% ad valorem tax and are said to have the

(Continued on page 22)

Blimey!

Hollywood, Oct. 28.

Scotland and the U.S.A. have one complaint in common, according to Sir Alexander King, Scottish circuit chief, currently in town to discuss the British film tax.

When a Hollywood newsman complained that American audiences can't understand the lingo of English actors he answered:

"We have the same trouble in Scotland."

Distribs Kill Move to Reveal Their Earnings

Move to break industry precedent by publicizing a breakdown of major company distribution nets for the year was vetoed at a recent Motion Picture Assn. meeting of company prexies, it's been learned. The reports, submitted by seven prexies (all except United Artists), would have disclosed that some major distributors are already operating in the red, at least on their distrib operations.

Strong sentiment was expressed by a number of toppers in favor of airing the current distribution scorecards as an answer to critics within and outside of the industry to present economy axings. Prexies voting affirmatively also pressed the argument that disclosure of losses would help build pressure on State Dept. officials to move against overseas restrictions on Yank pix.

Number of companies, it's said,

(Continued on page 22)

SHOW BIZ UP IN AUG., TAX FIGURES REVEAL

Washington, Oct. 28.

Despite beefs of bad boxoffice, August was a terrific month at the turnstiles, on the basis of tax figures just announced by the Internal Revenue Bureau. The September tax on general admission, reflecting almost entirely August boxoffice, was a tremendous $37,068,543, compared to the $32,732,527 for September, 1946, and the $29,309,491 in taxes received during August, 1947. Roughly 80% of these figures are estimated to come from pictures.

Even nitery biz was hypoed in August. The 20% bite collected on tabs in September was $5,181,324, up more than $1,000,000 from the previous month. There was, however, a drop of over $600,000 in nitery taxes from September, 1946, collections. Generally, this has been a year of sharp decline in nightclub takes.

New York's 3rd Internal Revenue District, which includes the Broadway sector, was very big in August. The September tax take on admissions was a fat $5,547,112, roughly $2,500,000 over the preceding month. The nightclub bite of $568,141 on August biz stood better than twice the collections for the previous month.

NET CLOSE TO LAST YEAR'S PEAK

While film biggies are sighting down the barrel at darkening pix prospects, financial reports trickling from major companies still show a remarkable buoyancy in the profits column. In fiscal 1947, with all majors (except United Artists) now at least past the six-month mark, the net take has officially hit a total of $67,130,000. That's less than 10% under the peak $74,106,000 snared by the majors for the comparative period last year, the highwater mark in the history of the industry.

Total was reached last week when Universal reported $2,470,167 for the 39 weeks ended Aug. 2 after all charges including federal income taxes. Figure compares with $3,206,354 for the corresponding period of the preceding fiscal year. It's some 22% under U's top take.

Since the British situation isn't expected to exact much of a toll for the balance of the year, industry circles are now forecasting a second year in which the seven majors will break across the magic $100,000,000 mark. This is all the more probable because affiliated chains are still racking up scores which are only 10% or so under lush business turned in during the big postwar stretch.

No such prospects are open to the industry in '48, both film toppers and informed Wall street sources are convinced. Overseas, it's pointed out, country after country is fixing restrictions on American films which are drastically dimming profit chances.

Brightening the future, however, is the domestic setup. Theatre end of the Big Five's biz has been turning in 50% and more of current profits. Unless attendance takes a sharp dip—and that's unlikely with the present income levels of the public—the majors are expected to report substantial profits.

Feared Norsk Film Freeze Would Blackout U.S. From All Scandia

A Scandinavian blackout on American pix is falling fast. Sweden's action of last week which froze remittances on Yank film imports is expected momentarily in carbon by Norway, according to word received this week by foreign dept. chiefs of major companies. That would completely close the door in the Norse countries to American films since Denmark has also backed away.

Norwegian government is current-

(Continued on page 22)

Writers and Producers Continue Open Balk at Red Probers' Quiz Tactics

Washington, Oct. 28.

Following identically the pattern of non-cooperation set by scripter John Howard Lawson at the House Un-American Activities Committee hearings yesterday (Monday), three more screen writers, Dalton Trumbo, Albert Maltz and Alvah Bessie, were cited today (Tuesday) in contempt of Congress for refusing to answer the question: "Are you, or were you ever, a member of the Communist Party." According to present indications, the full roster of 19 witnesses, subpoenaed to testify this week, are expected to follow the same tactic of not disclosing their political affiliations.

From the film producers' corner, Paul V. McNutt, special counsel for the Motion Picture Assn., entered a statement in the record today (Tues.) sharply attacking allegations made by committee chairman Rep. J. Parnell Thomas (R., N. J.) that the film industry had tried to interfere with the hearings. He said: "Yesterday afternoon, the organizations I represented were accused of having tried to stifle this inquiry. This charge has been made against us without proof and on the basis of insinuation and innuendo.

"This is a charge which does great damage to our industry and seriously reflects on the personal integrity and patriotism of individuals associated with it. We cannot stand by and allow these various charges to go unchallenged before the pub-

(Continued on page 20)

'Censorship of Fear'

Fears of many impatrial observers of the effect the House Un-American Activities Committee investigation will have on filmmaking were best expressed by director John Huston in Washington Sunday (26)

The committee's activities, Huston said, had resulted in a "censorship of fear"—a fear that means "The Best Years of Our Lives" would not be produced in Hollywood today because some committee members have expressed disapproval of it.

Present Time Is Unripe to Expand Brit. Prod.—Rank

London, Oct. 27.

J. Arthur Rank has informed film employees that he considers the present time is unripe for any expansion of British film production despite the fact that Hollywood may continue its export ban. His statement came as a blow to the Film Industry Employees Council which is seeking more work for the 25,000 studio workers it represents. Council is now asking the head of the British Board of Trade for an interview on the subject.

Representatives of the employees, who met Rank and other producers, offered increased production to replace lost American product. As a means of accomplishing greater quantity in filmmaking they suggested night work, charging that only three out of 12 studios are now fully working. One reason why domestic production is held back, the employee reps maintaineo, is that some films are overly ambitious.

On the other hand, producers claim that the workers are not pulling their fair share of the load and in addition their unethical methods are interfering with production.

LUCIANO—FILM PRODUCER

Naples, Oct. 28.

Charles (Lucky) Luciano, deported New York mobster, is considering turning film producer here, it's reported. Luciano wants to take over a small studio with several stages plus lab equipment.

National Boxoffice Survey

Biz Spurts in Several Keys—'Amber,' 'Unconquered,' 'Song,' 'Fun,' 'Mitty,' 'Foxes' Top Field

Biz in key cities this week shapes up strong, with launching of "Forever Amber" (20th) actually giving competing houses an uplift in some spots. In others, however, this widely ballyhooed film is cutting into competing bills. Result is that business is badly split up among the strongest pictures, with "Amber" far out ahead in first place.

Second spot is being captured by "Unconquered" (Par), as this pic is being gradually released at upped scale in an increasing number of cities each week. Third is "Song of Love" (M-G). Others in the Big Six are "Fun and Fancy Free" (RKO), "Walter Mitty" (RKO) and "Foxes of Harrow" (20th) in order named. After two weeks running in first slot, "Foxes" slipped down to sixth this session.

Leading films in runner-up class are "Variety Girl" (Par), "It Had To Be You" (Col), "This Time For Keeps" (M-G), "Golden Earrings" (Par) and "Spirit of West Point" (FC). Last-named, while not playing in many big houses, is big to sock in many places where opened in the past week.

"Mitty," which hit a sock session in Detroit, also is doing well in Philadelphia and N. Y. "Fun" is standout in Boston and fancy in Cleveland. "Foxes" is dropping back this round because mainly holdover.

"Had To Be," a newcomer, although mildish in Louisville, looks steady in K. C., fancy in Indianapolis and big in St. Louis. Another new entry, "For Keeps," shapes as stout.

"Mons. Verdoux" (UA) looks sturdy in Chicago and nice on San Francisco second week. "Earrings" is shaping up better currently than in previous sessions. "Man About Town" (RKO), opening in a former legit house in N. Y., did not start out too well. "Hagen Girl" (WB), which also teed off in N. Y. during the past week, likewise is moderate. However, both had to contend with terrific opposition from launching of "Amber" at the vast Roxy, where it hit a new all-time high of $180,000.

"Ride Pink Horse" (U) is on mild side currently. "Nightmare Alley" (20th), while nice in Denver, looks moderate in St. Louis and offish in N. Y. "Christmas Eve" (UA), being tested in Philadelphia this week, is going to land an okay $24,500, suffering there apparently from "Amber" competition.

(Complete Boxoffice Reports on Pages 12-13)

Tom Connors Would Like Cash Payoff From 20th Before Setting New Deal

Tom Connors, 20th-Fox's former sales chief, has asked that company for a cash settlement of his employment pact which still gives him $1,000 weekly for almost five years more. Paychecks still go to Connors for filling the role as an adviser.

So far, it's understood, he's been unsuccessful in his quest for the lump payoff. Hence, he's been stmyied in efforts to connect with another company since he can't make a deal without risking forfeiture of the advisory salary.

Agreement between Connors and 20th-Fox would probably greenlight a deal with Film Classics, which has been discussed for some time.

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Tactics of '41 'Warmongering' Probe And Now Put Pix Biz in Eclipse in '47

By HERB GOLDEN

Washington, Oct. 28.

Comparison becomes inevitable, for those who attended the film "warmongering" probe in this same House caucus room in 1941, between the industry's handling of that investigation and its tactics in the current whodunit.

The contrast is immediately perceptible. Then the industry was confident of its strategy and immediately took the offensive away from the investigators. So much so that the hearings soon were "postponed" and then forgotten about when, three months later, Pearl Harbor made the "warmongering" charge evidently silly.

Last week the strategy appeared uncertain, although it seems to be clearing and strengthening now. Paul V. McNutt, special counsel for the Motion Picture Assn., took the stance that the Un-American Activities Committee was acting illegally and was a threat to freedom of speech and press. Previously, however, Eric Johnston, Jack Warner and Louis B. Mayer had all stated that they favored the probe, that they "were as anxious as the committee to get the Communists out of Hollywood."

Newsmen were quick to point out this inconsistency to McNutt when he first stated his opposition to the investigating body in an impromptu post-hearing press conference last week. McNutt had no ready answer and finally just resorted to his very personable smile.

He later admitted privately that he was hamstrung as were Mayer and Warner, by the testimony given the committee in California by industry toppers last spring. That was in private and, they thought, off the record. Much to their discomfi-

(Continued on page 18)

Probe Sidelights

By FLORENCE LOWE

Washington, Oct. 28.

Tense press conference by the First Amendment Committee reps was lightened by Danny Kaye's introduction of himself.

"Gene Kelly is a hoofer with a broken leg," he said, "And I'm a comedian with no jokes today."

"How about a wisecrack?" a reporter coaxed.

"Not today," was the reply. "I don't feel funny now."

Hollywood stars vied with their fans for seats at Monday afternoon's (27) session of the probe. Those of the First Amendment delegation who returned for the afternoon festivities did a lot of seat hopping to get close enough to hear Eric Johnston's testimony. It was definitely "no special privilege day" for the stars.

Generally conceded unkindest cut in afternoon of poisoned verbal darts was the parting crack by Rep. J. Parnell Thomas. Warning that he intended to keep on the investigation, he added with a glance at the spectator pews, "No matter how many glamor girls you stack up in the rear of this room."

Eric Johnston was in rare form. His snappy comebacks frequently tossed committee members for a five-yard loss. He was quizzed by Rep. Richard B. Vail (R., Ill.) about state censorship. Vail asked, "Isn't it true scripts your organization passes are frequently rejected by state censors?"

"Yes, and frequently for ridiculous reasons," was the nifty from the MPA topper. "In Memphis, for example, one film was rejected for having a colored boy playing with white boys."

Vail hesitated and agreed, "Yes, that does seem a little ridiculous."

At another point, in one of the few friendly exchanges of the day, Thomas asked how many films Johnston saw a week and the latter replied, "One, maybe two movies a week."

"Why I see more than that," remarked Thomas.

"I'm glad to hear that, Mr. Chairman," was Johnston's comeback, "since you pay for yours. I don't."

For the first time in the hearings sex reared its head yesterday, as Eric Johnston reviewed provisions of the MPA censorship code.

Ridden raw by committee counsel Robert Stripling, Johnston who was explaining the decency clause, quipped, "that's about sex. You've heard of that, I presume."

8-Man Steering Group

Eight-man brain trusters who mapped industry strategy in the current investigation by the House Un-American Committee comprises the same members, with two additions, as laid out the plan of attack in the 1941 probe of film "warmongering."

Members are J. Robert Rubin, Metro v.p. and general counsel; Joseph Hazen, former general counsel for Warner Bros., now an independent producer; Herbert Freston (and Files), v.p. and Coast counsel for Warner Bros.; Mendel Silberberg, Hollywood attorney; Maurice Benjamin, of Loeb and Loeb, Coast counsel for Metro; Austin Keough, v.p. and general counsel of Paramount; Alfred Wright, attorney for 20th-Fox; and Nate Spingold, v.p. in charge of publicity-advertising for Columbia. Spingold and Wright are new members of the group.

Only 'Red' in Broadway Plays Is That Found In Ledgers, Say Legiters

Contention of Esquire's film reviewer, Jack Moffit, during the Congressional un-American inquiry last week, that 44 out of 100 plays on Broadway during 10 years (1936-46) were of a "Red" nature, met varied and humorous reaction in legit circles. One comment was that a higher percentage of attractions ended in the red rather than having that color in their texts.

N. Y. Evening Post sought Broadway opinions but only Brock Pemberton agreed that the statement was correct, in a measure. He was quoted saying that "party liners" or fellow travelers who are regarded as sympathetic to Communism figure on Broadway which is "shot through with such people, that group including authors, directors and actors." Showman later said such allegations were hard to prove and conceded that the claimed Red bits in shows was implied rather than direct propaganda. Richard Rodgers said that Broadway "isn't dominated by Communists or anyone else." Garson Kanin said "there are more important things to worry about in the world."

McNUTT WANTS THOMAS TO CALL SAM GOLDWYN

Washington, Oct. 28.

Paul V. McNutt, MPA attorney, yesterday (27) urged the House Un-American Activities Committee to call Samuel Goldwyn to the witness stand. McNutt, who has been trying to get action on this since last Wednesday, did not make clear what he has in mind. However, it is probably in connection with Goldwyn's two pix, "North Star" and "Best Years of Our Lives," which are on the committee list of films with Communist propaganda.

"North Star" was the same type picture as "Mission to Moscow" and "Song of Russia." All three have been named unfavorably by the committee and some witnesses. "Best Years" has not yet gotten publicly into the sessions, but it is on the secret list.

Revive 'Ninotchka'

With the current spotlight on Russian activities, Metro is taking advantage of the times with the reissue of the 1939 Greta Garbo starrer "Ninotchka" which will open tomorrow (Thursday) at the Columbia theatre, Washington. This is the film which kids the Russians.

They're billing it as "The Picture That Shook the Commissar."

CAROL BRANDT TO LONDON

Metro eastern story editor Carol Brandt is scheduled to leave for London Saturday (1) for huddles with authors and publishers in Europe.

She'll spend five or six weeks in England and on the Continent and will then head for the Coast to discuss the outcome of her trip with M-G studio execs.

Radios Big Coverage

Radio networks are doing a job of coverage, both live and via wire recorder, on the Hollywood probe.

Mutual is carrying a live pickup of the hearings at 10:30-11 a.m. on the days the committee is in session. ABC is airing interviews with committee members and witnesses on "Headline Edition" at 7 p.m. nightly. Wire-recorded playbacks:

Mutual: 4:30-4:45 p.m. and 11-11:15 p.m. every day of hearings.

ABC: 11:35-12 midnight, Monday through Friday, except Thursday 10:30-11 p.m.

NBC: Some recorded playbacks on the 12 noon, 6 p.m. and 11:15 p.m. news periods.

CBS: 11:15-11:45 or 11:30-12 midnight on WCBS, N. Y.; 10:30-11 a.m. daily on WTOP, Washington; 11:30 p.m. (PST) on the Columbia Pacific Net, via KNX, L.A.

B'way and H'wood Hit Back at Probe

New York and Hollywood progressives, assertedly fearful that the House Un-American Activities' probe is the beginning of a "fascist" attempt to set up "thought police" for all media of communications, rose up over the weekend to fight back. In a two-day program sponsored by the Progressive Citizens of America, they presented talks by some of the 19 "unfriendly witnesses" at forums and press interviews and brought all their guns to bear in a mass rally staged Saturday (25) night at St. Nicholas Arena, N. Y.

More than 6,000 people jampacked their way into the arena and 3,000 more were disappointed at the door—and at $1.80 tops. Number of well-dressed people and those who pulled up to the door in limousines evidenced that it was more than just a left-wing group or those that had been brought out by the promise of seeing Hollywood stars in person.

With Bartley Crum reported ill in Washington, actor Larry Parks read his prepared speech titled "Behind the Glamor Curtain." Crum asserted that "Hitler's slickest tricks are being unveiled in Washington to pull this country down the road to fascism." Speech noted a number of "coincidences" leading Crum to believe the probe has other overtones.

Lillian Hellman derided Adolph Menjou, Gary Cooper and other witnesses, declaring she couldn't figure out why the film industry had been chosen as the butt of a smear campaign. "There's never been a single word of Communism in any American picture," she averred. "In fact

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Broadway Legiters Form 'Stop Censorship' Body

The Stop Censorship Committee of Broadway, formed impromptu by Broadway legiters Sunday (26) night to support the 19 Un-American Committee subpoenaed Coast names, has set a meeting of theatre people at the International theatre, N. Y., tomorrow (Thurs.) at 11:15 p.m., to discuss the situation.

John Garfield will speak, and Sunday's (26) ABC protest program will be rebroadcast. Sponsors of committee include Garson Kanin, Oscar Serlin, Louis Calhern, William L. Shirer, Edith Atwater, Uta Hagen, Robert P. Heller, Goodman Ace, Jerome Chodorov, Harold J. Rome, Martin Gabel and Irwin Shaw.

Cole, Stewart at M-G

Two writers whose names have figured prominently in the current Washington hearings on Communism have recently been pacted by Metro.

Lester Cole had his option lifted by the studio the same day he was subpoenaed by the Un-American Committee. Donald Ogden Stewart, only about a month ago, was placed under contract to do the screenplay of the London hit legiter, "Edward, My Son" and is now in England for the studio, gandering the original.

Incidentally, Cole was one of the writers of "The High Wall," forthcoming Robert Taylor picture, although the actor testified last week that he wouldn't work on a film with anyone suspected of Communistic tendencies.

Lawson's Statement 'Silenced'

Washington, Oct. 28.

Here's the statement that John Howard Lawson was not permited to make before the House Un-American Committee. He gave copies to reporters later. It read:

"Rational people don't argue with dirt. I feel like a man who has had truckloads of filth heaped upon him; I am now asked to struggle to my feet and talk while more truckloads pour more filth around my head.

"No, you don't argue with dirt. But you try to find out where it comes from. And to stop the evil deluge before it buries you—and others. The immediate source is obvious. Let these people live with their consciences, with the knowledge that they have violated their country's most sacred principles.

"These individuals are not important. As an individual, I am not important. The obvious fact that the committee is trying to destroy me personally and professionally, to deprive me of my livelihood and what is far dearer to me—my honor as an American—gains significance only because it opens the way to similar destruction of any citizen whom the committee selects for annihilation.

"I am not going to touch on the gross violation of the Constitution of the United States, and specially of its First and Fifth amendments, that is taking place here. The proof is so overwhelming that it needs no elaboration. The un-American activities committee stands convicted in the court of public opinion.

"I am not suggesting that J. Parnell Thomas aspires to be the man on horseback. He is a petty politician, serving more powerful forces. Those forces are trying to introduce Fascism in this country. They know that the only way to trick the American people into abandoning their rights and liberties is to manufacture an imaginary danger, to frighten the people into accepting repressive laws which are supposedly for their protection."

Weird Samples of How Italo and Yugo Commies Name-Drop U.S. Stars Abroad

Washington, Oct. 28.

Tremendous significance in international affairs of Hollywood pictures and players was demonstrated before the House Un-American Committee here last week—as it was during the war—by the propaganda built around the stars for local consumption in foreign countries.

Japs, during the hostilities, reported to the homefolk at various times the names of stars allegedly killed in Nip attacks, including Deanna Durbin and Shirley Temple. There was apparently an idea among the propagandists that death of these players was a tremendous blow to the morale of the U. S.

And the Communists of Italy and Yugoslavia at present apparently are thinking that they can get some of their own uninitiated countrymen to go along with "the cause" by saying: "See, even your hero, Gary Cooper, is one of us."

Two fantastic propaganda stories issued by the Commies and provided to the Un-American Committee by the State Dept. were read into the record last week. Cooper himself was called upon by the Committee to read aloud one in which he figured. A pamphlet distributed in Rome, it said, in part:

"Gary Cooper, who took part in the fights for the independence of Spain, held a speech before a crowd of 90,000 in Philadelphia on the occasion of the consecration of the banner of the Philadelphia Communist Federation. Between other things, he said: 'It is the greatest honor to be a Communist.'

"Tyrone Power is a member of the 'angels' sections of the American Communist Party. Tyrone Power is not a passive, but an active member. He presided in February of this year at the Communist Congress in Kansas City. He gave a press interview at which he said: 'I am a Communist deeply convinced of the righteousness of my ideals.'"

In answer to a Committee query, Cooper said he had never been in Philadelphia. He added: "The 90,000 audience is a little hard to disregard, but it isn't true."

Zagreb's Dream Yarn

A Zagreb, Yugoslavia, newspaper, The People's Letter, carried even more of a yak-getter July 19, 1947. It said:

"In the middle of June, in Hollywood, Gary Cooper, Tyrone Power and Alan Ladd were imprisoned because they were marked as "leftists' and denounced un-American. But before that happened, something else was going on about which the American newspaper agencies did not speak.

"Buster Crabbe lost his life in a mysterious way. The background of this tragic and mysterious death was set forth by the New York newspaper, Red Star. From the articles of Immy Stendath we can see that Crabbe was very popular. He organized a movement in the Army to protest against the investigation of un-Americans activities against Cooper, Chaplin and other film stars.

"The beginning of Crabbe's tragedy was when he found valuable documents, through which he could give light and prove the criminal and aggressive plans of reactionary circles in America.

"On May 31, Crabbe came to the apartment of the well-known film actor, Spencer Tracy, also well-known as a 'leftist,' and they had a

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L. A. to N. Y.

June Allyson
Robert Attwool
B. H. Bender
Edgar Bergen
Joseph Bernard
Harry Brand
Steve Broidy
Clarence Brown
Nat Brown
George Callahan
Alan Carney
Joan Crawford
Roy Del Ruth
Jack Donohue
Irene Dunne
Earl Ebi
Charles Einfeld
Mark Evans
Mike Fessier
Larry Finley
Arlene Francis
Greer Garson
Edward Golden
Benny Goodman
Anita Gordon
Bob Haas
Van Heflin
George Hill
Robert Joseph
Joe Kaufman
Charles Laughton
Cliff Lewis
Gene Lockhart
Joseph Losey
David Loew
Archie Mayo
Harold Mirisch
Constance Moore
Ray Noble
Pat Patrick
Jane Powell
Hal Roach
Ann Rosenthal
Robert M. Savini
John Swope
Bob Taplinger
Ted Tetzlaff
Regis Toomey
Lana Turner
Frederic Ullman, Jr.

N. Y. to L. A.

Ben Berk
Norman Collins
Stephen Fry
Cesar Girosi
Marcello Girosi
Jack Kapp
Milton Karsny
Henry Koster
E. J. Mannix
Alan Meltzer
Gottfried Reinhardt

Europe to N. Y.

Leo Cotonatas
Harry Foster
Stella Grecca
Joan Leslie
Lilli Palmer
Emeric Pressburger
Henry Stephenson

N. Y. to Europe

Carol Brandt
Arthur Christiansen
Morris Ernst

NABES HIT THE COMEBACK TRAIL

Indiscriminate Red Brand on Films Goads MPA Into Fight on D.C. Probers

Washington, Oct. 28.

The Motion Picture Assn., which 10 days ago was "welcoming" the probe of Communism in Hollywood, was out of its corner swinging with both fists this week against the House Un-American Activities Committee.

The sharp reversal of the industry stand in a single week points up what was obviously the House Committee's biggest blunder of last week. The committee had an opportunity to hammer away at the small Red fraction in pictures. Instead, hungry for headlines, it chose to permit the impression that a very large part of the industry was wrapped in a red flag. The result was a nationwide impression that much was wrong with Hollywood—an impression that smeared the industry from Maine to California and may conceivably cause a loss of millions of dollars at the boxoffice in coming months.

Almost as a reflex action the Committee alienated the most substantial film interests.

It was well known in advance that the very large part of the industry, including company and studio toppers, was anti-Communist On the opening day, Louis B. Mayer declared in a statement that he "welcomed the opportunity to be of any service possible to bring out the true facts." Jack L. Warner announced he was "happy to speak openly and honestly in an inquiry which has for its purpose the reaffirmation of American ideals and democratic processes."

But before that first day had ended, Mayer and Warner had been riddled because they failed to realize in 1942 that a film friendly

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Rialto, Top Broadway Horror Showcase, May Switch to Class Lingos

The Rialto, New York's last bastion of commercialized horror in celluloid, may refurbish its policy. Arthur Mayer, Rialto's operator, is currently pondering a switch to foreign-lingo pix in place of the gooseflesh fare which it's dished out for years. If the change is made the house will vie for the spot as top first-run showcase for a substantial part of the overseas imports now rushing the customs.

Mayer is now considering a tempting offer to preem a heavy entry in the foreign field, it's understood. He's been stretching out the decision-date because acceptance of that pic would necessitate a complete 52-week diet of foreign pix since he doesn't think the house can be successfully operated on a part-horror, part-arty basis.

If the conversion is effected, Rialto will probably book a moveover the "Open City." Italian-made sensational grosser in its second year at the World. He may also take on "Paisa," another Italo-import handled by the Burstyn-Mayer distributing company. He'd like to latch onto foreign pix which are steeped in a reminiscent flavor of action and sex so that the drop-ins continue to haunt his theatre.

Mayer, who champs at the word "esoteric," is considering becoming that and more because the sock boxoffice (for him), thrillers Universal and Columbia used to pour out went the way of most B's. Hence, his house has suffered a dip in revenues with its forced evolution to watered-down actioners.

Axe Poised at RKO

Hollywood, Oct. 28.

Wave of retrenchment continues at RKO, where Dore Schary is understood to be sharpening the axe for a number of high-salaried executives. Studio payroll is carrying 24 producers with only 11 productions on the immediate schedule.

Nat Holt recently shifted to 20th-Fox on a three-picture deal, starting with "Canadian Pacific."

Glamor Strikes Back

Washington, Oct. 28.

Goaded by Rep. J. Parnell Thomas' cracks about the "glamor girls" sitting in the audience, Hollywood contingent of the Committee For the First Amendment has decided to stick it out in Washington instead of heading back to the Coast tomorrow (Wednesday) as originally planned.

Group arrived at the hearing room at 9:30 a.m. today (Tuesday), one hour before opening in order to get seats. Although maintaining perfect order, they're the obvious attraction of the milling crowds who don't bother to attend unless some stars are in attendance. Lauren Bacall and Humphrey Bogart are acting as spokesmen in the committee's relations with the press.

See Byrnes' Hand In Move to Settle U.S. Versus 'Big 5'

The Big Five are renewing efforts to settle the Government anti-trust action on the basis of a new consent decree, it's reported. Hush-hush dickerings are being carried on in behalf of the theatre-owning companies by James F. Byrnes, attorney for 20th-Fox in the pivotal action. That's one of the reasons why argument of the appeal before the U. S. Supreme Court was postponed last week until January, it's said.

Understood that Byrnes is nibbling at Dept. of Justice attorneys with a proposition which would continue the current decree, handed down early this year by the three-judge statutory court. It would be done by both sides dropping their cross-appeals. The Little Three aren't participating in the negotiations and would be presumably left to wage their own fight or come in under the terms of a consent decree.

The move, it's said, is being fronted by 20th and is consistent with that company's policy from the beginning. During pre-appeal huddles, attorneys for the company strongly opposed filing of any appeal by the majors. It subsequently was the only distrib to battle against a stay of the decree pending hearings before the U. S. Supreme Court.

Postponement of argument of the appeal was granted on request of the Big Five but with the express approval of the Government.

Morris Agency's Weber Denies Moffit Charge

John Weber, head of the William Morris literary dept. on the Coast, in an affidavit forwarded to the Un-American Committee, issued a categorical denial of the charges made against him by John Charles Moffit, former Esquire film critic, that he had succeeded in getting secret information on supersonic craft from Chalmers "Slick" Goodlin, former test pilot for Bell Aircraft.

In his affidavit, forwarded this week by William Morris, Jr., president of the agency, to Sen. Thomas with the request that it be inserted in the record, Weber declared that Goodlin "did not in any of my conversations with him ever give me any written material, nor did he orally discuss in any detail his material, or his experiences as a test pilot. I understand that Mr. Goodlin did submit to my associates certain written material which he had prepared with the knowledge of the Army Air Forces and Bell Aircraft Corp., and this material, never read by me and which

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UP 15-90% OVER PREVIOUS AV'GE.

Key city first runs, which to date have accounted for an average 86% of the total domestic gross of films, may be losing part of their importance to subsequent run houses and to smaller towns.

Several films that fell comparatively flat in first run engagements during the last year have gone on to become top grossers once they've reached the sticks. Majors, while not certain yet that this presages a new industry trend, feel that it's definitely a situation to be reckoned with in the immediate future. Topping the list of such "surprise" pictures is Metro's "Yearling."

Film opened last winter at Radio City Music Hall, N. Y., to a disappointing five-week gross, doing less than the usual Metro film that plays there. It also disappointed in most other key cities, with Chicago and Oklahoma City among the few keys in which it showed any strength. Once "Yearling" got into the smaller towns, however, it perked up tremendously, with most situations doing anywhere from 115-190% of average business for a film that grossed enough to pay Metro 40% on a sliding scale. Film may eventually, in fact, become Metro's No. 2 grosser, running second only to "Gone With the Wind."

"Till the Clouds Roll By" performed similarly for Metro at the boxoffice. Twentieth-Fox's "Mother

(Continued on page 18)

Metro 'Casts' Writers, Fitting Each Man to Job, In Cost-Saving Measure

In its current efforts to cut production costs, Metro is giving much greater attention to "casting" writers, according to story editor been east for the past month inter- been east for the past minth interviewing many young scriveners for prospective assignments at the studio and talking with authors and publishers.

"No longer do we toss a book or story idea to a writer who we think 'might' be able to do the job," MacKenna explained. "We wait now until exactly the right writer is available, one who we know can turn out a screenplay with the minimum time wasted in rewriting and polishing."

Formery, Metro story ed said, a writer would often be handed an assignment merely because he was on the payroll anyway and not doing anything at the moment and despite the fact that it was fairly certain other writers would eventually have to be put on the job, too. Present policy frequently means more waiting time before a script can be put into work, but a lot less writing time after work has started, MacKenna said.

"One thing we're very particular about now in 'casting' writers," he added, "is that the person assigned really wants to do that particular

(Continued on page 22)

Despite Justice Dept. O.O., See Naify Deal Okayed

Washington, Oct. 28.

Dept. of Justice is continuing its investigation of the source of coin with which Mike Naify is buying out the interest of his partners in the Golden State circuit in California, although the deal is expected to be consummated in San Francisco tomorrow (Wednesday). Antitrusters' probe is understood to have broadened somewhat to take in stock ownership of United Artists Theatre Circuit, N. Y.

Naify holds an option to take over the 116-theatre circuit from Eugene Emmick and Robert McNeill for about $12,600,000. Julian Levi, attorney for Robert Lippert and Milton Reynolds, who claimed their offer to buy the circuit was refused, claimed to Justice Dept. that coin was put up by George Skouras and Joseph M. Schenck, acting for UATC.

Legion's 'C' Rating on 'Amber' Makes It Tough to Recoup That $6,000,000

Condemnation of "Forever Amber" by the Legion of Decency and the hierarchy of the Catholic Church puts in serious jeopardy 20th-Fox's $6,000,000 investment in the film. Few pictures—much less one of the costliest ever made—have been able to show a profit with the efficient organization of the Church lined up against them.

In "Amber's" favor for earning back part of its cost is the fact that Fox had already set some 3,000 engagements. However, cancellations of many of these may be expected when the Legion machinery gets rolling. And 20th's sales force will undoubtedly have to do plenty of scratching to get many more, if "Amber's" experience is similar to that of other pix handed the deadly "C" rating by the L. of D.

Howard Hughes' film, "The Outlaw," is a prime example. No exhib in the country, probably, holds any doubt about the tremendous biz it could amass for him. Last week, its seventh in New York, it was still doing $22,000 at the Broadway, after virtually every other pic in the house during the past six months flopped. It's equally sock at the b.o. wherever it opens. Yet it's dying of malnutrition for lack of playdates. In more than 18 months of release, it has had fewer than 3,000 dates.

J. Arthur Rank's "Black Narcissus" is a more recent example. It got excellent reviews when it opened at the Fulton on Broadway during the summer and it enjoyed a highly successful engagement. Yet it's getting practically no other dates.

Priests and prominent Catholic laymen in each territory get word through official organs of the Church when a film is nixed. They immediately contact local theatre owners and inform them of the Catholic stance. In most cases, there's a friendly relationship of long standing between the exhib and local church reps. It's a relationship that few theatremen are willing to jeop-

(Continued on page 18)

'Amber' Very in the Black

"Forever Amber," being launched nationwide at upped scale this week, is soaring to slightly better than $700,000 in key cities covered by Variety. This represents 17 theatres, and is by far the greatest amount of money racked up by one picture first week since Variety has been tabulating grosses across the country.

Picture is topping K.C., Louisville, Pittsburgh, Minneapolis, Detroit, Cincinnati, Cleveland, Buffalo, Philadelphia, N. Y. and Baltimore. It is hitting new highs in Louisville, K.C., Chi., Cincy, Philly, N. Y. and Baltimore. Film ranges from big to colossal in all spots covered.

Stall Par Execs' Bonus Plan Until Test Suits Trial

Paramount's new bonus plan for key execs is being tabled pending judicial determination of a number of stockholders' actions which were brought to restrain the company from putting through the plan, Barney Balaban, Par's prexy, said last week. The proposal, recommended by company's top-drawer officials and approved at this year's annual stockholders' meet, had called for the formation of a separate investment company to deal in Paramount stock only, with the parent organization guaranteeing loans made by banks to the new outfit.

While no injunction preliminary to trial had been granted against Par, bringing of the actions has put the company on notice by the raising of a question on the legality of the move, Balaban said. To avoid the possibility of liability, should the complaining stockholders be upheld, he added, decision was made to wait out a ruling on the litigation.

Stock of the new outfit was to be made available to some 45 key company employees. Par intended to foot part of the costs of the stock while the selected execs were to divide, on a per-share basis, any profits derived from the sale or dividends of Paramount common stock held by the investment company.

Mono To Vote Nov. 12 On AA-British Pathe Prod.

Board meeting of Monogram Pictures is scheduled to be held in Hollywood Nov. 12 to consider a joint filmmaking arrangement between Mono-Allied Artists and Pathe Pictures, Ltd., of Britain. Plan for the companies to set up mutually owned producing subsids in the U. S. and England was recently outlined by Mono-AA prexy Steve Broidy. It's understood that the official green light will be affixed to the project.

Meanwhile, Broidy is in Washington, where he arrived from the Coast over the weekend for huddles with MPA prez Eric Johnston. Mono veepee Harold Mirisch also came in to New York yesterday (Tuesday) to work out sales and exploitation plans on AA's "Song of My Heart." He'll also attend the preem of the King Bros.' "The Gangster," which opens at the Victoria, N. Y., tomorrow (Thursday).

Orsatti Building

Hollywood, Oct. 28.

Orsatti & Co., the talent agency, is building new headquarters on Beverly Drive to accommodate increased activities and new departments.

New building will be equipped with a private theatre, music library, enlarged literary department and parking lot.

CR's 300,000 Days Of Checking in 1947 Vs. 500,000 Tabbed in '46

Decrease in checking of theatre engagements by distribs this year is highly evident in figures on activity of Confidential Reports. Co-op agency maintained by 11 companies will have provided slightly over 300,000 days of checking service for 1947 as against almost 500,000 last year, it has been learned.

Since the cost of checking is currently $10.83 a day, distribs will spend only about $3,400,000 with Confidential this year, as against about $5,000,000 in 1946. These figures include checking service for all the majors except Metro, which does its own Sherlocking, and for virtually all the minors.

Confidential bills its member-companies for the actual $6.60 per day it pays its operatives in the field, plus an overhead charge adjusted quarterly. Present overhead nick is $4.23 per checking day. It has been as high as $4.66.

Checking agency was started in 1945 with five original members, 20th-Fox, Universal, Paramount, RKO and Columbia, each advancing coin. Fox, for instance, advanced $57,510 in 1945 and followed this with an advance of $149,424 on Jan. 15, 1946, for service to be rendered during that year. It also loaned Confidential $21,922, at 2% interest, payable January, 1950, for office equipment, supplies, etc.

Frisco Trust Suit Vs. UA

San Francisco, Oct. 28.

Edward C. Raftery, former United Artists prexy, is repping here for the eight majors in the $1,540,000 triple damage anti-trust suit brought against them by Theatco, Inc. Raftery pulled into Frisco last week and is currently conducting depositions in preparation of trial.

He'll remain several weeks and will take an active part in the trial of the action in behalf of the distribs.

CSU Strike Nears Fadeout as Studio Painters Local Votes Return to Work

Hollywood, Oct. 28.

Curtains for the long-drawn jurisdictional battle here was indicated when members of Studio Painters Local 644 voted in favor of a return to work without penalty this morning (28). Actual count on a standing vote was 261 to 243. Same proposition will be put to the Carpenters, Set Designers and Machinists this week and if acceptable to them will mean the folding of the bitter fight with the International Alliance of Theatrical Stage Employees over set erection jurisdiction.

As it is, the vote takes away one of the major props that held the Conference of Studio Unions together for the last 13 months. It paves the way for reopening collective bargaining negotiations broken off last May when this local rejected the possibility of passing through picket lines of other crafts.

Vote does not mean mass return to jobs. Action is in form of a recommendation that, due to an economic crisis caused by the long struggle, members be permitted to seek jobs anywhere without prejudice to their local standing, without fear of fine or assessment. Same recommendation was voted down by non-AFL machinists last week but may be brought up again this Thursday.

Job return is expected to be gradual as spots open in studios. Indicated at a meeting that every effort will be made to lessen heavy fines placed on "boss" painters when they returned to work some time ago. This would assure those returning to work now of proper treatment from foremen.

Herbert Sorrell, CSU head, told members he expects to get part-time work outside of the studios while continuing as union official.

Paving way for the painters' action were sidestepping of jurisdictional problem by AFL convention and lack of results from meetings held by Rep. Carroll Kearns.

CHI SHOWMEN USING PIX TO FIGHT NEW TAX

Chicago, Oct. 28.

Operators of pic and legit houses here are eying apprehensively a new 4% amusement tax that went into effect yesterday (Mon.) in Bloomington, Ill. City tax is first in Illinois, and theatre men here, battling a proposed 3% levy, are preparing trailers to show in various other communities contemplating similar action.

Chicago theatres are currently showing shorts, featuring Ray Milland, opposing the tax. Over 110,000 names have been signed to anti-tax petitions to be sent to aldermen.

Sam Gardner's Month In N.Y. for M-G Huddle

Samuel J. Gardner, field assistant to Metro's west coast sales manager George A. Hickey, has been selected as the fifth M-G sales exec to spend a month at the homeoffice under the rotating plan recently announced by veepee over sales William F. Rodgers. Gardner is pinchhitting for Hickey, detained by business in Los Angeles.

While in New York, Gardner will sit in on sales cabinet huddles. Metro midwestern sales manager Burtus Bishop, Jr., left Friday (24) for his Chicago headquarters after five weeks at the h.o. under the plan.

Adult Fan Clubs Urged By Emily Kimbrough

Minneapolis, Oct. 28.

Speaking before the Minneapolis and St. Paul divisions of the Minnesota Education Assn., Emily Kimbrough, author and Hollywood scripter, urged school teachers to write letters to Hollywood expressing their views on current pictures and to create adult fan clubs in an effort to improve screen standards.

"Bobby soxers and juvenile fan clubs write letters by the thousands," Miss Kimbrough pointed out. "Hollywood is in business to produce a product that will sell, just like refrigerators or automobiles. And what it produces depends on the public. The trouble is that thinking people don't write the studios about their movies, while foolish people do by the thousands . . ."

Pitch for 10% Tax Cut

Washington, Oct. 28.

Ted Gamble, prez of Theatre Owners of America, and Robert Coyne, exec sec'y, huddled today with Treasury Dept. officials and presented their pitch for a reduction in Federal admissions taxes. Gamble is out to restore the bite to 10%, rates in effect in pre-war days.

Gamble also attended a conference of business men at which Secretary of State George Marshall outlined the European aid problem.

Rene Clair Cautions Against Overdoing Bi-Lingual Technique

Despite laurels generally handed him for developing a new technique which may broaden the field for foreign-language pix, Rene Clair, producer-director-writer of "Man About Town," the Maurice Chevalier starrer, thinks his all-French pic ("Silence D'Or") is better than the hybrid English-French version which preemed last week at the Bijou (N. Y.). "I doubt whether the second version would have won the Brussels Film Festival prize which 'Silence D'Or' captured," the French triple-threat man said.

"If we wanted to show the critics the most artistic one, we would have shown the original," Clair added, ignoring the fave reviews which New York critics accorded the RKO release. "We made the second for those who don't like to read subtitles." (Second version, reviewed in the Oct. 22 issue of Variety, gets the action across by inserting clips of Chevalier explaining the story in English.)

Whether RKO will use the technique again on other foreign-lingo pix will depend on the b.o. performance of "Man" at ordinary nabe houses, Clair said. He warns against the temptation of following the new pattern too frequently, even if successful, because he has no doubts that the public would tire of it quickly.

Clair disclosed that RKO will also release the all-French version in the U. S. simultaneously with the two-language pic. Former, of course, will play only art houses while the latter is booked in regular circuits.

"It's rather unfortunate that the first trial of this new method was such a severe test," Clair said. "Actually, this film depends more on dialog than action. The method should be more effective with an action film that thas no subtleties of language. We've made some errors, but now we'll know how to do it even better."

"Production costs in France are now 12 times what they were in pre-war days," Clair asserted. Skyrocketing nut for pix has taken its toll so that while French producers made between 50-60 films last year, much less are being turned out currently. "Silence" cost 100,000,000 francs (about $800,000), Clair said.

Producer returns to the Coast the end of this week. He has another film to do for RKO under his two-pic commitment. Meanwhile, he said. Chevalier, who's just arrived in the U. S., will precede preems of his pic in a number of key cities by concert appearances in those towns.

Thesps' Air Chores Nip Pic Shooting Schedules

Hollywood, Oct. 28.

Film thesps with radio chores are causing much juggling of shooting schedules on three of the four pictures currently at work at Universal-International.

Actors doubling between film and air shows are Vincent Price and Dick Haymes in "Up in Central Park", Tony Martin in "Casbah"; Howard Duff in "All My Sons" and Lew Parker in "Are You With It?"

Sonja Skates Back

Hollywood, Oct. 28.

Sonja Henie will return to the screen as star in a picture to be produced in Cinecolor by Hunt Stromberg for Eagle Lion release. Stromberg is currently in New York to close the deal with EL.

Dennis O'Keefe will play the male lead in the film, based on a yarn by Eddie James and Jack Emanuel.

IMPC Renames Parham

Hollywood, Oct. 28.

Independent Motion Picture Controllers elected Thomas W. Parham president for the third successive term.

Other winning candidates were Mike Simon, veepee and treasurer, and Henrietta Tepe, Earl Beaman and Art Campfield, directors.

UA Going Ahead With British Prod.

United Artists may be able to go ahead with its plans for production of six pictures in England within the next two years, despite new British financial restrictions, Arthur W. Kelly, exec v. p., said last week. Kelly stated he did not think the plan UA was formulating came under the new rules, and he is hoping that it gets British Treasury approval.

It will take about 30 days to get the project in shape for presentation to the Treasury, the UA exec said, and he expects an answer within 10 days after that. He refused to go into detail on the plan, which he started under way when he was in England recently.

The new regulations provide that U. S. companies cannot borrow from either American or British banks for production in England without first getting British Treasury approval. It's taken for granted that such approval will not be given unless the American companies want to have their banks here transfer dollars to the English Treasury, which in turn will issue pound credits. In other words, the British are saying: "Send over dollars to do the job." American companies are not inclined to do that or to avoid borrowing altogether by using their current British income.

KY. EXHIBS DISCUSS CO-OP AT 2-DAY MEET

Louisville, Oct. 28.

Kentucky Theatre Owners Assn. held two-day convention Thursday-Friday (23-24) at which a theatreowners co-op was discussed, to get independent theatreowners a better deal on films. Suggestion was made by Lew Weithe, head of a Cincinnati theatreowners cooperative, in a speech before the convention Thursday (23). Under the plan, Weithe said, indie exhibitors can rent films as economically as the chains. Said group rental plan also eliminates considerable B product which the independent is forced to take in order to get the better product.

Also addressing the convention was Leon J. Bamberger, RKO sales promotion manager. Friday's (24) session heard Ted Gamble, prez of Theatre Owners of America. W. A. Carroll, executive secretary of the Associated Theatre Owners of Indiana, also spoke.

By a narrow vote the KTO decided to affiliate with the TOA, primarily to combat increased film-royalty demands by ASCAP.

Export Assn. Enlarges To Include Co. Prexies

Motion Picture Export Assn. yesterday (Tuesday) unanimously voted to enlarge its board by including prexies or other top execs of its nine company members. The action was taken to build a larger body to pass on important policy problems confronting the industry. Newly named top-drawer reps will act as an executive committee to meet with MPEA's prexy, Eric Johnston, on a regular basis.

Biggies designated are Barney Balaban, Paramount's prez; N. J. Blumberg, Universal; Nicholas M. Schenck, Metro; Grad Sears, United Artists; Steve Broidy, Allied Artists; Jack Cohn, Columbia's exec veepee; Ned Depinet, RKO's exec veepee; and Sam Schneider, v.p. for Warner Bros. Board heretofore consisted of the foreign dept. heads alone.

KAMBER'S KOL

Add Broadway columnists:

Bernie Kamber, flack for indie producer Benedict Bogeaus, has started a twice-a-week Main Stem pillar for the Honesdale (Pa.), Wayne County Democrat. It's labeled "Kamber's Korner."

P. S. Kamber is part owner of the Wayne County Country Club near Honesdale.

Foreign Film Rentals from 16m Market Now $1,000,000 a Year

Business of servicing commercial 16m theatres abroad, into which some of the U. S. majors entered following the war, has now developed to the point where rentals are amounting to more than $1,000,000 a year. Not much more than half that sum, however, is being remitted to the U. S., as the narrow-gauge income is subject to the same currency restrictions in various countries as is the 35m.

With easing of the equipment situation, number of theatres using 16m instead of standard film has been increasing tremendously. Slowdown is faced now, however, as more and more countries run into a dollar shortage and put a clamp on remittances to the U. S. Since this country is the major source of new projectors, there will be no more acquired by prospective exhibs in nations with currency blocks.

Machines, which were virtually impossible to obtain a year ago, are now available within 30 days of placing an order. Bell & Howell is the only make for which there is a longer wait. Distribs in the 16m market have been aiding potential exhibs to get the machines at a wholesale price. That's from $300 to $350.

Companies now active are RKO, Metro, Columbia and Universal. Warner Bros. is going ahead slowly and Paramount is at a standstill except for some prints it already has in the field. United Artists and 20th-Fox are doing nothing at the moment. Of the minors, Republic is operating through Metro, while Monogram has recently started to get active.

Philippines Best Market

Philippines are proving the best market for the 16m product and is especially attractive since 100% of the profits can be remitted to the U. S. Most of the Latin American countries also have a fairish sprinkling of the substandard theatres and most of them, too, allow money to be sent out. Loew's, Universal and Columbia are also operating on a moderately large scale in England. They're getting their coin out now, of course, but how long that will go on is dubious.

France has a tremendous number of 16m houses and billings are high there, but no money's being remitted. Exchange rate has become so low and restrictions so tough, that most companies have stopped doing business with China, although there are quite a few 16m accounts there. Other territories with which business is being done are Siam, Singapore, Palestine, India and Belgium, with Italy just getting under way and promising to be quite productive.

In addition to these countries, the 13 which are serviced for the industry by the cooperative Motion Picture Export Assn. are about to be opened to 16m. MPEA is starting to requisition prints from the companies and review them for suitability. First countries that Export is intending to go into in 16m are Holland and Hungary.

While U. S. distribs have no intention of advancing dollars to buy projection machines for prospective exhibs in those countries with dollar restrictions, they will continue their efforts in every other way to develop further 16m business in these territories. Despite the fact coin can't be exported to the U. S., the distribs feel that by developing 16m theatres to supplement the standard houses they are building for the future.

New product is being made available in 16m. However, managers in each territory, who do the initial selection of films, are mostly going into backlogs piled up during the war to include in the group of pix best suited for their area.

Col.'s SF Sales Meet Next

New Orleans, Oct. 28.

Second of Columbia Picture's series of three sectional sales meets opened today (Tuesday) at the Roosevelt hotel here, with general sales manager A. Montague presiding. Attending the conclave are homeoffice execs and sales personnel in addition to division managers from six exchanges comprising the southeastern and southwestern divisions.

Concluding sales meet is scheduled in San Francisco next week.

Canadian Theatre Fire Loss $176,178 in 1946; Smokers Cost $3,474,000

Montreal, Oct. 28.

Loss from theatre fires in Canada in 1946 totalled $176,178, compared to only about $75,000 during 1944, according to official figures just announced. This rise more or less parallels the trend in all fire losses in the Dominion during the last 10 years.

There were fewer fires in 1946 than in several previous years, but the aggregate loss was greater. Ontario had 15 theatre fires last year, accounting for $34,737 loss. However, an estimated $3,474,000 damage was caused during the year by 18,964 cases of carelessness of smokers in smoking-prohibited sections of theatres. Increased fire drills, more stringent restrictions and more vigilant inspection are being carried out.

Fire Dept. Shutters Texas House

Silsbee, Texas, Oct. 28.

The fire department and city commissioners here condemned the building housing the Jefferson Amusement Co. theatre here, closing the house and leaving this community without a theatre for first time in 25 years.

According to D. H. Suitt, manager here for the company, has planned a new house for town and is waiting federal permission to start construction.

U's Rieger Brings Back Report of 6-Mo. Survey

Comprehensive survey of Universal International's European activities has been made by Ferdinand Rieger, company's manager of foreign branch operations, who recently returned to his New York headquarters after a sixmonth stay at the firm's Paris office. His findings, which included certain recommendations, were incorporated in a report submitted to homeoffice toppers last week. Nature of the recommendations was not disclosed.

While abroad Rieger also set up U-I's Paris auditing staff which now is designed to handle branch operations on a more uniform basis. With blocked remittances and severe inflation in France, he said, the business outlook for U. S. film companies is decidedly uncertain. He also was unable to throw further light on the company's future French production plans.

Commenting on the recent action of the French government in banning all dubbing, then rescinding the order a month later, Rieger felt that the ukase did not disturb the U. S. majors as much as it did the independent film importers. Dubbing ban presumably was to conserve raw stock. However, U. S. majors each annually import on the average about 15 pix and their dubbing is done on stock bought in America and paid for in dollars at the source.

According to the foreign branch chief the order was not aimed so much at the U. S. majors as it was at the indies for the dubbing suspension gave the government an opportunity to investigate the small importers' raw stock sources and any dollar leakages that their activities may have caused.

Ben Holzman Recupes

Hollywood, Oct. 28.

Ben Holzman of the William Morris office, showed a marked improvement after blood transfusion.

Underwent abdominal operation Friday.

SAG WANTS ELECTION ON STUDIO GUILD SHOP

Hollywood, Oct. 28.

First application by a union in this area for a special election under the Taft-Hartley law was filed yesterday (Mon.) by the Screen Actors Guild with the National Labor Relations Board.

Petition calls for a vote to prove that a majority of actors favor the guild shop in studios. It also certifies that SAG has complied with all requirements of the new law, including an annual financial statement and non-Communist affidavits by its officers.

An Editorial from the Motion Picture Herald

GOLDEN SHADOWS

Today there seems to be one stable international fact, which is to say a lot of solid gold at Fort Knox. We have in this world of the motion picture some substantial treasure, too. At hand are data on one line of product,* with such titles as "Miracle on 34th Street," "I Wonder Who's Kissing Her Now," "Mother Wore Tights," "The Foxes of Harrow" and the beglamoured "Forever Amber" and "Captain From Castile." The list is from a trove of rich promise, held in a stack of negative hardly higher than a man, and rating more per cubic foot than the fattest vault at Knox. There is a store of romance, adventure, high drama, bright with music, colour, tense with tragedies and triumphs, memories and hopes. From now till Christmas it will be unlocked and shared by the millions as it flows across the screen. —*Terry Ramsaye*

Thank you, Mr. Ramsaye!

Your statement eloquently sums up the excitement that has permeated the entire industry over 20th's current and coming product.

Typical of the anticipation with which the motion picture world is looking toward 20th is the fact that, over a month before release date, "Forever Amber" was booked by more than 3,000 of the foremost theatres in the United States and Canada!

NO OTHER COMPANY HAS EVER BEEN ABLE TO SAY THAT ABOUT ANY PICTURE IN THE ENTIRE HISTORY OF THE INDUSTRY!

The confidence of theatremen in the potentialities of "Forever Amber" will be matched by the succeeding attractions from the leading figure in the industry, 20th Century-Fox!

See the following pages . . . . . .

FIRST 45

THE BIGGEST BOX
THE ENTIRE HISTORY

FOREVER

COLOR BY T

1 DATES!

⚜ ⚜

OFFICE FIGURES IN
OF THE INDUSTRY!

AMBER

ECHNICOLOR

20th CENTURY-FOX

Forecast!

The biggest figures in the industry will continue to be made by 20th Century-Fox!

"FOREVER AMBER" Technicolor . *Linda Darnell . Cornel Wilde . Richard Greene . George Sanders*

"DAISY KENYON" *Joan Crawford . Dana Andrews . Henry Fonda*

"GENTLEMAN'S AGREEMENT" *Gregory Peck . Dorothy McGuire . John Garfield*

"CAPTAIN FROM CASTILE" Technicolor . *Tyrone Power . Jean Peters . Cesar Romero*

"THUNDER IN THE VALLEY" Technicolor . *Lon McCallister . Edmund Gwenn . Peggy Ann Garner*

"YOU WERE MEANT FOR ME" *Jeanne Crain . Dan Dailey*

"THE BALLAD OF FURNACE CREEK" *Victor Mature . George Montgomery . Coleen Gray*

"GIVE MY REGARDS TO BROADWAY" Technicolor . *Dan Dailey . Charles Winninger . Nancy Guild*

"CALL NORTHSIDE 777" *James Stewart . Helen Walker . Richard Conte*

"WALLS OF JERICHO" *Linda Darnell . Cornel Wilde . Anne Baxter*

"SITTING PRETTY" *Maureen O'Hara . Robert Young . Clifton Webb*

"GREEN GRASS OF WYOMING" Technicolor . *Peggy Cummins . Charles Coburn . Robert Arthur*

"THE SNAKE PIT" *Olivia de Havilland also starring Mark Stevens and Leo Genn*

"SUMMER LIGHTNING" Technicolor . *June Haver . Lon McCallister*

"THIS IS THE MOMENT" Technicolor . *Betty Grable . Douglas Fairbanks, Jr.*

March of Time Would Co-Produce Features East With H'wood Majors

Plan by which March of Time would become a co-producer with studios desiring to make films in the east was announced to his staff Monday (27) night by Richard de Rochemont, MOT topper. He also disclosed plans of the documentary organization to make four features on its own.

De Rochemont's idea is for the Coast studio or indie producer to provide a package including story, stars and director. MOT will take it from there, providing the screenplay (or adaptation of the screenplay to fit conditions, if one is already available), the supporting cast and assistant directors, as well as the entire technical staff.

Upon submission of the script, MOT will give the producer a firm estimate on the cost of its end of making the film, including editing and scoring. Outfit is also prepared, if the producer desires, to assist in financing in return for participation in the film's profits.

De Rochemont said he is now dickering with four producers who desire to take advantage of the service. Immediately available, he declared, are assignments to make four B pictures for a major studio, but he prefers to participate in high-budgeters only. It's understood studio to which he referred is 20th-Fox, which distribs the March of Time reel. MOT chief figures he could co-produce five films a year, in addition to turning out the regular, monthly documentary two-reeler and the commercial films the outfit has been making.

De Rochemont's pitch to the studios is that he can save them plenty of coin on pictures which lend themselves to eastern production. He said many of the units which have worked out of New York in the past have discovered it cost them just as much as it does in Hollywood because there is much waste motion in moving their organization and then having it operate in unfamiliar territory. MOT's 13 years of experience in location shooting in and around New York can cut that tremendously, he claims. Likewise a saving is the fact that MOT has no studio overhead, but has Fox-

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N.Y. INDIES FEAR 16M'S GROWING OPPOSITION

Burgeoning 16m competition in New York and the surrounding hinterlands have local exhib orgs up in arms to put a clamper on narrow-gauge operations. Distribs have already been approached by the Metropolitan Motion Picture Theatres Assn. with a request to taper on licensing of 16m pix for commercial purposes. Independent Theatre Owners Assn., another local theatre group has authorized its legislative committee to block widespread operations by seeking enforcement of building codes.

Survey by an MMPTA committee consisting of Manny Frisch (Randforce Amusement Co.), Sam Rosen (Fabian circuit) and Fred Schwartz (Century circuit) indicates, it's claimed, that chief cause for mushrooming of narrow-gauges are coin-raising activities by vet organizations and churches. Sporadic practice wouldn't hurt, it's said, but many vet outfits are regularly booking feature films at 10c and 20c per throw. It's beginning to cut into nabe patronage, squawk goes.

Number of major distribs have advised MMPTA that they'll cooperate to slash narrow-gauge performances, it's understood, but several others have pooh-poohed their being a threat to commercial 35m theatres. Committee is currently mulling recommendations to be made to the general body of the MMPTA.

Theatre Owners of America, at their recent Washington meet, condemned all peddling of 16m pix for theatrical purposes.

Bacall and Morgan Teamed for Comedy

Hollywood, Oct. 28.

Lauren Bacall breaks away from Humphrey Bogart, cinematically, to co-star with Dennis Morgan in "Cleopatra Arms," a tale of a Manhattan apartment hotel, at Warners.

Picture will be screenplayed and produced by Harry Kurnitz from an original by Everett Freeman.

Q. and A.

Vic Levitt, amusement editor of Trade Union Service, has a scheme which he believes will save exhibs and distribs the trouble of going through the rash of current surveys to determine whether the public will go for advanced admissions. In a communique to VARIETY, Levitt writes:

"Re your stories about surveys of how customers like to pay higher admissions for super-specials like . . . we can save them money. Next Thanksgiving just ask the turkey how he likes the axe."

Exhibs Now Partners With Prods., Goldwyn's Reason for Upped B.O.

Industry would be much better off if it had many more upped-admission pictures, rather than fewer, Samuel Goldwyn declared in New York yesterday (Tuesday). Producer said that no film could compete in the market on an increased price basis unless it was worth the money—and thus more such films would indicate that there are more good films.

Highly critical of exhibs who object to outstanding pictures sold at the tilted tap when the public is obviously willing to pay for them, Goldwyn said that theatremen "must realize they are in partnership with Hollywood." He emphasized producers were taking all the gamble on making films, not exhibs who don't book them until they've seen them at tradeshows and then

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H'WOOD NAMES AT PITT VARIETY CLUB DINNER

Pittsburgh, Oct. 28.

More than 700 showmen from Pittsburgh as well as both coasts paid $20 a plate to take in the 20th anniversary banquet of Variety Club's Tent No. 1 here Sunday night (26). Affair was being resumed again after wartime lapse of six years, and a feature was the adoption of Catherine Variety Sheridan III, the eighth waif the club has cared for in 20 years.

John H. Harris, one of founders of Variety Club and now its lifetime Big Boss, was general chairman of the banquet. Present from Hollywood were Walter Pidgeon, Gene Kelly, Regis Toomey and Vince Barnett, latter three all home-town actors. Also on the dais, in addition to three "roastmasters," Norman Frescott, Harold Hoffman and William McCraw, was Joe E. Brown, who came from Cleveland, where he's appearing in 'Harvey." Others present were U. S. Senator Edward Martin, of Pennsylvania; Congressman Dewey Short, of Missouri; Rabbi Benjamin Glazer, of Detroit, one of Variety Club's original chaplains; Manuel de Moya, minister consul of Dominican Republic, and Myron Cohen and Bob Hall.

Show from the center ring following the speeches was m.c.'d by Joey Adams and included the Buster Shaver revue, Paul Winchell, Elgins, Calgary Brothers, Velvetones, Randolph the Magician; Lois Lee, of the Broadway cast of "High Button Shoes," and the bands of

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Joseph-Bergman Huddle On U Pub-Ad Campaigns

John Joseph, Universal's ad-publicity chief, is in New York for homeoffice confabs and to personally supervise campaigns on several forthcoming releases. He will set campaigns on "A Double Life," "Senator Was Indiscreet," "Naked City" and other U-I productions soon to go out on distribution.

Joseph is conferring with Maurice Bergman, eastern ad-publicity director, on these campaigns. Bergman was able to return to his office this week after being bedded by a severe attack of gallstones which kept him off his feet for over two weeks. Joseph will be in N. Y. about 16 days before returning to the Coast.

Welles to Edit 'Macbeth' By Remote Control in Italy

Hollywood, Oct. 28.

Orson Welles will complete his editing of "Macbeth" by remote control, in Italy, through an arrangement with Herbert Yates, Republic prexy.

Currently Welles is shearing the film but does not expect to finish it by Nov. 4, when he leaves for Rome to play in Edward Small's "Cagliostro." Yates wants "Macbeth" ready for December showings in Los Angeles, to make it eligible for the Oscar Derby.

Top M-G Studio Brass Map Prod.

Metro's top brass batted ideas around last week on ways to perk up product quality but they're not talking on any plans they might have mapped out.

Indications that the concerted huddles at the homeoffice were out of the ordinary, however, were seen in the number of top studio executives that converged on New York at the same time. Coast contingent was led by production chief Louis B. Mayer and included, in addition to Strickling, exec producers Benjamin K. Thau, E. J. Mannix and James K. McGuinness. Series of discussions with prexy Nicholas M. Schenck and other h.o. officials began Wednesday (22), winding up Friday (24) when Thau and Mannix trained back to the Coast.

Reluctance to divulge the outcome of their huddles is considered obvious. Any statement along those lines, it's pointed out, would necessarily entail an admission that films turned out during the last several years have not been up to par. Suggestion that one of the methods decided upon to improve quality was the purchase of more bestselling novels and stage hits was denied by studio publicity chief Howard Strickling, who pointed out that Metro has always bought the best properties it can in a competitive market.

After viewing some of the new Broadway shows for the last week, Mayer and Strickling went up to Boston yesterday (Tuesday) to see some that are still in the tryout stage on the road. They're slated to return to the Coast Friday (31).

Set Italian Director

Hollywood, Oct. 28.

Carmine Gallone, pioneer Italian film director, will direct "The Eternal Melody" in Rome, according to word received at Columbia, which will release the picture.

Film co-stars Jan Kiepura, Marta Eggerth and Janis Carter, and is produced by Gregor Rabinovitch.

Metro and Par Decisions on 'Dolphin,' 'Unconquered' Cue Fewer Upped Pix

General tapering off in the majors' plans to earmark their top-budgeted films for increased admission prices is seen in the decision of Metro sales veepee William F. Rodgers not to ask for upped scales on M-G's high-budgeted "Green Dolphin Street." Metro plans to leave it up to individual exhibs to decide whether they want to boost their ticket tabs. Paramount likewise cut its $1.80 scale for "Unconquered" at the Rivoli, N.Y., to $1.50.

In announcing his decision at a trade press conference last week, Rodgers declared that policy was set for "Dolphin" alone. Pointing out that Metro had probably played more roadshow films in the past than any other company, Rodgers listed some of Metro's forthcoming product and implied the company might ask for upped scales on such pix as "The Pirate," "Kissing Bandit," "State of the Union," "Easter Parade" or "Annie Get Your Gun."

Rodgers declared he always favored roadshowing a film where circumstances and the picture in question would deem such a policy advisable. Because of the mass of other films now being shown at upped prices, plus general boxoffice conditions, he decided the time wasn't propitious for following that procedure on "Dolphin." Film preemed two weeks ago at the Broadway Criterion, where it received a generally mediocre press.

Instead of pressing for boosted scales. Metro will insist on extended playing time for "Dolphin," based on some sort of control figure. Quoting a letter he sent to all Metro branch and district sales chiefs, he declared the film will be available Nov. 27 for first showings and "obviously exchange centers should be sold and dated first and we hope for a maximum number of exchange city openings to include Thanksgiving. Thereafter first efforts should be directed to those localities who offer one week or longer engagements." It's to be sold generally on either a sliding scale or top participation basis.

N. Y. Rivoli Back to $1.50

Despite good business, Paramount slashed admission scales on Cecil B. DeMille's "Unconquered" at the Riv, playing the pic on a test first-run. Theatre lopped its $1.80 top, specially set for "Unconquered," and returned to its regular 80c-95c-$1.50 Picture, too, fell off sharply in both second and third weeks, feeling the competition of the nearby Roxy with "Forever Amber."

Par braintrusters felt that while the pic was garnering a healthy take the public was resisting the upped price level, hence numerical attendance wasn't up to expectations. Parites also noted that the Rivoli's $1.80 top was considerably higher than that of other key city first-runs playing "Unconquered" at advanced prices.

Times Sq. amusement chasers' allergy to boosted scales was first noted last year when Samuel Goldwyn was forced to whittle his $2.20

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For Cutting Film Lengths

Metro sales chief William F. Rodgers, besides taking a stand against increased admission prices for films during present conditions, also went out on a limb last week by taking a swipe at the overlong playing time of many current pictures.

Rodgers declared he'd be definitely in favor of trimming "Green Dolphin Street" down to about two hours from its present two hour and 20-minute running time. Noting that other Metro pictures had run that long in the past and still raked in top grosses, Rodgers declared no decision had yet been reached on trimming "Dolphin." Present length, he stressed, won't interfere with its ultimate gross.

Rodgers Discusses M-G Print Orders, Selling; Kudoses Exhibs' Bally

Metro sales chief William R. Rodgers last week scoffed at reports that M-G is supplying less prints now on each picture in order to pinch pennies or to get longer running time for its product. Company makes just as many prints available as ever, he said, adding that many of them probably receive less circulation now than they did five years ago because of the single sales policy.

Rodgers admitted that the problem of getting Technicolor prints is still a tough one and that this might have something to do with the print-pinching rumors. After "Gone with the Wind" had demonstrated its

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WALLIS HAS 4 TO GO IN MONTH OF DEC.

Hollywood, Oct. 28.

Hal Wallis is planning a busy Christmas season, with four pix slated to go between Dec. 1 and Jan. 1.

First is "Sorry, Wrong Number," screenplayed by Lucille Fletcher from airshow. Anatole Litvak is to direct and co-produce. Barbara Stanwyck and Wendell Corey will star in "Be Still, My Love." "House of Mist" is tentatively slated for lensing in England with mixed cast of Americans and Britons. "Rope of Sand" is to be a Burt Lancaster starrer.

Wallis is also pencilling in two more for spring.

Briefs From the Lots

Hollywood, Oct. 28.

Alan Hale checked in at Warners for "The Adventures of Don Juan," his 11th role with **Errol Flynn**... **Vincent Sherman** is using a mobile shortwave set to direct widespread scenes for "The Adventures of Don Juan"...Scripture Films bought "The Frontier Parson and God's Animals," authored by **Herman Hack**, for 16m production...**Richard Haydn** assigned to a comedy role in "Sitting Pretty" at 20th-Fox...**Barton MacLane** signed as a heavy in "The Walls of Jericho"...**John Hoyt** moved into "Winter Meeting" after finishing "Christopher Blake" at Warners...**Seymour Nebenzal** and **Charles R. Rogers** will start "Queen of Hearts" Dec. 8 on the Goldwyn lot, with Marla Montez starring.

Richard Kohlmar draws production reins on "That Beautiful Urge," a remake of "Love Is News," first filmed in 1937 at 20th-Fox...**Curt Furberg**, French character actor, comes out of retirement for a role in "To the Victor" at Warners...**William Bishop** draws the male lead in "Adventures of Silverado" at Columbia...**Trevor Bardette** signed for a character part in "The Return of the Whistler" at Columbia... **Dorothy Vaughn** plays a mother role in "Song of Idaho" at Columbia.

Republic has the heaviest celluloid backlog in its history, with the completion of "Old Los Angeles" and "Dangers of the Canadian Mounted" making a total of 18 pictures...**Jeanne Stuart** makes her American screen bow in "The Adventures of Don Juan" at Warners... Metro started a series of shorts, "**Martin Block's** Merry-Go-Round," with **Keenan Wynn** as guest star and **Freddy Martin's** band featured.

Enterprise purchased "Tuesday to Bed," a novel by **Francis Sill Wickware**...RKO's second picture to be filmed in England in association with **J. Arthur Rank** is "The Captain Was a Lady," to be produced next summer by William Pereira...With the Hopalong Cassidy series shuttered until next spring, **Lewis Rachmil**, producer for **William Boyd**, has swung over temporarily to **Frank Seltzer** Productions in an executive capacity...**Charles Bennett** goes to London in February to script and direct "The Miracle of Peille" for Associated British . . . **Otto Kruger** signed for "Lulu Belle," which **Leslie Fenton** will direct for **Benedict Bogeaus**...**Louis Bromfield** sold his novel, "Colorado," to Metro for a reported $125,000...Third of the **Allen Lane** oaters, "Oklahoma Badlands," will be produced by **Gordon Kay**, starting Nov. 10 at Republic... RKO's editors are working on 15 features and three shorts, with five features still shooting.

Ralph Steiner drew "Evening in Modesto" for his 1948 production schedule at RKO...**Alexander Knox** terminated his player contract with Columbia and will freelance... **George Montgomery** will co-star with **Dorothy Lamour** in "Lulu Belle," to be produced by **Benedict Bogeaus** for Columbia release...

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U-I STARTS 9TH YEAR OF MUSICAL SHORTS

Hollywood, Oct. 28.

Carlos Molina's orch is winding up U-I's eighth year of two-reel musical short productions. Crew went before the cameras last week.

Tex Beneke group will lead off on ninth year of featurettes, with Jimmy Dorsey, Frankie Carle, Les Brown and Bob Wills set to follow.

Harry James started the series in 1940. Will Cowan, who produced the series for the first six years, is now handling direction chores as well.

Beaucoup Bodies Join 'Soul' Preem on B'way

If numbers mean anything, Enterprise will probably have the biggest opening ever when its "Body and Soul" preems at the Globe, N. Y., next month. David Loew arrived east Monday (27) and will be joined by Charles Einfeld, his pard in Ent on Friday (31).

Others in or coming in to New York are Robert Taplinger, chief flack; Robert Roberts, "Body" producer; Robert Rossen, director; Abe Polansky, writer; John Garfield, Hazel Brooks, Lili Palmer and Canada Lee, players, and Rudy Polk, musical director.

H.O.'s Dim L.A.; 'Fun' Fancy $46,000 In 5 Spots, 'Crossfire' Lively 32G, 2; 'Kids West'-Les Brown Dull 15G

Los Angeles, Oct. 26.

With firstruns loaded up with holdovers this week, the current outlook is not bright. Only one top new bill, "Fun and Fancy Free," is around to help swell total take. This looks solid $46,000 in five theatres. Next week will see virtually complete lineup of new films including upped scale showing of "Forever Amber."

Third week of "Crossfire" appears neat $32,000 in two houses. Final five days of third stanza for "Foxes of Harrow" is strong $34,000 in five spots. "Ride Pink Horse" shapes as mildish in second round.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Fun, Fancy Free" (RKO) and "Adventures Don Coyote" (UA). Sharp $7,000. Last week, "Black Gold" (Mono) and "High Conquest" (Mono) (2d wk), $3,100.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Lured" (UA) (2d wk). Slow $3,000. Last week, light $4,000.

Carthay Circle (FWC) (1,518; 60-$1)—"Foxes of Harrow" (20th) (3d wk). Near $4,500. Last week, fancy $6,200.

Chinese (Grauman-WC) (2,046; 60-$1)—"Foxes Harrow" (20th) (3d wk). Finales at $7,000 in 5 days. Last week, sturdy $10,400.

Culver (FWC) (1,145; 60-$1)—"Fun, Free" (RKO) and "Don Coyote" (UA). Good $6,500. Last week, "Ride Pink Horse" (U) and "Winter Wonderland" (Rep) (6 days), $5,200.

Downtown (WB) (1,800; 80-$1)—"Dark Passage" (WB) (3d wk-5 days). Oke $10,000. Last week, $16,800.

Downtown Music Hall (Blumenfeld) (672; 60-$1)—"Lured" (UA) (2d wk). Fair $8,000. Last week, $9,700.

Egyptian (FWC) (1,538; 60-$1)—"Desire Me" (M-G) (2d wk). Only $6,500. Last week, modest $6,400.

El Rey (FWC) (861; 50-$1)—"Fun, Fancy Free" (RKO) and "Don Coyote" (UA). Brisk $6,000. Last week, "Black Gold" (Mono) and "High Conquest" (Mono) (2d wk), $3,200.

Esquire (Rosener) (865; 85)—"Captive Heart" (U) (2d wk). Only $2,000. Last week, okay $2,600.

Four Star (UA-WC) (900; 60-$1)—"The Women" (M-G) (reissue). Nice $7,000. Last week, "Gone With Wind" (M-G) (reissue) (10th wk), good $3,500.

Guild (FWC) (968; 60-$1)—"Ride Pink Horse" (U) and "Winter Wonderland" (Rep) (2d wk). Oke $3,500. Last week, fair $5,400.

Hawaii (G&S-Blumenfeld) (956; 60-$1)—"Lured" (UA) (2d wk). Near $3,500. Last week, mild $4,000.

Hollywood (WB) (2,756; 60-$1)—"Dark Passage" (WB) (2d wk-5 days). Okay $7,500. Last week, $10,400.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Lured" (UA) (2d wk). About $3,000. Last week, $3,800.

Iris (FWC) (828; 60-85)—"Ride Pink Horse" (U) (2d wk). Looks $3,500. Last week, fair $5,400.

Laurel (Rosener) (890; 65)—"Things to Come" (FC) and "Man Work Miracles" (FC) (reissues) (5th wk). Nice $2,500. Last week, $3,000.

Loew State (Loew-WC) (2,404; 60-$1)—"Foxes Harrow" (20th) and "Invisible Wall" (20th) (3d wk). Good $12,500 in 5 days). Last week, solid $20,000.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Desire Me" (M-G) (2d wk). Steady $12,000. Last week, slow $13,500.

Loyola (FWC) (1,248; 60-$1)—"Foxes Harrow" (20th) (3d wk). Good $4,500. Last week, sturdy $7,600.

Marcal (G&S) (900; 50-$1)—"Seventh Veil" (U) (3d wk). Near $2,200. Last week, neat $3,100.

Orpheum (D'town-WC) (2,210; 60-$1)—"Fun, Fancy Free" (RKO) and "Don Coyote" (UA). Brisk $21,000. Last week, "Black Gold" (Mono) and "High Conquest" (Mono) (2d wk), $10,600.

Million Dollar (D'town) (2,122; 55-98) — "Gas House Kids West" (EL) with Les Brown orch, Irene Ryan on stage. Dull $15,000. Last week, "Heartache" (EL) with Jimmy Dorsey orch on stage, scant $12,200.

Pantages (Pan) (2,612; 50-$1) — "Crossfire" (RKO) and "When Girl's Beautiful" (Col) (3d wk). Sturdy $16,000. Last week, $19,100.

Paramount (F&M) (3,396; 60-$1) —"Variety Girl" (Par) and "I Cover Big Town" (Par) (3d wk). Light $13,000. Last week, slow $16,900.

Paramount Hollywood (F&M) (1,451; 60-$1) — "Variety Girl" (Par) (3d wk). Good $9,500. Last week, oke $12,400.

RKO Hillstreet (RKO) (2,890; 50-80)—"Crossfire" (RKO) and "When Girl's Beautiful" (Col) (3d wk). Stout $16,000. Last week, $20,200.

Ritz (FWC) (1,370; 60-$1)—"Ride Pink Horse" (U) and "Winter Wonderland" (Rep) (2d wk). Near $7,500, fine. Last week, $8,800.

Studio City (FWC) (680; 60-$1)—"Ride Pink Horse" (U) (2d wk). Oke $4,000. Last week, $6,000.

United Artists (UA) (2,100; 60-$1) —"Ride Pink Horse" (U) and "Winter Wonderland" (Rep) (2d wk). Good $10,000. Last week, slow $13,700.

Uptown (FWC) (1,719; 60-$1) — "Foxes Harrow" (20th) and "Invisible Wall" (20th) (3d wk). Trim $5,500 in 5 days. Last week, smart $9,000.

Vogue (FWC) (885; 60-$1)—"Fun, Fancy Free" (RKO) and "Don Coyote" (UA). Fast $7,500. Last week, "Black Gold" (Mono) and "High Conquest" (Mono) (2d wk), $3,600 on blowoff.

Wilshire (FWC) (2,296; 60-$1) — "Desire Me" (M-G) (2d wk). Scant $5,500. Last week, only $7,500.

Wiltern (WB) (2,300; 80-$1) — "Dark Passage" (WB) (3d wk-5 days). Down to $7,500. Last week, fair $10,600.

Broadway Grosses

Estimated Total Gross
This Week $787,000
(Based on 22 theatres)
Last Year $648,000
(Based on 18 theatres)

'Amber' Soars To 45G, 4 K.C. Spots

Kansas City, Oct. 28.

"Forever Amber" is leading the town with a new gross record for firstruns. Fox Midwest has revised its setup for this one, using it day-date in four theatres. Carver theatre, for colored trade, opened along with Tower, Uptown and Fairway, regular firstrun trio, adding 650 seats to lineup. With upped scale, film looks a cinch for sock $45,000. Of the regular price entries, "It Had To Be You," at the Midland, is about the only one making much of a mark, being nice.

Estimates for This Week

Esquire (Fox Midwest) (620; 45-65)—"Along Oregon Trail" (Rep) and "Western Union" (20th) (reissue). Nice $5,000. Last week, "Foxes of Harrow" (20th) (m.o.), $4,500.

Kimo (Dickinson) (550; 65)—"Adventure in Music" (Indie). Usual take of $1,500. Last week, "Mayerling" (Indie), about same.

Midland (Loew's) (3,500; 45-65)—"Had To Be You" (Col) and "Blondie in Dough" (Col). Steady $16,000. Last week, "This Time for Keeps" (M-G) and "Key Witness" (Col), $15,000.

Orpheum (RKO) (1,900; 45-65)—"Fun, Fancy Free" (RKO) (2d wk). Off to $8,000. Last week, strong $13,000.

Paramount (Par) (1,900; 45-65)—"Desert Fury" (Par) (2d wk). Neat $12,000 in 10 days. First week was modest $14,000. "Unconquered" at upped admissions of 75c and $1.20 is next in.

Roxy (Durwood) (900; 45-65)—"Trouble With Women" (Par) (2d wk). Good $5,000. Last week, strong $6,500.

Tower - Uptown - Fairway - Carver (Fox Midwest) (2,100, 2,043, 700, 650; 75-$1.20)—"Forever Amber" (20th). Opened day-date in this expanded first-run combo. Looks to land biggest money ever here, all-time record at smash $45,000. Last week, "Wistful Widow Wagon Gap" (U), pleasant $17,000 at 45-65c scale.

Mpls. Soars; Arnaz Lifts 'Merton' to Lusty 27G, 'Amber' Big 31G, 2 Spots

Minneapolis, Oct. 28.

There's boxoffice dynamite galore this week. Unusual situation not only finds a strong stageshow, topped by Desi Arnaz band and Marion Hutton, with "Merton of the Movies,' at Radio City, but also no less than three $1.20 roadshow dates. "Forever Amber," at Century and Lyric, looks great $31,000. The other upped scale house, the World, has "Best Years of Our Lives," back for third loop roadshow run. "Gone With the Wind," at legit Lyceum, looks tremendous at 65c top.

Despite this opposition, two other newcomers, "Carnegie Hall" and "Dark Passage," are anything but boxoffice weaklings. Down in the dumps the last fortnight, probably because of unseasonably hot weather, business now is skyrocketing with this powerful array.

Estimates for This Week

Aster (Par) (900; 30-44)—"Bush Pilot" (SG) and "Philo Vance's Secret" (E-L). Satisfactory $2,000 in 5 days. Last week, "Scared to Death" (SG) (reissue) and "Untamed Fury" (EL) split with "Keeper of Bees" (Col) and "Bells of San Fernando" (SG), $3,500 in 8 days.

Century (Par) (1,600; 76-$1.20)—"Forever Amber" (20th). Day-date with Lyric and getting great play at both spots. Tremendous $18,000 indicated. Last week, "Moss Rose" (20th), light $4,500 at 50-70c scale.

Gopher (Par) (1,000; 44)—"Spirit West Point" (EL). Considering tough

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'Singapore' Nice $11,000, Omaha; 'Town' Solid 9G

Omaha, Oct. 28.

"That Way With Women" plus Beatrice Kay and Del Courtney heading stagebill is rolling up a great session at the Orpheum, with Kay carrying most of show. "Singapore" at Paramount looks nice and "Magic Town" is solid at the Brandeis. Intermittent cold rains first hurt and then helped business.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Magic Town" (RKO) and "Seven Keys to Baldpate" (RKO). Solid $9,000 and holds. Last week, "Deep Valley" (WB) and "Last of the Redmen" (Col), $9,200.

Omaha (Tristates) (2,100; 16-65)—"Brute Force" (U) (m.o.) and "13th Hour" (Col.). Fair $9,500. Last week, "Foxes of Harrow" (20th) (m.o.) and "Philo Vance Returns" (EL), good $10,500.

Orpheum (Tristates) (3,000; 20-65) —"Way With Women" (WB) and Beatrice Kay-Del Courtney topping stagebill. Very heavy $21,000. Last week, "Imperfect Lady" (Par) plus Marion Hutton-Tex Williams on stage, very good $20,000.

Paramount (Tristates) (2,800; 16-65)—"Singapore" (U). Nice $11,000. Last week, "Brute Force" (U), big $13,200.

State (Goldberg) (665; 16-65)—"Romance of Rosy Ridge" (M-G). Sturdy $7,000. Last week, "Fiesta" (M-G) (2d wk), very good $4,000.

Despite Grid Games, 'Amber' Smash $50,000 in Det.; 'Mitty' Terrif 27G

Detroit, Oct. 28.

It's taking the walloping good pictures to give biz downtown a shot in the arm in the face of sellout football games that are making Saturday anemic for the film houses. University of Michigan's 85,000 crowd at Ann Arbor, only 35 miles from Detroit, really hurt. Top films like "Forever Amber" and "Secret Life of Walter Mitty" are doing sock business despite this, but holdovers and run-of-mine pix are suffering.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Walter Mitty" (RKO). Standing up to see it, terrif $27,000. Last week, "Bachelor and Bobby-Soxer" (RKO), $6,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Red Stallion" (EL) and "The Adventuress" (EL). Passable $15,000. Last week, "New Orleans" (UA) and "Killer Dill" (SGP), $16,000.

Cinema (Marten) (250; 60-90)—"The Raider" (Indie). Okay $2,000. Last week, "Cage Nightingales" (Indie). $2,200.

Downtown (Balaban) (2,683; 70-95)—"Bachelor and Bobby-Soxer" (RKO) (m.o.). Modest $6,000 for seventh downtown week. Last week, "Merton of Movies" (M-G) and "Arnelo Affair" (M-G), $8,000 for second week.

Fox (Fox-Michigan) (5,100; 90-$1.20)—"Forever Amber" (20th). Smash $50,000 or better for a new record at house. Last week, "Widow of Wagon Gap" (U) and "Riff-Raff" (RKO), fair $21,000.

Madison (United Detroit) (1,666; 50-60)—"Fiesta" (M-G) and "Corpse Came C.O.D." (Col). Reasonable $2,400 in 3 days. Last week, "Dear Ruth" (Par) and "Great Expectations" (U), $2,400 in 3 days.

Michigan (United Detroit) (4,039; 70-95)—"Golden Earrings" (Par) and "Railroaded" (EL). Comfortable $25,000. Last week, "Down to Earth" (Col) (2d wk), big $22,000.

Palms-State (United Detroit) (2,976; 70-95)—"Long Night" (RKO) and "Springtime Sierras" (Rep) (2d wk). Nice $14,000. Last week, $19,000.

United Artists (United Detroit) (1,951; 70-95)—"Song of Love" (M-G) (2d wk). Great $16,000. Last week, strong $20,000.

Esther Williams P.A.'s Up 'For Keeps' Tall $39,000, Hub; 'Fun' Mighty 30G

Boston, Oct. 28.

Fairly good biz reported for most spots this week with "Fun and Fancy Free" leading the town at the Memorial. "This Time for Keeps" at the State and Orpheum shapes as solid, "Unsuspected" at the Met is okay and other spots are encouraging. Esther Williams, personaling at State and Orpheum house, Monday and today (27-26), is boosting take at these spots.

Estimates for This Week

Boston (RKO) (2,900; 50-$1.10)—"Singapore" (U) (2d wk) and Alan Carney, Ray Dorey, Hal LeRoy, Jean Darling, others, on stage. Film h.o. cuts into overall as a rule and this is no exception. Mild $21,000. Last week, with Ella Fitzgerald, Senor Wences, Bob Lamb, others, $24,000.

Esquire (M-P) (700; 75-1.25)—"Life With Father" (WB) (9th wk). Remains even at about $4,000, very profitable. Last week, $4,200.

Fenway (M-P) (1,373; 40-80)—"Welcome Stranger" (Par) (m.o.) (2d wk). Still lively at $8,000 after $8,000 last.

Kenmore (Indie) (700; 40-65)—"Overlanders" (U) and "Johnny Frenchman" (U) (reissue). Excellent $2,600. Last week, "Brief Encounter" (U) and "Know Where I'm Going" (U) (2d wk), $2,500.

Memorial (RKO) (2,965; 40-80—"Fun, Fancy Free" (RKO) and "Drummond at Bay" (Col). Begins second week (Tues.) after great $30,000 for first.

Metropolitan (M-P) (4,387; 40-80) —"Unsuspected" (WB) and "Stork Bites Man" (UA). Fairly good $26,000. Last week, "Dark Passage" (WB) and "When Girl's Beautiful" (Col) (2d wk), $24,000.

Modern (M-P) (900; 75-$1.25)—"Life With Father" (WB) (9th wk). Back up to $5,000 again after $4,500 last, both very solid.

Old South (Siritsky) (700; 40-65)—'Under Red Robe" (Indie) and "Action for Slander" (Indie) (reissues). So-so $2,500. Last week, "King's Jester" (Indie) (2d wk), $2,000.

Orpheum (Loew) (3,000; 40-80)—"This Time For Keeps" (M-G) and "Key Witness" (Col). Nice opening plus Esther Williams in person two days hypoing take to solid $26,000. Last week "Song of Love" (M-G), $23,000.

Paramount (M-P) (1,700; 40-80)—"Welcome Stranger" (Par) (2d wk). Still strong after two weeks at Met, with powerful $16,000 after big $17,500 in first.

State (Loew) (3,500; 40-80)—"This Time For Keeps" (M-G) and "Key Witness" (Col). Esther Williams on stage two days of run building this to nice $13,000. Last week, "Song of Love" (M-G) $12,000.

Translux (Translux) (900; 30-74—"Spirit West Point" (FC) and "Exposed" (Rep) (2d wk). Nice $4,000 after sturdy $5,500 first.

Key City Grosses

Estimated Total Gross
This Week $2,918,000
(Based on 19 cities 192 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,000,000
(Based on 22 cities 192 theatres)

'Amber' Huge 37G, Indpls.; 'Fury' 12G

Indianapolis, Oct. 26.

"Forever Amber" is hotter than the record October temperatures here, zooming to terrific session and holdover in plush-price run at Circle. "It Had to Be You" is extra strong at Loew's, and "Desert Fury" looks steady at Indiana in good all-around week here.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 75-$1.20)—"Forever Amber" (20th). Wham $37,000. Last week, "Second Chance" (20th) with Ted Weems orch, Beverly Tyler, Herb Shriner, others, on stage. Dandy $22,000 at 46c-74c scale.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Desert Fury" (Par) and "Under Tonto Rim" (RKO). Nice $12,000. Last week, "Dark Passage" (WB) and "Exposed" (Rep), $14,000.

Keith's (Gamble-Dolle) (1,300; 40-60)—"Dark Passage" (WB) (m.o.). Average $5,000. Last week, "Welcome Stranger" (Par) (m.o.), same in third week firstrun.

Loew's (Loew's) (2,450; 40-60)—"Had to Be You" (Col) and "Blondie in Dough" (Col). Fancy $14,000. Last week, "This Time for Keeps" (M-G) and "Key Witness" (M-G). $12,000.

Lyric (Gamble-Dolle) (1,600; 40-80)—"Woman on Beach" (20th) and "Born to Kill" (Rep). So-so $6,000. Last week, "Wyoming" (Rep) and "San Demetrio, London" (20th). Slow $5,000.

'Amber' Biggest News In L'ville, 35G; 'Had to Be' Mild 14G, 'Island' 6G

Louisville, Oct. 28.

Hitting town after lengthy and powerful advance bally, "Forever Amber" at $1.30 top looks to set a high mark at the big-seater Rialto. Doing five shows a day, it likely will hit a terrific $35,000. Customers are paying the upped scale without protest. "It Had to Be You" is only mild at the State.

But "Adventure Island" and "Blackmail" at the Strand is a bright spot. Biz in downtown sector otherwise is slow.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60)—"Crossfire" (RKO) and "Pretender" (Rep) (m.o.). Reportedly feeling effect of adverse comments in letters to dailies. Low $3,000. Last week, "Welcome Stranger" (Par) (4th wk), sturdy $4,500.

Kentucky (Switow) (1,200; 30-40) —"Happened 5th Ave." (Mono) and "Song of Thin Man" (M-G). Fair $3,200. Last week, "Variety Girl" (Par) and "Woman on Beach" (RKO), $3,500.

Mary Anderson (People's) (1,100; 40-60)—"Bad Men Missouri" (WB) (reissue). Mild $7,000. Last week, "Unsuspected" (WB), medium, $7,500.

National (Standard) (2,400; 60-80) —"Philo Vance's Gamble" (EL) and vaude headed by Max Baer and Maxie Rosenbloom, others. Under hopes at fair $9,000. Last week, "Slave Girl" (U) and "Shoot to Kill" (SG) (2d wk), $4,500.

Rialto (FA) (3,400; 80-$1.30)—"Forever Amber" (20th). Living up to fondest expectations, with patrons eager to see much-talked-about pic and not squawking at upped prices. Looks like one of best weeks in theatres history, terrific $35,000 or near. Last week, "Crossfire" (RKO) and "Pretender" (Rep), received press attention and some controversy, which didn't help the wicket past a mild $12,000.

Scoop (Louisville Theatre) (700; 40-60)—"Things to Come" (FC) (reissue). Thin $2,400. Last week, "King's Jester" (Indie), $2,200.

State (Loew's) (3,300; 40-60)—"Had to Be You" (Col) and "Last Round-Up" (Col). Moderate $14,000. Last week, "This Time for Keeps" (M-G) and "Key Witness" (Col), $15,000.

Strand (FA) (1,400; 40-60)—"Adventure Island" (Par) and "Blackmail" (Rep). Winning combo for this house, fine $6,000. Last week, "Arizona" (Col) and "Texas" (Col) (reissues), $4,500 in 5 days.

Pitt Picks Up; 'Amber' Wow $38,000, 'Crossfire' Fast 14G, 'Desire' 12½G

Pittsburgh, Oct. 28.

"Forever Amber," playing at advanced scale at the Harris, looks standout with sock week. "Crossfire" also is stout at regular prices at the Warner. "Desire Me" looks slow at the Penn.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Walter Mitty" (RKO) (4th wk). Falling off but drop isn't too sharp. Trim $9,000 or over, and may stay another. Last week, big $12,000.

Harris (Harris) (2,200; 75-$1.20)—"Forever Amber" (20th). Book and the stacks of publicity have presold this one. Terrific $36,000, and looks in for several weeks. Last week, "Moss Rose" (20th), oke $7,000 in 4 days, at 40-70c scale.

Penn (Loew's-UA) (3,300; 40-70)—"Desire Me" (M-G). Crix really took out their hammers on this Greer Garson picture. Stiff competition also is pushing this down to dull $12,500. Last week, third of "Unconquered" (Par) at upped prices, big $17,500.

Ritz (Loew's) (800; 74-$1.20)—"Unconquered" (Par) (m.o.). Will get by fairly well at $4,500, not too bad at this bandbox house. Last week, "Vacation from Marriage" (M-G) (reissue) and "Danger Street" (Par), $1,500.

Senator (Harris) (1,750; 40-70)—"Call It Murder" (SG) and "Racketeers" (SG) (reissues). Sturdy $4,000. Last week, "Foxes of Harrow" (20th) (m.o.) (3d wk), big $5,000 for fifth week downtown.

Stanley (WB) (3,600; 40-70)—"Each Dawn I Die" (WB) and "Bad Men Missouri" (WB) (reissues). Strong $13,500. Last week, "Unsuspected" (WB), $14,500.

Warner (WB) (2,000; 40-70)—"Crossfire" (RKO). Trumpetings of crix, together with swell word-of-mouth, helping this one to stout $14,000. Holds. Last week, "Long Night" (RKO), $9,000.

'Amber' Brightens Chi, Record $67,000; 'Verdoux' 25G, 'Unconquered' 45G, 2d

Chicago, Oct. 28.

Although they were only two new entries this week, grosses are the highest here in months. While upped prices might apply in several cases, huge press campaigns and word-of-mouth are bringing the big crowds. Racking up this great biz despite International Harvester's 100th year free celebration at Soldier's Field and Shipstead & Olsen's "Ice Follies."

"Forever Amber" at the State-Lake looks to hit a new house record with $67,000 at $1.25 top. "Monsieur Verdoux," bucked by heavy anti-Chaplin Hearst press, is gaining momentum at Grand and will land lusty $25,000.

"Unconquered" at the United Artists topped all expectations last week with $54,000 and promises giant $45,000 this frame. "Magic Town" opened moderately at Woods but built well and for second week should do big $20,000. Re-issue of "Gone With Wind" at pop prices has long lines and second stanza at Garrick should bring terrif $17,000.

Estimates for This Week

Apollo (B&K) (900; 95)—"Foxes of Harrow" (20th) (2d wk). Robust $20,000. Last week, $25,000.

Chicago (B&K) (3,900; 95)—"Variety Girl" (Par) with Frankie Carle orch on stage (3d wk). Brisk $40,000. Last week, $53,000.

Garrick (B&K) (900; 95)—"Gone With Wind" (M-G) (reissue) (2d wk) Terriff $17,000. Last week, $18,500.

Grand (RKO) (1,500; 95)—"Mons. Verdoux" (UA). Lusty $25,000. Last week, "Carnegie Hall" (UA) (3d wk), nice $17,000.

Oriental (Essaness) (3,400; 95)—"Husband's Affairs" (Col) with Frankie Laine on stage (2d wk). Firm $43,000. Last week, $55,000.

Palace (RKO) (2,500; 95)—"Fun, Fancy Free" (RKO) and "Bulldog Drummond Strikes" (Col) (2d wk). Moderate $20,000. Last week, $23,000.

Rialto (Indie) (1,700; 95)—"Congorilla" (Indie) and "Borneo" (Indie) (reissues) (2d wk). Light $9,500. Last week, $14,500.

Roosevelt (B&K) (1,500; 95)—"Desert Fury" (Par) (4th wk). Staunch $17,000. Last week, $22,000.

State-Lake (B&K) (2,700; $1.25)—"Forever Amber" (20th). Looks set for record $67,000, with early-bird lines helping to new high. Last week, "Wild Harvest" (Par) (2d wk), good $20,000.

United Artists (B&K) (1,700; $1.25)—"Unconquered" (Par) (2d wk). Massive $45,000 or near. Last week, sock $54,000 and way over hopes.

Woods (Essaness) (1,073; 95)—"Magic Town" (RKO) (2d wk). Big $20,000. Last week, smart $23,000.

World (Indie) (567; 75)—"Children of Paradise" (Indie) (4th wk). Neat $2,700. Last week, $3,000.

'Unconquered' Sock 34G In Cleve.; 'Amber' Huge 55G, 'Song' Average 16G

Cleveland, Oct. 28.

Other attractions were given a sharp set-back by "Forever Amber," which is terrific at Palace, matching Perry Como's attendance record. It is slowing up "Unconquered," although latter's coming close to Stillman's house record. "Song of Love" looks average at State. Same is true of "Down to Earth" at Hipp.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Fun, Fancy Free" (RKO) (2d wk). Excellent $14,500 after great $22,000 opener.

Hipp (Warners) (3,700; 55-70)—"Down to Earth" (Col). Okay $15,000. Last week, "Unsuspected" (WB), oke $19,000.

Lake (Warners) (800; 55-70)—"Unsuspected" (WB) (m.o.). Good $3,500. Last week, "Foxes of Harrow" (20th) (m.o.), very neat $3,500 in 6 days.

Lower Mall (Community) (570; 55-70)—"Shoe Shine" (Indie). Italian film produced by Clevelander, Paolo W. Tramburilla, returned house to foreign policy but slow tee-off augurs only $4,500. Last week, "Frieda" (U) (Indie), $3,000.

Ohio (Loew's) (1,200; 55-70)—"Wild Harvest" (Par) (m.o.). Good $7,000. Last week, "Wyoming" (Rep), $6,800.

Palace (RKO) (3,000; 75-$1.19)—"Forever Amber" (20th). Smash $55,000. Last week, "Adventuress" (EL) plus Jack Haley, Constance Moore, Hal LeRoy on stage, extra-bright at $32,000.

State (Loew's) (3,450; 55-70)—"Song of Love" (M-G). Middling $16,000. Last week, "Wild Harvest" (Par), $18,000.

Stillman (Loew's) (2,700; 75-$1.25)—"Unconquered" (Par). Rip-roaring $34,000. Last week, "Desire Me" (M-G) (m.o.), mild $6,000 in 5 days at 55-70c scale.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Amber' Glows In Philly, Lush 60G

Philadelphia, Oct. 28.

All-time record at the Fox is being smashed this week by "Forever Amber," which will hit colossal $60,000 there. Remainder of city is mainly slow, with the number of holdovers, of course, slowing pace. "Spirit of West Point," at Stanton, is overcoming offish trend with socko session while "Christmas Eve" looks okay at Earle.

Estimates for This Week

Aldine (WB) (1,303; 50-94) —"Long Night" (RKO) (2d wk). Thin $8,000 after $13,000 last week.

Arcadia (Sablosky) (700; 50-94)—"Repeat Performance" (EL). Mild $6,000 or close. Last week, "Dark Passage" (WB) (2d run), oke $7,500 in 9 days.

Boyd (WB) (2,350; 50-94)—"Golden Earrings" (Par) (2d wk). Pale $15,500 after $22,500 for last week.

Earle (WB) (2,760; 50-94) —"Christmas Eve" (UA). Okay $24,500. Last week, "Singapore" (U) (2d wk), $15,000.

Fox (20th) (2,250; 50-94)—"Forever Amber" (20th). Colossal $60,000. Last week, "Foxes of Harrow" (20th) (3d wk), down to $18,000, nice.

Goldman (Goldman) (1,300; 50-94) —"Desire Me" (M-G) (2d wk). Fairish $19,000 after solid $24,000 last week.

Karlton (Goldman) (1,000; 50-94) — "Song Thin Man" (M-G) (4th wk). Modest $7,000 after $9,000 last week.

Keith's (Goldman) (1,300; 50-94) —"Wild Harvest" (Par) (2d run). Pallid $4,500. Last week, "Down to Earth" (Col) (2d run), $6,800.

Mastbaum (WB) (4,360; 50-94)—"Unsuspected" (WB) (3d wk). Fair $17,000 after $23,000 for last week.

Pix (Cummins) (500; 50-$1.25)—"Gone With Wind" (M-G) (reissue) (4th wk). Okay $12,000 after $13,000 for last week.

Stanley (WB) (2,950; 50-94) — "Walter Mitty" (RKO) (2d wk). Neat $25,500 after big $32,500 last week.

Stanton (WB) (1,475; 50-94) — "Spirit of West Point" (FC). Socko $18,000. Last week, "Bad Men Missouri" (WB) and "Each Dawn I Die" (WB) (reissues) (2d wk), $7,500.

'Nightmare' Stout 20G, Denver; 'Harvest' 13G, 2d

Denver, Oct. 28.

Two days of school vacation coupled with teachers' convention is lifting biz to some extent. This upbeat is in face of many holdovers and reissues.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Leave to Heaven" (20th) and "Arsenic Old Lace" (WB) (reissues). Big $5,000. Last week, "Carnegie Hall" (UA) (m.o.), $4,500.

Denham (Cockrill) (1,750; 35-70)—"Wild Harvest" (Par) (2d wk). Fine $13,000, and holds. Last week, $13,500.

Denver (Fox) (2,525; 35-74)—"Nightmare Alley" (20th) and "Sweet Genevieve" (Col), day-date with Webber. Stout $17,000. Last week, "Black Gold" (Mono), $12,000.

Esquire (Fox) (742; 35-74)—"Foxes of Harrow" (20th) (2d wk). Day-date with Paramount. Down to $2,000. Last week, fine $3,500.

Orpheum (RKO) (2,600; 35-74)—"Fun, Fancy Free" (RKO) and "Heartaches" (EL) (2d wk). Trim $12,000. Last week, fine $15,500.

Paramount (Fox) (2,200; 35-74)—"Foxes of Harrow" (20th) (2d wk), also Esquire. Oke $9,000. Last week, sturdy $12,500.

Rialto (Fox) (878; 35-74)—"Black Gold" (Mono) (m.o.) and "Bowery Buckaroos" (Mono). Nice $4,000. Last week, "Slave Girl" (U) and "Philo Vance Returns" (EL) (m.o.), $2,000.

Tabor (Fox) (1,967; 35-74)—"Texas" (Col) and "Arizona" (Col) (reissues). Fast $11,000. Last week, "Marked Woman" (WB) and "Dust Be Destiny" (WB) (reissues), $10,000.

Webber (Fox) (750; 35-74)—"Nightmare Alley" (20th) and "Sweet Genevieve" (Col), also Denver. Good $3,000. Last week, "Black Gold" (Mono), $3,500.

'West Point' Spirited 11G, 2 Seattle Spots

Seattle, Oct. 28.

Recovery from recent prolonged heavy rains and stormy weather is helping some here, but holdovers will curb overall total this week. "Spirit of West Point" is day-and-date at Music Hall and Music Box.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Down to Earth" (Col) (m.o.). Good $4,500. Last week, "Dark Passage" (WB) (m.o.), fair $3,000 in six days.

Fifth Avenue (H-E) (2,349; 45-80) —"Foxes of Harrow" (20th). (2d wk). Solid $9,000 in 5 days after sturdy $14,300 opener.

Liberty (J & vH) (1,650; 45-80)—"Welcome Stranger" (Par) (5th wk). Swell $10,000. Last week, $11,300.

Music Box (H-E) (850; 45-80)—"Spirit of West Point" (FC) and "Dragnet" (SG). Day-date with Music Hall. Big $5,000 in 5 days. Last week, "Crossfire" (RKO) and "That's My Gal" (Rep) (2d wk). Good $5,200.

Music Hall (H-E) (2,200; 45-80)—"Spirit West Point" (FC) and "Dragnet" (SG). Good $6,000 in 4 days. Last week, "Verdoux" (UA), weak $7,000.

Orpheum (H-E) (2,600; 45-80)—"Singapore" (U) and "Web of Danger" (Rep) (2d wk). Fairly good $8,500. Last week, hefty $14,800.

Palomar (Sterling) (1,350; 45-80)—"One Million BC" (FC) and "Housekeeper's Daughter" (FC) (reissues). Okay $6,000. Last week, "Destry Rides" (U) and "Where Daltons Rode" (U), okay $6,800.

Paramount (H-E) (3,039; 45-80)—"Thief of Bagdad" (FC) and "Western Union" (20th) (reissues). Slow $6,000. Last week, "Down to Earth" (Col) (2d wk), mild $6,800.

Roosevelt (Sterling) (800; 45-80)—"Destry" (U) and "Daltons Rode" (U) (m.o.). Good $4,000. Last week, "Wyoming" (Rep) and "Bringing Up Father" (Mono) (2d wk), solid $3,500.

'Amber' Ups Cincy, New High, $40,000

Cincinnati, Oct. 28.

Backed by a tilted scale, "Forever Amber" is racking up an all-time high for the Palace and topping the town with enough black to turn an otherwise modest week into a solid one for most downtown houses. Of the other new bills currently, "Desire Me" is fronting "Song of Love" and "Unfinished Dance" by a close margin; all three trailing "Unconquered" in its third round.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Desire Me" (M-G). Moderate $12,500. Last week, "Golden Earrings" (Par), okay $14,000.

Capitol (RKO) (2,000; 75-$1.19)—"Unconquered" (Par) (3d wk). Strong $13,000 after great $19,000 second round.

Grand (RKO) (1,400; 50-75)—"Song of Love" (M-G). Stout $11,000. Holds again. Last week, "Fun, Fancy Free" (RKO) (2d wk), nice $7,500.

Keith's (CI) (1,542; 50-75)—"Unfinished Dance" (M-G). Good $11,000, warranting holdover. Last week, "Carnegie Hall" (UA) (2d wk), swell $10,000.

Lyric (RKO) (1,400; 50-75)—"Swamp Water" (20th) and "Prisoner Shark Island" (20th) (reissues). Snappy $6,000. Last week, "Foxes of Harrow" (20th) (m.o.), slick $7,000.

Palace (RKO) (2,600; 75-$1.19)—"Forever Amber" (20th). Zooming to a new house record of $40,000, with aid of upped scale. Last week, "Husband's Affairs" (Col), fairish $12,500 at 50-75c scale.

Shubert (RKO) (2,100; 50-75)—"Golden Earrings" (Par) (m.o.). So-so $5,000. Last week, "Dark Passage" (WB) (m.o.), $5,500.

'West Point' Clicks In Port., $7,500; 'Kiss' 9½G

Portland, Ore., Oct. 28.

Out-of-town crowds in for Oregon-Washington football game is keeping the boxoffice in the higher brackets currently. "Spirit of West Point," at J. J. Parker's Mayfair is keeping the grid fans in line to see the Army football opus. "Kiss of Death" at the Orpheum looks leader. Rest of town is holdover.

Estimates for This Week

Broadway (Parker) (1,832; 40-80) —"Slave Girl" (U) and "Blackmail" (Rep) (2d wk). Fancy $9,500 or near. Last week, torrid $14,200.

Guild (Parker) (427; 65-$1.00)—"Pagliacci" (Indie).). Good $2,400. Last week, "This Happy Breed" (U), about same.

Mayfair (Parker) (1,500; 40-80)—"Spirit of West Point" (FC) and "Last of Redmen" (Col). Nifty $7,500 or close. Last week, "Western Union" (20th) and "Frisco Kid" (WB) (reissues) (6 days), okay $5,700.

Music Box (H-E) (1,000; 40-80)—"Dark Passage" (WB) and "Vigilantes Return" (RKO) (m.o.). So-so $3,500 or over. Last week,

(Continued on page 24)

N.Y. Mild But 'Amber'-Veloz-Yolanda All-Time High 180G; 'Hagen'-Weems Plus Amsterdam 50G; Chevalier NSG 9G

Return of unseasonably warm weather after brief spell of cooler fall temperatures and the number of holdovers prevalent are making the Broadway firstrun situation spotty this session. Most top deluxers are definitely off currently. Few theatres launched new fare in the same week with preem of "Forever Amber" at the Roxy. Impact of this widely-publicized picture obviously is being felt at several Times Square houses, especially those near that theatre.

"Amber," with compact stageshow headed by Veloz & Yolanda, Sid Caesar and H. Leopold Spitalny choral group, is soaring to new all-time Roxy house record of $180,000 or slightly better. Theatre is showing film six times daily, and naturally is being helped by upped scale, which gives house $1.80 top even on weekday nights. This figure beats the $175,500 registered by "Razor's Edge" last December for Christmas-New Year's Eve week. "Edge" hung this up in sixth week of its run. "Amber" mark tops the best at Roxy either for non-holiday or any holiday week, when unusually high prices, such as last New Year's Eve, are in force.

"Amber" had benefit of an excellent advance campaign, including radio and newspaper coverage of topflight variety. Crix were generally in favor of picture, with even the super-critical ones saying things that would encourage seeing the film.

Principal other opening was "That Hagen Girl," with Ted Weems band, Morey Amsterdam and Gordon MacRae heading stageshow at the Strand. Strong stageshow is failing to overcome the competition and house will show only a modest $50,000 for initial week ending tomorrow (Thurs.). "Man About Town," which had teed off at Bijou on Monday (20), wound up its first six days at disappointing $9,000. House ends business week on Sunday nights. Fact that it was the first week for this spot as a film operation doubtlessly hurt.

Gotham is doing nicely with reissue combo of "Man in Iron Mask" and "Gentleman After Dark," being $11,000 for session ending next Friday (31). Combo holds. "Bury Me Dead," at Rialto, shapes as above-par at $7,500.

Capitol, Broadway and Rivoli all felt the severe competition of "Amber," being down sharply from previous weeks. Music Hall, too, is off at $118,000 for third week of "Song of Love" as against nice $131,000 for second. Holds a fourth, with "Cass Timberlane" due in Nov. 6. Paramount, with "Variety Girl" and Charlie Spivak and Mel Torme heading stagebill, is down to $70,000 in its second week.

Victoria opens "The Gangster" tomorrow (Thurs.). Park Avenue brings in "Beware of Pity" on Friday (31). "Unfinished Dance," with Jane Powell, Shep Fields band and Buck & Bubbles opens also on Thursday at the Capitol.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80) —"Walter Mitty" (RKO) (11th wk). Sliding with many others this week to $23,000, still strong, after $27,000 last session. Stays further.

Bijou (City Inv.) (650; 85-$1.50) —"Man About Town" (RKO) (2d wk). In first six days ended last Sunday (26) night, this French-made Maurice Chevalier starrer was far under hopes at mild $9,000. Previously was legit operation.

Broadway (UA) (1,895; 70-$1.50) —"The Outlaw" (7th wk). On skids with $18,000 or less likely this frame after fine $22,000 last week. Holds.

Capitol (Loew's) (4,820; 70-$1.50) —"Swordsman" (Col) and Gertrude Niesen, Betty Bruce, Jackie Gleason, Hal McIntyre orch (2d-final wk). Way off at $61,000 or less after average $70,000 opener. "Unfinished Dance" (M-G) with Jane Powell, Shep Fields orch, Buck & Bubbles on stage opens tomorrow (Thurs.), B&B having been at Loew's State down the street only two weeks ago.

Criterion (Loew's) (1,700; 60-$1.25) —"Dolphin Street" (M-G) (3d wk). Second round ended last (Tues.) night held up nicely at $38,000 in view of conditions on street after big $50,000 opening stanza.

Globe (Brandt) (1,500; 70-$1.20)—"Fun and Fancy Free" (RKO) (5th wk). Still going at fair clip with $16,500 likely this round after solid $23,000 for fourth. Continues, with "Body and Soul" (UA) opening Nov. 8.

Gotham (Brandt) (900; 70-$1.40)—"Man in Iron Mask" (EL) and "Gentleman After Dark" (EL) (reissues). Sturdy $11,000 or better in week ending next Friday (31). Holds over. Last week, "Adventure Island" (Par) was thin $7,500.

Little Carnegie (Indie) (460; 95-$1.20) — "Tawny Pipit" (U) (8th wk). Down to $5,000 or less after $5,500 for seventh week. Nearing end of run but no new picture set yet.

Mayfair (Brandt) (1,736; 70-$1.50) —"Nightmare Alley" (20th) (3d wk). Also way down at $17,000 after mild $24,000 in second stanza, both disappointing. "Gentleman's Agreement" (20th) opens Nov. 11.

Park Avenue (U) (583; $1.20-$1.50) —"Hungry Hill" (U) (3d-final wk). In third session ending tomorrow (Thurs.) this is falling to around $4,500; second also thin at $6,000. "Beware of Pity" (U) opens next Friday (31), with Universal not set so far on whether it will release this nationally, current engagement to be guide.

Paramount (Par) (3,664; 55-$1.50) —"Variety Girl" (Par) and Charlie Spivak orch, Mel Torme, Al Bernie topping stageshow (3d wk). Second frame ended last (Tues.) night was off to okay $70,000 after nice $86,000 opener, albeit a bit below hopes. Stays only two weeks more, with "Wild Harvest" (Par) set to open Nov. 12.

Palace (RKO) (1,700; 60-$1.20)—"Magic Town" (RKO) (4th-final wk). Off to $17,500 in third week ended last Monday (27) night; second okay $22,700. Stays only this fourth week with "So Well Remembered" (RKO) opening Nov. 4.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Song of Love" (M-G) and stageshow (3d wk). Sagging a bit to mild $118,000 this session after $131,000 for second. Holds a fourth, with "Cass Timberlane" (M-G) due in next.

Rialto (Mayer) (594; 35-85)—"Bury Me Dead" (EL). Nice $7,500. Last week, "Crimson Key" (20th), $6,200. "Invisible Wall" (20th) opens Friday (31).

Rivoli (UAT-Par) (2,092; 60-$1.25) —"Unconquered" (Par) (3d wk). Third week winding up tomorrow (Thurs.) plainly is showing nearby Roxy competition but still stout at $48,000 or close; second was big $64,000, albeit way off from first and below hopes by wide margin. Dropping of scale from $1.80 top naturally cut in on last two weeks.

Roxy (20th) (5,886; 80-$1.80)—"Forever Amber" (20th) and Veloz & Yolanda, Sid Caesar heading stagebill (2d wk). Setting new all-time record here, holiday or non-holiday, at $180,000 or better in first week ending yesterday (Tues.). Fact that scale has been upped all along line, with house getting $1.80 weekday nights helping to colossal total. Getting in four stageshows, six screenings daily, with picture starting at 10 a.m. and final after midnight. In ahead, "Foxes Harrow" (20th) and Milton Berle revue (4th wk), big $89,000.

State (Loew's) (3,450; 43-$1.10)—"Down To Earth" (Col) (2d run) with vaude headed by Rose Marie, The Pitchmen, Adam & Jayne Di Gatano. Good $27,000. Last week, "Mons. Verdoux" (UA) (2d run) plus vaude headed by Joan Roberts, Paul Haakon, Buck & Bubbles, nice $29,500, a bit over hopes.

Strand (WB) (2,756; 75-$1.50)—"Hagen Girl" (WB) with Ted Weems orch, Morey Amsterdam, Gordon MacRae heading stageshow. First week ending tomorrow (Thurs.) looks moderate $50,000. Holds. Last week, "Unsuspected" (WB) and Blue Barron orch, Joey Adams, Tony Canzoneri on stage (3d wk), $34,000.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (11th wk). Tenth week ended last Monday (27) night was fancy $9,000; ninth was $9,500. Stays on indef.

Victoria (City Inv.) (720; 70-$1.20) —"Spirit of West Point" (FC) (3d wk). Down to $8,500; second was $13,000. "Gangster" (Mono) opens tomorrow (Thurs.).

Warner (WB) (1,499; 90-$1.50)— "Life With Father" (WB) (11th wk). Nice $22,000 but off from solid $27,000 of 10th week. Holds again.

Winter Garden (UA) (1,312; 60-$1.20)—"Ride Pink Horse" (U) (4th wk). In third week ended last (Tues.) night held fairly well at $21,000; second was rugged $27,000. "Upturned Glass" (U) opens on Nov. 4.

20th Shooting 7

Hollywood, Oct. 28.

With the resumption of shooting on "The Snake Pit" and the start of lensing on "The Walls of Jericho," 20th-Fox has seven pictures in work on the Westwood lot.

Others are "Sitting Pretty," "You Were Meant For Me," "The Ballad of Furnace Creek," "Call Northside 777" and "This Is the Moment." Later in the week the "Deep Water" troupe will return from Maine, making a total of eight.

WHO'S Un-American?

Hollywood in Washington

The first two days of testimony upon Communism in Hollywood before the House un-American Activities Committee have produced exactly what was expected of them: an abundance of unsubstantiated charges, some dizzying new definitions of Communism and a satisfactory collection of clippings for Mr. J. Parnell Thomas's scrapbook. A good many citizens of Hollywood have been called Communists, to the evident delight of Mr. Thomas and his witnesses. One man has already been thrown bodily from the hearing room, and Mr. Bartley Crum escaped the same fate only because he was able to swallow his sense of indignity just before Mr. Thomas struck.

There are, without doubt, circumstances under which such an investigation as this one would be proper. If the moving pictures were undermining the American form of government and menacing it by their content, it might become the duty of Congress to ferret out the responsible persons. But clearly this is not the case—not even the committee's own witnesses are willing to make so fantastic a charge. And since no such danger exists, the beliefs of men and women who write for the screen are, like the beliefs of any ordinary men and women, nobody's business but their own, as the Bill of Rights mentions. Neither Mr. Thomas nor the Congress in which he sits is empowered to dictate what Americans shall think.

Some attempt was made to show that Communism was being permitted to creep into films, but in each case the attempt dissolved into the ludicrous. Mr. John Moffit, for example, cited as an example of the party line a scene in which a banker is portrayed as an unsympathetic man—a typical Hollywood stereotype that has been written into moving pictures since long before any Communist menace was noticed on the west coast. Mr. Moffit also firmly assured the committee that forty-four of a hundred Broadway plays constituted Communist propaganda, without mentioning how the fact has so far escaped the notice of Broadway.

No doubt the revue is still only in its preliminary scenes, and Mr. Thomas has a good many more acts to trot out before he rings down the curtain. To date he has brought forth nothing to make the whole affair seem anything more than an attempt to seek personal aggrandizement on the taxpayer's funds. Not Hollywood but Congress is being investigated here, and once again the testimony indicates that the system of Congressional investigating committees needs overhauling. The entire process, in which a committee chairman is allowed unlimited freedom and his targets must remain simply targets, is inherently offensive and should be changed to bring some degree of equity into the proceedings.

Reprinted in Whole from Editorial Page
HERALD TRIBUNE, OCTOBER 22, 1947

We, the undersigned, as American citizens who believe in constitutional democratic government, are disgusted and outraged by the continuing attempts of the House Un-American Activities Committee to smear the motion picture industry and Broadway.

We hold that these hearings are morally wrong because: Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy. Any attempts to curb freedom of expression, and to set arbitrary standards of Americanism, are in themselves disloyal to both the spirit and the letter of our Constitution.

Goodman Ace • Luther Adler • Edith Atwater • Arnold Auerbach • Aline Bernstein • Leonard Bernstein • Kermit Bloomgarden • Helen Brooks • Louis Calhern • Eddie Cantor • Jerome Chodorov • Harold Clurman • Betty Comden • Philip Coolidge • Richard Conte • Norman Corwin • Cheryl Crawford • Agnes De Mille • Olin Downes • Alfred Drake • Paul Draper • Philip Dunne • Lehman Engel • Julius Epstein • Philip Epstein • Jose Ferrer • Henry Fonda • Sylvia Friedlander • Martin Gabel • Ava Gardner • John Garfield • Sheridan Gibney • Paulette Goddard • Robert Gordon • Dolly Haas • Uta Hagen • Jed Harris • Bernard Hart • Moss Hart • Van Heflin • Robert Heller • Lillian Hellman • Paul Henreid • Katharine Hepburn • Albert Hirschfeld • Judy Holliday • John Houseman • Marsha Hunt • John Huston • Walter Huston • Irving Kolodin • Garson Kanin • George S. Kaufman • Elia Kazan • George Keane • Gene Kelly • Norman Krasna • Peg La Centra • Canada Lee • Goddard Lieberson • Anatole Litvak • Philip Loeb • Myrna Loy • Aline MacMahon • Richard Maney • Irving Mansfield • Hugh Marlowe • Byron McGrath • Dorothy McGuire • Burgess Meredith • Arthur Miller • Erin O'Brien Moore • William Morris • Lyn Murray • Doris Nolan • Sono Osato • Paul Osborn • John O'Shaughnessy • Berenice Parks • Gregory Peck • S. J. Perelman • Otto Preminger • James D. Proctor • Jerome Robbins • Gladys Robinson • Madeleine Robinson • Harold Rome • Daniel Saidenberg • Fred Saidy • Gerald Savory • Budd Schulberg • Artie Shaw • Irwin Shaw • Oscar Serlin • Robert Shayon • Ann Shepherd • Hiram Sherman • Herman Shumlin • Allan Sloane • Bella Spewack • Harvey Stephens • Donald Ogden Stewart • Paul Stewart • Lee Strasberg • Sheppard Strudwick • Barry Sullivan • Deems Taylor • Virgil Thomson • Peter Viertel • Thomas Ward • Richard Watts, Jr. • Cornel Wilde • Betty Winkler • Kathleen Winsor • William Wyler • Collier Young

This is what PAUL V. McNUTT says, in part:

"It became perfectly apparent, during the chairman's questioning of Mr. McGuinness, that the purpose was to try to dictate and control, through the device of the hearings, what goes on the screen of America.

"This is no concern of any Congressional committee. It is the concern solely of those who produce motion pictures.

"We shall fight to continue a free screen in America."

So Well Remembered
(BRITISH-MADE)

RKO release of Adrian Scott (J. Arthur Rank) production. Stars John Mills, Martha Scott, Patricia Roc; Trevor Howard, Richard Carlson; features Reginald Tate, Frederick Leister, Beatrice Varley. Directed by Edward Dmytryk. Screenplay, John Paxton, from novel by James Hilton; camera, Frederick A. Young; score, Hanns Eisler; musical director, C. Bakaleinikoff; editor, Harry Gerstad. Tradeshown N. Y., Oct. 27, '47. Running time, **113 MINS.**

George	John Mills
Olivia	Martha Scott
Julie	Patricia Roc
Whiteside	Trevor Howard
Charles	Richard Carlson
Mangin	Reginald Tate
Annie	Beatrice Varley
Channing	Frederick Leister
Spivey	Ivor Barnard
Wetherall	Julian D'Albie
Baby Julie	Juliet Mills
Librarian	Roddy Hughes
Morris	John Turnbull
Mayor	Lyonel Watts
Woman	Kathleen Boutall
Narration	James Hilton

A mature, thoughtful story, plus intelligent, skilled and tasteful handling, make "So Well Remembered" an entertaining, impressive picture. It is likely to get favorable reviews, which, with the probable word-of-mouth recommendation, should pull good grosses in larger communities, particularly in first-runs and class neighborhoods. The lack of top marquee names and the absence of readily-exploitable romantic elements may limit appeal in smaller towns and subsequent-runs.

"So Well Remembered" is primarily a film for adults. Based upon James Hilton's novel of life in a Lancashire mill town between the two world wars, it is a flashback story of interplay of characters, an amalgam of varied personalities and emotions in a provocative basic situation. It has topical elements, some of which have interesting special values of the present highly-charged moment. But the picture is, above all, plausible story-telling and absorbing human drama.

The yarn's chief characters, representing the main opposing forces, are the quiet, earnest, liberal-minded, stubbornly idealistic local editor, and the possessive, ruthless, but pretty and deceptively appealing daughter of a notorious factory-owner. Stemming from opposite social and economic poles in the town, their lives meet, merge for a time and, as the highly charged circumstances bring out their contrasting characters, they separate and finally become deadly enemies.

At the finale, as they face each other in middle age, they represent not merely adversaries in a human drama, but the personifications of two eternally opposing social, economic, political, and, indeed, moral philosophies. Since the man, the sympathetic character, is triumphant, at least for the moment, over the woman, who is unsympathetic, the picture ends on a pleasant note, and will probably satisfy popular taste.

As adapted by John Paxton, the Hilton story is a skillful blend of apparently authentic English country atmosphere, believable characters, stimulative situations, steady pace and mounting suspense, without undue dramatic license. And, though the picture's lack of romantic emphasis and its concern with serious matters may limit its mass popularity, they add stature and depth.

From a directorial viewpoint, "So Well Remembered" might be a trifle less unhurried, but it is eloquently understated and its vital scenes are properly projected. The performances are unusually creditable for every one of the principals. John Mills has an expressive reticence as the editor and Martha Scott gives one of the top performances of her career as the possessive wife-and-mother, particularly in the unsympathetic latter scenes, when her American accent is less noticeable.

Trevor Howard is excellent in the juicy part of a drunken village doctor, and Patricia Roc and Richard Carlson are effective as the young love interest. Hanns Eisler's score, consisting chiefly of mood-setting scene bridges, is unobtrusive and occasionally seems to add dramatic dimension. *Hobe.*

Killer McCoy

Hollywood, Oct. 24.

Metro release of Sam Zimbalist production. Stars Mickey Rooney, Brian Donlevy, Ann Blyth; features James Dunn, Tom Tully, Sam Levene. Directed by Roy Rowland. Screenplay, Frederick Hazlitt Brennan; based on story and screenplay by Thomas Lennon, George Bruce, George Oppenheimer; camera, Joseph Ruttenberg; score, David Snell; "Swanee River" number by Stanley Donen; editor, Ralph E. Winters. Tradeshown Oct. 23, '47. Running time, **103 MINS.**

Tommy McCoy	Mickey Rooney
Jim Caighn	Brian Donlevy
Sheila Carrson	Ann Blyth
Brian McCoy	James Dunn
Cecil Y. Walsh	Tom Tully
Happy	Sam Levene
Bill Thorne	Walter Sande
Johnny Martin	Mickey Knox
Father Ryan	James Bell
Mrs. McCoy	Gloria Holden
Mrs. Martin	Eve March
Waitress	June Storey
Danny Burns	Douglas Croft
Sailor Graves	Bob Steele
Pete Mariola	David Clarke

Metro has concocted a fast action melodrama in "Killer McCoy" to introduce Mickey Rooney to adult roles. It all comes off neatly and should give a good account of itself at the boxoffice. Sentimental hoke is mixed with prize ring action but never gets too far out of hand by virtue of Roy Rowland's careful direction and smart production guidance of Sam Zimbalist.

Miniature Reviews

"So Well Remembered" (British) (RKO-Rank). Mature, impressive adaptation of James Hilton's novel will draw.

"Killer McCoy" (M-G). Fast action melodrama of prize ring. Sturdy Mickey Rooney vehicle with good b.o. prospects.

"It Had to Be You" (Col). Fine farce with Ginger Rogers and Cornel Wilde that should please plenty.

"Christmas Eve" (UA). George Raft, George Brent, Randolph Scott, Ann Harding in overly-contrived episodic pic; so-so b.o.

"Road to the Big House" (SG). Dull melodrama of the pitfalls of crime; strictly for secondary houses.

"Linda Be Good" (Songs) (PRC). Lightweight comedy okay for lesser situations.

Rooney makes much of his tailor-made assignment in the title role. He's a tough kid who comes up to ring prominence after accidentally killing his friend, the ex-champ, who had started him on the road up. There's nothing that's very original with the story but scripting by Frederick Hazlitt Brennan has given it realistic dialog that pays off.

Plot develops from time Rooney and his sot of a father, James Dunn, become a song-and-dance team to pad out vaude tour being made by a lightweight champion. Through this association Rooney moves into the ring and after killing his friend ties up with a gambler to cash in on his fistic prowess. He falls in love with the gambler's daughter and quits the ring after a smash battling climax.

Highlights are "Swanee River" soft-shoed by Rooney and Dunn; sweet, sentimental courting of Rooney and Ann Blyth; and the fistic finale that features plenty of rugged action. In handling of the romance Roy Rowland's direction keeps it on a believable plane that registers strongly. He is equally at home in pulling all strings to keep action high and sentiment on the proper hokum level. Only fault is overlength in some top sequences, notably the finale fight.

Brian Donlevy gives strong touch to the gambler role and Miss Blyth gets the most out of every scene. Dunn hokes up assignment as the drunken actor-father with just the right amount of overplaying to stress "ham" character. Sam Levene as the trainer, Tom Tully, Mickey Knox, very good as the champ, Gloria Holden, Bob Steele, standing out as a fighter, Eve March and others turn in sturdy support. June Storey, in a single scene, makes it register big.

Sam Zimbalist production values are spotlighted by ace lensing of Joseph Ruttenberg, the art direction and settings. *Brog.*

It Had To Be You

Columbia release of Don Hartman production. Stars Ginger Rogers, Cornel Wilde; features Percy Waram, Spring Byington, Ron Randell, Thurston Hall, Charles Evans, William Bevan, Frank Orth. Directed by Don Hartman and Rudolph Mate. Screenplay, Norman Panama and Melvin Frank; story, Hartman and Allen Boretz; camera, Rudolph Mate and Vincent Farrar; editor, Gene Havlick; asst. director, Sam Nelson; music, M. W. Stoloff; asst. to the producer, Norman Deming. Previewed in N. Y., Oct. 17, '47. Running time, **98 MINS.**

Victoria Stafford	Ginger Rogers
"George" Johnny Elaine	Cornel Wilde
Mr. Stafford	Percy Waram
Mrs. Satfford	Spring Byington
Oliver H. P. Harrington	Ron Randell
Mr. Harrington	Thurston Hall
Dr. Parkinson	Charles Evans
Evans	William Bevan
Conductor Brown	Frank Orth
George Benson	Harry Hays Morgan
Mr. Kimberly	Douglas Wood
Mrs. Kimberly	Mary Forbes

"It Had to Be You" is farce of the broadest genre. There are psychological and whimsical overtones in this comedy and if the customers accept it in that idiom they will get plenty of bellylaughs. It's a one-woman show for Ginger Rogers whose fine sense of comedy is ever to the fore; and for that matter, the entire cast, from Cornel Wilde, her co-star, to the rest of the act, it's a troupers' delight. Once Rogers-Wilde bring them in, it's certain to please.

This is one of those fantastic comedies which can't be taken deadpan. Critical endorsement and/or word-of-mouth will have decided influences in certain consumer markets. The Columbia studio, which has been partial to whimsy and fantasy (viz., "Mr. Jordan" and "Down to Earth"), was particularly adventurous with this one, but as Don Hartman & Co. have devised it pic it comes off in tiptop manner. As with Miss Rogers' histrionic dominance, so it is a one-man Hartman undertaking, since he officiates as producer, co-director and co-author of the original. In turn, his co-director, Rudolph Mate, also doubles as co-cinematographer with Vincent Farrar. In fact, somehow this blend of interlocking talents and credits points the way to something or other in future cinematurgy.

"It Had to Be You," incidentally, points up a thing or two as a Hollywood entry. It has a quality which smacks of the best of the French school. The male-Cinderella role, played by the proud fire laddie and quondam Injun, Cornel Wilde, is a refreshing idea. The Injun stuff goes back into Miss Rogers' childhood when a 6-year-old lad in an Indian suit was her first sweetheart. That's been her dreamlover through the years, and unwittingly the hurdle three times as she jilts her grooms-to-be at the altar. It's gotten so that the No. 4 prospect's father complains that "the boys at the club are laying 5-1 this one also won't go through."

Miss Rogers sculpts. Returning from a Maine hiatus, convinced she was going through with it, this dream-prince with the Indian sign on her is discovered in her compartment, and from then on it's a curious mixture of realistic dialog, with psychologic overtones. Confused and screwball as it frequently is, the identities are always sharp, and before long it captures the auditor. The laugh results are frequently boffo.

Percy Waram, Spring Byington and Thurston Hall are capital as the distrait parents, and Ron Randell doesn't over-do his slightly sap assignment as the No. 4 to-be-jilted-at-the-altar. The rest are likewise expert.

Norman Panama and Melvin Frank have written some sprightly dialog to match the nicely tempoed action. The locales and atmosphere are otherwise of a modern mood and mode to keep everything in a romantically appealing groove. Camera values especially good. *Abel.*

Christmas Eve

United Artists release of Benedict Bogeaus production. Stars Ann Harding, George Raft, George Brent, Randolph Scott; features Joan Blondell, Virginia Field, Dolores Moran. Directed by Edwin L. Marin. Screenplay, Laurence Stallings, adapted from original stories by Stallings, Richard H. Landau; camera, Gordon Avil; editor, James Smith; music, Heinz Roemheld. Tradeshown N. Y., Oct. 23, '47. Running time, **90 MINS.**

Mario	George Raft
Michael	George Brent
Jonathan	Randolph Scott
Ann	Joan Blondell
Claire	Virginia Field
Jean	Dolores Moran
Aunt Matilda	Ann Harding
Phillip	Reginald Denny
Doctor	Douglass Dumbrille
Psychologist	Carl Harbord
Butler	Dennis Hoey
Judge Alston	Clarence Kolb
Harriett	Molly Lamont
FBI Agent	John Litel
Hood	Walter Sande
Gimlet	Joe Sawyer
Reichman	Konstantin Shayne
Auctioneer	Andrew Tombes
Dr.'s Wife	Claire Whitney

"Christmas Eve" runs the gamut from a sentimental old lady who plays with her grownup kids' electric trains on the dining room table, to a rodeo cowboy, to the baby-adoption racket, to Nazis who escaped from Europe on the prowl for their hidden loot. And all that, plus much more, in 90 minutes. Result of the overcrowded conditions is a disjointed picture that will have to depend almost entirely on cast names for lure. B.o. prospects only fair.

"Eve" probably rates first run playdates on the basis of its star value, if nothing else. Story of three orphan boys who've been taken under the wing of a rich spinster, the picture has George Raft, George Brent, Randolph Scott and Ann Harding in the four leads. In addition, there are Virginia Field, Joan Blondell and Dolores Moran as the three vis-a-vis, respectively. Even with these names, though, the average exhib will have to do plenty of selling.

Producer Benedict Bogeaus probably had something like the episodic narration of "Tales of Manhattan" in mind when he assigned Laurence Stallings to the scripting job. While "Eve" has as much of a story line to tie the episodes together as did "Manhattan," it's the individual tales themselves that are so widely divergent that militate against the film's plausibility. Overflow of widely-separated themes will probably have the customers scratching their heads in confusion long before the tale is wrapped up in the last reel. Stallings probably deserves a vote of thanks for not having left any loose ends lying around, even though he did take an obvious short-cut in reaching the fadeout for several of the characters.

As the wealthy and eccentric old spinster, Miss Harding is beset by her stuffed-shirt nephew, Reginald Denny, to let him take over administration of the entire estate. She persuades a skeptical but friendly judge to desist until Christmas Eve, however, so that she can round up her three adopted sons to come to her aid. Tale then swings into her search for the trio and episodic stories of their activities since they went out to make their own in the world.

Brent is disposed of first as a ne'er-do-well playboy who's into Denny for 75G in rubber checks. Raft then takes over as a guy on the lam from the FBI, who's become a wealthy cafe op in South America. He's the one who gets tangled up with the bad Nazis. Scott enters the scene as a slightly dipso cowboy who's naively lured into a hassle with a couple of baby racketeers. Anyway, they all finally get together at the old lady's mansion on Christmas Eve, where it's revealed that Raft actually took the rap for Denny, who's both stupid and dishonest. The judge meets the boys, decides the old gal's okay and they all sit down to Christmas dinner. Sound confusing?

'Beware of Pity'

"Beware of Pity," Two Cities (J. Arthur Rank) film tradescreened by Universal yesterday (Tues.) in New York, was reviewed by VARIETY from London, June 12, 1946. Critic *Rege*, terming the film a "sure coin-getter for England," declared it "has possibilities for U. S., especially in view of cast."

Cast includes Lilli Palmer, Sir Cedric Hardwicke, Gladys Cooper and Albert Lieven. Story, adapted from Stefan Zweig's bestseller of the same title, revolves around a crippled baroness who falls in love with a good-looking lieutenant only to learn that his constant attentions are purely sympathetic. When the lieutenant finally denies a rumored engagement between the two, the baroness tragically commits suicide.

Director Edwin L. Marin must have had his hands full in covering such a wide range of characters but makes out okay in guiding them through their paces. Miss Harding, burdened with an ungainly makeup job, throws plenty of corn into her spinster's role and is seldom believable. Raft gets most of the action in a rough-and-tumble with the Nazis, playing the part in his usual deadpan. Brent and Scott, plus the three ingenues, make out okay with their share of the melodramatics. Supporting cast, though not standout, is capable.

Multiplicity of sets, some of which are fairly ornate, indicates Bogeaus must have spent a tidy sum on the picture. Technical credits are in line with the rest of the film, sometimes good and sometimes bad. *Stal.*

Road to the Big House

Hollywood, Oct. 28.

Screen Guild release of Somerset Pictures; Solwyn Levinson-Walter Colmes production, directed by Colmes. Features John Shelton, Ann Doran, Guinn Williams, Dick Bailey, Joe Allen, Jr. Original screenplay, Aubrey Wisberg; camera, Walter Strenge; editor, Jason Bernie. Previewed Oct. 24, '47. Running time, **74 MINS.**

Eddie	John Shelton
Agnes	Ann Doran
Butch	Guinn Williams
Sutter	Dick Bailey
Bates	Joe Allen, Jr.
Fred	Rory Mallinson
Kolvin	Eddy Fields
Prosecutor	Walden Boyle
Harvey	Keith Richards
Collins	Jack Conrad
Benson	Charles Jordan
Judge	C. Montague Shaw
Danny	John Doucette
Case	Mickey Simpson

"Road to the Big House" is trite melodrama, unfolded in uninteresting manner. It will get by only as filler product for secondary bookings. Production values marshaled by Walter Colmes show a short budget and his direction is inept in handling melodrama.

Story concerns a bank clerk who gets tired of being poor and lifts $200,000 from the vault. He hides coin and is jailed, figuring on paying debt to society and then getting out to enjoy his spoils. He's target of other cons in stir who are interested in money. There's an engineered jail break by an outside gang which wants the money but the clerk is captured. Finale has him a free man without his loot. His wife had found the hiding place and returned it to the bank.

John Shelton fights his way through corny dialog and situations to register fairly well. Ann Doran, his long-suffering wife, also is handicapped by triteness of lines in the Aubrey Wisberg script. Guinn Williams, a con, Dick Bailey, Joe Allen, Jr., Eddy Fields, and others get by in support.

Walter Colmes' production and direction doesn't build interest. Selvyn Levinson served as associate producer on the Somerset Pictures production. Lensing by Walter Strenge is adequate but film is way overlength at 74 minutes. *Brog.*

Linda Be Good
(SONGS)

Hollywood, Oct. 25.

PRC release of Matty Kemp production. Stars Elyse Knox, Marie Wilson, John Hubbard; features Gordon Richards, Jack Norton, Ralph Sanford, Sir Lancelot, Professor Lamberti. Directed by Frank McDonald. Screenplay, Leslie Vale, George Halasz; original, Dick Irving Hyland, Howard Harris; camera, George Robinson; songs, Charles Herbert and Jack Mason, Sir Lancelot; editor, Norman A. Cerf. Previewed Oct. 22, '47. Running time, **66 MINS.**

Linda Prentiss	Elyse Knox
Roger Prentiss	John Hubbard
Margie LaVitte	Marie Wilson
Sam Thompson	Gordon Richards
Jim Benson	Jack Norton
Nunnally LaVitte	Ralph Sanford
Mrs. LaVitte	Joyce Compton
Eddie Morgan	Frank Scannell
Sir Lancelot	Sir Lancelot
Sergeant Hrubichka	Lenny Bremen
Butler	Gerald Oliver Smith
Myrtle	Claire Carlton
Officer Jones	Alan Nixon
Book Shop Owner	Bryon Foulger
Frankie	Edward Gargon
Maitre d'hotel	Muni Seroff
Mrs. Thompson	Myra McKinney

Professor Lamberti

"Linda Be Good" is fair comedy with music that will rate sufficient chuckles in lesser situations to get by. It hasn't been too skillfully put together and dialog is awkward but trojan efforts of Marie Wilson playing her dumb chorine character is a big help in spotting number of entertaining sequences.

Two calypso tunes written and sung by Sir Lancelot give some pep to the score. Numbers are "Old Woman with the Rolling Pin" and "Young Girls of Today." Miss Wilson sings "My Mother Says I Mustn't," by Jack Mason. Latter also collaborated with Charles Herbert on the title tune.

Frank McDonald's direction does its best with awkward script by Leslie Vale and George Halasz. Plot has authoress Elyse Knox joining a burlesque show to get color for a new novel. John Hubbard, her husband, is out of town and unaware of situation. Complications are introduced when the husband's boss and a friend date Miss Wilson, burley strip queen, and Miss Knox. Slapstick moves forward to keep the husband and wife in hot water while identities are mixed. Windup has Miss Knox blackmailing the boss into giving her husband a vice presidency so she won't squeal about burlesque adventures to his wife.

Miss Knox and Hubbard are okay as husband-wife team but it's Miss Wilson who sparks the piece. Gordon Richards, Jack Norton, Ralph Sanford, Lenny Bremen, Bryon Foulger and others make for acceptable support. Professor Lamberti spots a neat specialty.

Matty Kemp's production circumvents short budget adequately. Camera work by George Robinson is good and editing is tight. *Brog.*

Elixir of Love
(ITALIAN-MADE)

Film Rights International release of Lux Films production. Stars Margherita Carosio, Roberto Villa, Armando Falconi. Directed by Amleto Bettoni. Screenplay, L. Ronelli and G. Spellani; music, Gaetano Donizetti; camera, Saratrice; English titles, Samuel A. Datlowe. At Cinema Verdi, N. Y., Oct. 21, '47. Running time, **85 MINS.**

Adina	Margherita Carosio
Dr. Dulcamara	Armando Falconi
Belcore	Carlo Romano
Notary	Luigi Almirante
Panzanella	Silvio Bacolini
Innkeeper's wife	Carmen Navascues
Nemorino	Roberto Villa
Giannetta	Jones Salinas
Dolores	Pina Renzi
Don Alvaro	Olinto Cristina
Innkeeper	Claudio Ermelli
Rosario	Livia Minelli

(In Italian; English Titles)

Donizetti's opera, "L'Elisir d'Amore," is used as main support for this film, in the form of an extensive flashback. Voices of opera singers Ferrucio Tagliavini and Vincenso Bettoni are used for the chief arias sung, with former's name being counted on as a draw because of his present Metopera ticup. Film, however, is slow and static, its occasional amusing moments helping to give its simple story the aura of a lavender-and-old-lace chromo. Aside from Italian enthusiasts, it's unlikely that even other type opera-goers will go for it.

Story is the slim one of a traveling quack who helps a bashful village suitor to win his highstrung maid by the aid of a magic potion, an "elixir of love." Quack revisits a certain village, to be met by a youngster who recalls to the aged charlatan the time he brought the lad's parents together years ago. Which enables film to flash back into the opera setting of "L'Elisir," when the quack helped the lad's father out of pique against the latter's rival, who had crossed the doc.

Story is dramatized, with the principals only occasionally slipping into song, to present the opera's well-known arias. Voice dubbing is obvious, especially in the case of the hero, who is kept half-hidden in various shadows, or with his back to the camera, while his arias are being sung. It's difficult to tell whether leading femme is doing her own singing, due to faulty synchronization, although no femme singer is listed in supporting credits, as are Tagliavini and Bettoni.

A bad job of subtitling has been done on the film, the titles occasionally showing up twice, and sometimes obviously not being timed properly with the original dialog or with the action.

Film has some charm, while the singing is good and music well performed. Armando Falconi, playing the role of the likeable rascal, Dr. Dulcamara, gives it a meaty, engaging portrayal. Margherita Carosio is an attractive undecided Adina, and Roberto Villa a handsome bashful suitor. Carlo Romano as the braggart Sergeant Belcore, Luigi Almirante as the notary, Claudio Ermelli as the innkeeper, are good support. *Bron.*

Somlo Vamps Two Cities Leaving St. John on Own

London, Oct. 28.

Josef Somlo has relinquished his post as joint managing director of Two Cities Films which he shared with Earl St. John.

First two films under new control of St. John will be an adaptation of Hugh Walpole's novel, "Mr. Perrin and Mr. Trail," and a remake of "Rome Express." Former will be directed by Lawrence Huntington, Marius Goring and Greta Gynt will have chief roles.

John Paddy Carstairs will direct "Rome Express," with shooting to start in January. Albert Lieven will probably be signed up for the Conrad Veidt part.

IT'S TIME FOR BLUNT TALK:

the Thomas-Rankin Un-American Committee must go!

You can't "reform" a committee that seeks to destroy freedom of speech, press, radio, screen, science and literature. You can't "reform" a committee that violates freedom of thought guaranteed by the First Amendment to the Constitution, that makes a mockery of even elemental justice and fair play.

> If there is any fixed star in our constitutional constellation, it is that no official, high or petty, can prescribe what shall be orthodox in politics, nationalism, religion, or other matters of opinion or force citizens to confess by word or act their faith therein.
>
> *Board of Education vs. Burnette*
> *United States Supreme Court, 1945*

A STATEMENT FROM THE "UNFRIENDLY" WITNESSES

For a full week we have been assailed by the calculated fury of men in whose minds hearsay becomes the test of truth, slander the measure of integrity, and perjury the criterion of patriotism. All rights of cross-examination have been denied to us. Our counsel have been ejected or silenced when they have sought to speak out in our behalf. It has been specifically urged upon the committee that we, and all others who disagree with its new and degraded standards of Americanism, be prevented from working at our chosen professions, that we be stripped of our citizenship; that we be exiled to foreign countries; that we be handed over to mobs and murdered. The committee has approved such proposals by commending the patriotism of those who advanced them.

This unprecedented attack has been levelled not only against our rights as artists and trade unionists and citizens, but against the right of every American to see, to hear, to read, to think, to speak, to assemble, to organize, to vote, to act as he wishes within the law. After the most searching consideration of what has happened here in Washington, we are forced to the inevitable conclusion that the committee has become the active and conscious agent of American Fascism.

We therefore propose to use every legal means within our power to destroy this evil thing which calls itself the House Committee on Un-American Activities and to put an end, once and for all, to the uncontrolled tyranny for which it stands.

(Signed)

Alvah Bessie
Herbert Biberman
Berthold Brecht
Lester Cole
Richard Collins
Edward Dmytryk
Gordon Kahn
Howard Koch
Ring Lardner, Jr.
John Howard Lawson
Albert Maltz
Lewis Milestone
Samuel Ornitz
Larry Parks
Irving Pichel
Robert Rossen
Waldo Salt
Adrian Scott
Dalton Trumbo

PCA stands firmly behind the 19 Hollywood craftsmen now facing the Thomas-Rankin Committee. We urge every American to read their statement at the left, to act *now* against the "Reichstag fire" that threatens to consume us all.

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"I know of no more deserving organization which has given more splendid leadership to the progressive forces of America than the Progressive Citizens of America. Today the P.C.A. is entitled not only to the gratitude but the confidence and the support of the people of America who believe in democracy and are ready to fight for it in this crucial phase of its struggle."

—Senator CLAUDE PEPPER to P.C.A.'s Conference on Cultural Freedom and Civil Liberties, October 26, 1947.

action: Write your Congressman now to vote for the Sabath Resolution (HR No. 46) to abolish the House Un-American Activities Committee.

Arts, Sciences and Professions Council of

PROGRESSIVE CITIZENS OF AMERICA
205 East 42nd St., New York 17, N. Y.

HELP SPREAD THIS MESSAGE

PROGRESSIVE CITIZENS OF AMERICA
205 East 42nd St., New York 17, N. Y.

I agree with PCA that the Un-American Thomas-Rankin Commitee so violates basic civil rights that it should be abolished and I want to help bring this important message to the American people.

Therefore, I am enclosing a contribution of $....... to go toward publishing this message in other newspapers throughout the country.

NAME ....

STREET ....

CITY .... ZONE ... STATE ....

☐ Please send membership information about PCA.

Can't See 'Little H'wood' in Aussie Resulting From 30% Coin Holdback

Sydney, Oct. 16.

Despite the pact between U. S. film companies and the Australian government about aid to local film production via that 30% distribution revenue holdback, an impartial survey indicates that there is small chance of American companies setting up picture production here for a long time, if ever. It's figured that the 30% rental coin temporary freeze will amount to about $2,000,000 annually.

U. S. film companies fully realize that any full-scale feature film making down here would entail shipping of up-to-date equipment, possibly, building new studios and importing of talent before the first scene could be shot. Yank companies always have avoided going in for Aussie production for that very reason.

They also realize that once started it would have to be carried on indefinitely in order to break even on the initial production outlay. There's also the angle of the precedent it would set since it would undoubtedly bring demands from other countries that U. S. producers launch full-scale film-making in their lands.

There's hardly one modern studio in Australia today. Cinesound-Pagewood, operated by J. Arthur Rank-Norman B. Rydge interests, halted production as soon as the British government invoked that 75% tax since this impost would cover pictures made in Aussie. While the Rank-Rydge setup reportedly is heartily in favor of making pictures here and ready to spend heavy coin for technical equipment and talent, it's economically unsound right now. Rydge, who is rated a shrewd business man both in the Australian film industry and other business down here, naturally is watching the purse-strings on any extensive production just now since the new British tax is rated too much of problem to hurdle.

Obviously, any pictures made down here by U. S. companies also would come under the 75% British tax handicap.

LONDON SEES SURE BET IN 'STARLIGHT ROOF'

London, Oct. 28.

Looking like a surefire success, "Starlight Roof," a lavish twice-nightly revue, bowed at the Hippodroma Thursday (23). As produced by Val Parnell and Robert Nesbitt, show is a pleasant and engaging mixture with one of its stars, Vic Oliver, in his best form in years; Pat Kirkwood is a welcome return from Hollywood but Fred Emney's comedy material needs strengthening. Especially radiant is 12-year-old Julie Andrews, daughter of the Canadian vaude team of Ed and Barbara Andrews, who outshone the stars opening night in a prima donna debut.

Wally Boag scores as the balloon bugler, while blonde Hollywood dancer Barbara Perry and American ballerina Marilyn Hightower also rate acclaim. Michael Bentine, a new British comedy discovery, registers with a novel act. Music is by George Melachrino, who also leads the Starlight orchestra, while Eric Maschwitz authored some of the lyrics. Latter collabed with Matt Brooks on the sketches. Nesbitt staged and Joan Davis handled the dance arrangements.

In the only other opening of the week, "All Over the Town" preemed at the Playhouse theatre last Tuesday (21). Piece is an entertaining newspaper comedy by R. F. Delderfield, who authored the successful "Worm's Eye View," now in its 26th week. Play, although well acted and well received, is unlikely to repeat the lengthy run of "Worm's."

Italy Puts U.S. Pix Funds In Special Category

Rome, Oct. 28.

Frank McCarthy, European representative for the Motion Picture Assn. has obtained concession from the Italian tax commission exempting American picture funds from the 4% patrimony tax levied last November.

Tax covers all capital in Italy, but frozen U. S. funds have been put into special category.

London Legit Protests Proposed Tax Boost

London, Oct. 21.

Theatrical Managers Assn. is considering sending a deputation to Chancellor of the Exchequer Hugh Dalton to protest a proposed boost in the legit entertainment tax. Organization contends that not even the most successful show could run in the West End or anywhere else if the present impost is hiked. Any increases would also tend to widen the gap between ordinary commercial productions and those ventures backed by the tax-free Arts Council.

Currently, top seat tariffs in the West End are about $2.75. Any new tax would up this bite to at least $3.25. Patrons have already squawked against some theatres which have abolished their gallery and made the upper circle their cheapest seats at 75c. In the event of a heavier tax theatregoers would find themselves forking over at least a minimum of $1.20 for admission.

Burma, Eire Add to Freeze

With more and more business being lost as a result of Great Britain's crackdown, not only in England but in countries under British rule, American film company foreign chiefs this week are trying to single out just what foreign lands today don't have some sort of coin freeze or ther restriction.

Foreign toppers were informed that no permits to import pictures into Burma are being allowed by the new Burmese government. No remittances are coming out of the country either. This is another part of the British Empire. While not a big market, it is merely another loss to be chalked up on the dwindling foreign account side of the ledger.

It was also revealed in N. Y. that Ireland was tied up on U. S. films just as much as England. American distributors find they can't ship to Ireland since that part of the British Isles in unable to pay except through the British treasury. However, Yank distribs are getting money out on old shipments already in Ireland.

Recap by foreign chiefs this week reveals that even in Latin-America only Mexico, Puerto Rico, Cuba, Panama, Venezuela and Colombia currently freely remit coin on business done by American companies in that market. Restrictions of one sort or other prevail in all other Latin-American countries.

Brazil at present remits most of rental money but in recent months it has been at a spasmodic rate.

PARIS LEGIT GETS OKAY ON 33% TILT ON TIX

Paris, Oct. 23.

The Prefect of Police has authorized legit managers to tilt admissions from 15% to 33%, according to the kind of show. Top increase is for revues such as Folies Bergere, with a 400-franc ($3.20) ceiling. Straight comedy only gets a 15% increase while vaude gets 20%.

Cost of operating theatres is increasing to such an extent that managers complain that they barely cover expenses. Current raise of all salaries by 11% is already deemed insufficient against high cost of living and most unions are insisting on a 57% increase on current level.

The transportation strike which blanketed Paris during the Sunday (19) weekend for four days affected showbiz variously according to the type of house. On the Champs Elysees it was a practical snafu, class patronage refusing to walk there and back. Nabes were far less affected, as shown by the Gaumont and Rex, both playing "Best Years" for the third week, registering together over 20,000 admissions on Sunday (19) against 22,000 for the first stanza's Sunday.

Edelstein's Par Post

Paris, Oct. 28.

Richard Edelstein has been named to succeed Louis Lazar as head of Paramount's continental theatres.

Lazar returns to New York in December.

Maas' 8-Week Junket

Irving Maas, vice-prexy and general manager of Motion Picture Export Assn., leaves Friday (31) for an eight-week global junket covering MPEA territories. Itinerary will take him first to the Orient for inspection of the MPEA's offices in Tokyo, Seoul and Batavia.

While in Berlin, Maas expects to hold confabs with American Military Government officials with a view to expediting transfer of film distribution controls to MPEA.

Italo Activity Up 50% Due To U.S. Pixer Influx

Recent trend of Hollywood filmmakers to produce in Italy has resulted in a 50% increase in studio activity there, according to Emil Lustig, exec-veepee of the newly organized Westport - International Films, Inc. Just back from a seven-week junket to Paris, Rome and Prague, the foreign film distributor pointed out that there were other advantages in making pix there aside from utilizing blocked remittances.

Beauty of current Italian production, Lustig declared, lies in its cheap labor and ample studio facilities, along with a 16% cash rebate given producers by the Italian government on domestic grosses of their Italian-made films.

In his recent trip Lustig acquired the U. S. distribution rights to four French and Italian films and has options on three others. Pix already pacted include the Annabella starrer, "My Name Was Lili," which will be dubbed into English in France. Produced this year by Francilex, the picture will be released in the U. S. as "Lili." His other French purchase was "Le Corbeau," made during the occupation. Italian buys are "Prelude d'Amour" ("Prelude to Love") and "The Wandering Jew," directed by Geoffredo Alessendrini.

Turning to French production difficulties, Lustig said that costs have leaped more than 100% in comparision with 1936. French film men also find financing a knotty problem chiefly because they have lost a large portion of the European market as far as distribution is concerned. Most of eastern Europe is under the Russian sphere and then, too, Britain has been written off since the advent of the ad valorem tax. In addition, French producers contend with labor unrest and electricity is apt to be shut off at any hour of the day.

Nationalization of the Czech film industry has created a paradox, Lustig observed. The government invited him to produce there and is interested in turning some of its facilities over to foreign filmmakers. But despite the fact that the Barandorf studio in Prague is the largest and most modern in all Europe, the situation there is impossible, Lustig declared. Chief damper on the interest of foreign film men is the strict regimentation of artists and technicians by the state.

Current London Shows

London, Oct. 28.

(Figure shows weeks of run)

"Annie Get Gun," Col'sm (21).
"Bless the Bride," Adelphi (27).
"Born Yesterday," Garrick (40).
"Chiltern Hundreds," Vaude (9).
"Crime of Foley," Comedy (16).
"Deep Are Roots," Criter'n (16).
"Dr. Angelus," Phoenix (13).
"Du Barry," Princess (3).
"Edward My Son," Lyric (22).
"Finian's Rainbow," Palace (2).
"Fly Away Peter," Fortune (12).
"Girl Quite," St. Martin's (10).
"Here There," Palladium (30).
"Life With Father," Savoy (21).
"Linden Tree," Duchess (11).
"Man in Street", St. James (3).
"Never Can Tell," Wynd. (4).
"Noose," Saville (19).
"Off Record," Piccadilly (22).
"Oklahoma!," Drury Lane (26).
"One, Two, Three," Yorks (7).
"Peace In Our Time," Aldw'h (12).
"Piccadilly Hayride," Wales (33)
"Present Laughter," Haym'kt (28).
"Separate Rooms," Strand (10).
"Sweetest Lowest," Ambass. (78).
"Together Again," Vic Palace (28).
"Trespass," Apollo (15).
"Tuppence," Globe (3).
"Worms View", Whitehall (26).

Exhibs Map Trans-Canada Drive To Nix 20% Amuse. Tax as War Measure

Toronto, Oct. 28.

In the belief that the current 20% federal amusement tax on filmhouse admissions was a wartime emergency measure, exhibitor associations have started a trans-Canada drive to have the tax elminated in the forthcoming federal budget now being prepared for announcement next March.

Lead was taken at annual meeting here of Motion Picture Theatres Assn. of Ontario, representing 325 chain and independent houses in this province, when a resolution to this effect was unanimously carried and then forwarded to Minister of Finance D. C. Abbott. Unfortunately, as pointed out by Morris Stein, Famous Players Canadian executive, there is no national association of exhibitors in Canada, although each of the nine provinces has its own member group.

Important meetings of these separate exhibitor associations from coast to coast are now being held on premise that the time has come to remove the 20% amusement tax and intimations were that the other eight provinces, particularly Quebec, will swiftly fall into line with the Ontario action.

In seeking elimination of this tax at the earliest possible date, the MPTAO resolution pointed out that the wartime emergency tax was beyond what any government could reasonably expect its citizens to pay in peacetime. Also that the tax was levied for the prosecuting of the war, that the national emergency has ceased to exist and present living conditions make the tax increasingly onerous. Film entertainment, namely, is an essential part of the life of the people and should not be unduly restricted by a discriminatory tax which affects people in the smaller income brackets.

N. A. Taylor, president of 20th Century Theatres, told the meeting that theatre rates for copyright music will not be increased during 1948, according to current negotiations with the Composers, Authors and Publishers Assn. of Canada. However, these may be increased 400 to 500% the following year by CAPAC. Present annual tariff gives CAPAC approximately $70,000 a year but it's pointed out that no change has been made in rate schedule by CAPAC since 1936. This is also one reason for getting rid of the federal 20% amusement tax.

Budapest Hands Out First Legit Oscars

Budapest, Oct. 15.

First awards of the Hungarian Artistic Council for outstanding acting in legit went to Laszlo Keleti for his performance as Kit Carson in William Saroyan's "Time of Your Life," and Maria Sulyok who recently played Hippia in Imre Madach's "The Tragedy of Man." Each prize amounts to 1,000 forints (about $85) and is contributed by the Zoltan Tildy Artistic Fund, named for the President of the Republic.

Award is based on a report of a committee of the Council which covers all shows. Prizes to deserving thespians are expected to continue as a permanent policy of the Council. Prior to turning to drama Keleti was a comic. He switched last year when he appeared in J. B. Priestley's "Unknown City." Miss Sulyok is a veteran Shakespearean actress.

Eire Takes Huge Bite in Taxes

Dublin, Oct. 21.

Within six months of hiking tax bite on cinema exhibs in Eire, Finance Minister Frank Aiken has announced his decision to take another bite. As from mid-January next, the tax on admissions to cinemas in Eire will be upped very considerably; the last raise—the first in 10 years—only became effective in mid-August.

In his Supplementary Budget statement Aiken announced the raising of the present 60c. seat—the current top price in Dublin firstrun houses—to $1. This will have the effect of giving the government 60c of every dollar seat sold in the house.

Exhibs are putting up a squawk through the Theatre and Cinema Assn., sending representatives to plead with Finance Dept. officials this week. Reception was somewhat stony but officials promised to consider alternative scales to be submitted by the association. Spokesmen of exhibs, however, are not hopeful of any appreciable change in the tax scale and are already considering what adjustments must be made in admission prices.

Never before in the history of cinema entertainment has the price been as high as the 60c level and there has been an undoubted falling-off in the number of admissions to the high-priced seats. It is difficult to tell, however, just how far the falling-off is due to the higher prices because there has been a road transport strike and virtually unbroken fine weather since the new level was introduced Aug. 15.

One government spokesman, Minister for Industry and Commerce Sean Lemass, is being severely criticized for a remark in the Dail (House of Representatives) for saying that the current level of taxation has not taken a "yard off the queues."

'BORN' OUT IN FRONT IN STOCKHOLM LEGIT

Stockholm, Oct. 17.

Five foreign plays are currently heading the Swedish legit season. Best b.o. success in many years is Garson Kanin's "Born Yesterday." Produced at the Nya Teatern here, it draws capacity audiences nightly. Stars of the piece are Gunn Wallgren and Sven Lindberg, while Per-Axel Branner directed.

Other plays doing well are "Lady Windermere's Fan" at the Vasa theatre; "Playboy of the Western World" at the Royal Dramatical Theatre; "Cyrano de Bergerac" at the Oscars, and a British operetta, "Me and My Gal," at the Southern.

Mex Bank Helps Pix

Mexico City, Oct. 21.

Pic trade got financial hypo to the tune of $11,019,887.81 (Mex) (about $2,204,000 U.S.), this year up to Sept. 30 from its own bank, the Banco Nacional Cinematografico.

Government recently reorganized it and made it a national bank.

UA-Distrib Argentine Film's World Preem In Brazil Sets Precedent

World preem of the United Artists distributed Argentine film, "Mirad Los Lirios del Campo," held Monday (27) at Porto Alegre, Brazil, marks a precedent inasmuch as its reportedly the first time an Argentine picture, released by an American company, has had its initial screening in Brazil. Decision to open "Mirad" in Porto Alegre was a natural exploitation move since the city is the birthplace and home of novelist Erico Verissimo upon whose bestseller the film is based.

Produced by Manuel Pena Rodriquez, "Mirad" is the first of five Argentine-made pictures which UA will distribute throughout Latin America. Special print of the film, with Brazilian titles, was used for the preem. Much fanfare marked the opening with Brazilian government officials, Argentine film stars and execs as well as a horde of flacks on hand for the festivities. English translation of the Verissimo novel, incidentally, was published in the U. S. last April under the title, "Consider the Lilies of the Field."

Vet Norwegian Distrib Firm Going Out of Biz

Oslo, Oct. 15.

Bio-Film-Compagni, one of Norway's oldest distributing companies, having been founded in 1913, is dissolving soon. Firm recently handled bookings on some six Swedish films as well as a half dozen U. S. reissues, all produced by Sol Lesser before the war for RKO.

• Bio's product in the future will be distributed by the AS Fotorama Co. and the Merkur Film Co. Fotorama, founded in 1911, is the country's oldest film company. Out of business during the German occupation, it reopened early this year. Firm represents Monogram Pictures and Swedish Europa Film.

'C' Rating On 'Amber'

Continued from page 5

ardize for the profits, no matter how high they promise to be, of a single picture.

Cardinal Spellman's 2d Nix

Effect of a "condemned" classification is usually to hypo biz in those cities where an exhib chooses to flaunt Catholic pressure. In this case, however, 20th faces not only the "C" rating, but specific word from Cardinal Spellman of New York. He declared in a letter to pastors in his archdiocese, read at all masses Sunday (26): "I advise that Catholics may not see this production with a safe conscience."

Only once before had the Cardinal singled out a film for such condemnation. In November, 1941, he denounced Metro's Greta Garbo starrer, "The Two-Faced Woman."

David O. Selznick, confronted early this year with the same problem that now faces Fox, took a much more conciliatory attitude. As a matter of fact, with an investment in production and advertising on "Duel in the Sun" of upwards of $7,000,000, he was completely contrite. He came to New York and went into lengthy huddles with L. of D. execs, making all the changes they requested. "Duel," as a result, got a passable rating.

On the other hand, Spyros Skouras, 20th's prexy, issued a statement declaring: "I must disagree very firmly with and protest as unfair and harsh the position taken by the Legion of Decency that 'Forever Amber' is a 'glorification of immorality and licentiousness' . . . I believe it (the Legion) has erred in taking an extreme stand in this instance and that the final verdict must come from the public."

Skouras' Stance

Skouras' firmness undoubtedly followed huddles with or representations to Legion execs. Apparently, latter feel that no quantity of cuts could bring the film into the pale, because of the inherent nature of the yarn. That's indicated in the wording of the reason given for the "C" rating: "This film in the nature of the story it tells and the manner in which the behavior of the central character is presented constitutes a glorification of immorality and licentiousness."

Pic has a seal from Joe Breen's Production Code Administration and has been okayed by the censor boards in six of the seven states that maintain such bodies. They are New York, Ohio, Virginia, Maryland, Pennsylvania and Massachusetts. Action is awaited in Kansas. Local censors have let it go in Memphis, Chicago and Milwaukee. License was withheld by the police theatrical censor in Providence, where "Amber" was scheduled to unveil last Thursday (23).

A secondary effect of the Legion's kayo, of course, is to make doubly alert and cautious the censoring organizations of those areas which have not already given approval.

Hub Future Uncertain

Boston, Oct. 28.

Considerable speculation on the future of the film "Forever Amber" here as result of special request by the Boston city censor for a preview this week. Fact it has been condemned by the Catholic National Legion of Decency, and attacked by Cardinal Spellman, points to plenty of trouble in this largely Catholic center.

In novel form "Forever Amber" figured in a sensational Mass. Supreme Court case last May. It was cleared of obscenity charge by Judge Frank J. Donahue, who ruled the bestseller was a "soporific rather than an aphrodisiac." Ruling paved the way for a revision of Massachusetts procedure in book censorship, resulting in books themselves being prosecuted, not the booksellers.

Formerly booksellers, afraid to tangle with the bluenoses, got together and banned books tacitly of their own accord. Resulting slogan "banned in Boston" really meant the books had not been officially banned at all, merely prevented from reaching the bookstalls by the sellers themselves.

Northwest Protests

Minneapolis, Oct. 28.

Protestant ministerial groups, in Fargo, N. D., and Winona and Rochester, Minn., have protested to the Minnesota Amus. Co. against showing of "Forever Amber." Company replied it would be impractical to call off engagements already under way. City officials also have refused to interfere. Picture is doing big business throughout territory. Newspaper reviewers here are finding it inoffensive.

Rolly Hill, onetime Minneapolis mayoralty candidate on wide-open town platform and now president of a motion picture research society in Hollywood, is here trying to get Archbishop Murray of this Catholic diocese to condemn "Amber" and to back up his plan to set up a registry system for filmdom divorces. Hill would ban stars who take marriage vows "too lightly" and would campaign to halt casting of George Raft as a priest in a forthcoming picture.

Indpls. Squawk

Indianapolis, Oct. 28.

"Forever Amber" opened to standees here Thursday (23) despite effort by Legion of Decency to have city authorities prevent showing in Indianapolis. Msgr. Henry F. Dugan, executive secretary of Legion in Indianapolis archdiocese, wrote letter to Mayor Denny asking that action be taken. Denny referred matter to corporation counsel, who replied city has no statute enabling him to intervene.

Msgr. Dugan also wrote to Democratic and Republican mayoralty candidates in November elections asking them what steps they would take should the situation arise in the future.

Balaban Sees

Continued from page 3

ly, the loss of even 10% in grosses spells a 40% in net.

"A recent analysis showed us," Balaban explained, "that whereas the average negative cost of Paramount films was $486,000 six years ago, they're now at an alltime high of $2,200,000. In all fairness, I want to qualify that statement by conceding that we then made some B's and we don't any more. Without the B's, six years ago, our overage costs wouldn't have exceeded $600,000-$700,000.'

Referring to the climb in costs in '48 and the impossibility of immediately improving the profit potential of films, Balaban emphasized repeatedly industry practices which made mandatory a two-year stretch between scripting and casting teeoff on a film and its complete amortization. He noted the period required preliminary to shooting; the time stretch for lensing; the three months or so for cutting, editing and setting up the pre-selling campaign; and the 18 months allotted to distribution. Hence, films released next year were budgeted two years prior and long before the British crisis spurred economy efforts.

"Even now,' Balaban declared, "there are too many who aren't putting their houses in order. There are many content, in face of the situation, to coast along. And if there's one certainty, it's that those neglecting to economize are going to feel it. They'll find themselves exhausting their cash reserves and their bank credits to boot. In this industry, you must act promptly to meet exigencies or else the consequences are certain.'

Because scripts and casting were complete on productions slated for early shooting, there's been a necessary 90-day hiatus between the British crisis and Paramount's revamping of budget expenses at the studio, according to Balaban. "Yes, we can cut down the shooting time a bit and save a little here and there, but the main costs have been fixed so far in advance that the company hasn't been able to do too much with them."

Fixing his sights on the contention current in some trade circles, that Hollywood should have previously and can still make pix at a cost which would net them a fair profit in the domestic market alone, Par's prexy said:

"If there's one point where that argument becomes a bit thin, it's in the fact it ignores the tremendous pyramiding of costs which took place in recent years. We must work at the base of these costs but reductions will be necessarily slow. Because of the two-year lapse between planning and amortization, we can't count on having an immediate stock of films for the domestic market alone.

"There's a tremendous leverage in this business. Everything is fine when the companies are amortizing their product on a rising market. But we're playing with different chips now. The market is declining, but the costs remain high."

Rank's 'Un-Am.' Parlay

Trade press reps at the screening Monday (27) in New York of J. Arthur Rank's new "So Well Remembered" (RKO), wondered if the British producer had somehow anticipated the results of Congressional un-American Activities Committee hearings on alleged Communist influence in Hollywood. It looked almost as if Rank had decided to make a publicity parlay of persons named in the probe.

There was audible comment among the reviewers as the picture's screen credits listed Adrian Scott as producer, Edward Dmytryk, director; John Paxton, scenarist, and Hanns Eisler, composer. All are among those recently mentioned by the Thomas committee.

Probe Tactics

Continued from page 4

ture—and the industry's in making a case against the committee—that record was thrown at them every time they showed signs of stalling.

Tactics originally appeared to be to keep the probers focused on a few pictures and a small group of writers, who could be disclaimed, and thus keep the rest of the industry unsullied. It quickly became evident that that wasn't working and all Hollywood was being smeared.

Industry's About-Face

As a result, there's been a shift to attacking the committee itself, following McNutt's lead. Johnston, in a statement to the press Sunday (26), which was reprinted in full-page newspaper ads by the MPA Monday, and in his testimony that day smacked the tactics of the Thomas group.

A peculiar aspect of the industry's attitude, so far as newspaper correspondents and spectators in the hearing room were concerned, was the apparent coldness between the official MPA side and the so-called "19 unfriendly witnesses," as well as the contingent of players and execs who came to Washington from Hollywood Monday. The strained relationship was perfectly understandable, of course, in light of the background. The 19 included "suspected Commies" and the others were considered friends of theirs, so the industry was disassociating itself from them, although both groups opposed the committee.

Comparison between McNutt and Wendell Willkie, who served so brilliantly as counsel in the 1941 probe, is as inevitable as the comparison of strategy. Actually, no fair contrasting of McNutt and Willkie is possible, since McNutt is rigidly restricted by the committee to sideline activity, with no opportunity to put on a show. The only chance he gets to say anything publicly is when reporters crowd around him after the hearings. In those sessions, if they can be used as any criteria, he shows little of the drive and vigor and deep feeling for civil liberties that made Willkie the dominating figure at the pre-Pearl Harbor sessions.

B'way and H'wood

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there's seldom been an idea of any kind."

Earlier Saturday, Albert Maltz, Ring Lardner, Jr., Richard Collins, Larry Parks, Kenny, radio producer Robert Lewis Shayon, Paul Robeson, Kingdon and commentator J. Raymond Walsh led a counter-attack against the probe, pointing out its alleged attempt to quash free thought regiment the arts and impose "fascist" forms on American life. Lardner declared that "we're already subject to censorship, which is partially responsible for the insipid artificiality of so many of our pictures." He added that "when J. Parnell Thomas is given the right of script approval, any resemblance to American life or democratic notions will be strictly an oversight."

Defer B-K Answers

Chicago, Oct. 28.

Balaban & Katz, pic house chain here, and the major distributors have until Nov. 6 to answer charges of nabe house, DeLuxe, that B&K and majors had conspired to set minimum prices and establish preferred booking practices. Time extension was granted in federal district court last week.

Nabe, besides seeking damages, is asking for an injunction against "unfair" practices.

Montgomery, Murphy And Reagan's Fine Impressions

Washington, Oct. 28.

It took a trio of actors last week to lend some balance to the testimony piling up in the Hollywood Commie probe. With the impression mounting that half a dozen people in the film colony and the Un-American Activities Committee were all that stood between the industry and its absorption by Moscow, Robert Montgomery, George Murphy and Ronald Reagan presented a thoroughly balanced view for the first time.

Making a deep impression upon the committee with their sincerity, they brought the message that Hollywood is mostly a place where a lot of real Americans work and live and that there are a few Reds among them but that these are kept pretty much under control. It actually may have been a turning point of the hearings, for even the committee got a new impression of what went on in the celluloid colony.

Still the House Committee was not thoroughly sold. It said to Murphy, "It is fortunate for the American film industry that a group of you fellows are out there who had the courage of your convictions and stood up and fought for what is right."

"Don't forget," retorted Murphy, "we have the backing of the large majority of our members." Reagan also expressed his "great pride in the film industry." All in all, the trio expressed, for the first time during the sessions, a real faith in the industry and place in which they worked.

Rodgers Discusses

Continued from page 11

pulling power in several test engagements, requests for bookings rolled in so fast that Metro was forced to ask Techni for 50 more prints. To get these, Rodgers said it was necessary to settle for 78 prints less on "Yearling." Company then needed an additional 100 prints on "GWTW" and so was forced to compromise again by deferring release of a new Techni picture for five months.

Commenting on biz in general, Rodgers said it depends on each picture and the section in which it plays. He noted that "Yearling," despite its poor record in key city first runs, was cleaning up in the smaller situations and eventually might rank second only to "GWTW" as Metro's all-time top grosser. He also gave a nod to exhibs, declaring their expressed desire to hop back on the showmanship bandwagon with both feet is an "encouraging" sign.

Rodgers reiterated previous denials of a wholesale cut in Metro's domestic sales staff. Conceding he'd laid off about 25 salesmen throughout the country, the M-G exec declared this was strictly an endeavor to streamline the domestic operation and had nothing to do with general worldwide market conditions. He pointed out that Metro now has about 7,000 accounts that pay the company only $50 or less on each picture and about 3,000 of these pay $25 or less. "It would be economical suicide," he said, "to send a salesman out to sell one picture at a time to each such exhibitor."

Rodgers definitely ruled out the possibility of selling via mail order, however. Even if field salesmen don't do too much soliciting of biz, he declared, it's still necessary for them to huddle periodically with exhibs on mutual exhibition-distribution problems. Before a salesman goes out on the road now, though, he waits until there are enough films available to make his trip worthwhile.

Weber Denies

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was not in fact sold through me or the William Morris Agency, is appearing in the January issue of Air Trails magazine and in a condensed version in Reader's Digest for that month."

Weber's affidavit was buttressed by a similar document from Helen Strauss, head of the N. Y. Morris office literary dept. Miss Strauss described her association with Chalmers and his manager, Frank Nichols. She declared that Goodlin's material consisted of generalized statements which had no relationship with supersonic flight. Collier's magazine subsequently turned down the material.

Nabes Hit

Continued from page 5

Wore Tights," while strong in most key city first runs, also outstripped the keys when it got to the smaller towns, and there are instances of several other pictures that have acted in the same way. In addition, it's noted that very few pictures are running as long in the keys as they used to, whereas biz in subsequent run houses and the small towns is on the increase.

Bypass Higher Prices?

Majors are reluctant to hazard a guess on why this situation has come about. It's been suggested that the public, in shopping for entertainment, might have become averse to paying the high admission prices usually charged by the big first run houses. In answer to this, however, its noted that several films have played at upped prices in all situations and have done just as much biz in small towns as in the keys. A more reasonable view may be that there's been a swing by the public back to nabe houses, such as happened once before in the industry. What's causing the swing, however, isn't known.

If the situation continues, meanwhile, the majors believe they'll have to revise their marketing and advertising plans to cope with it. If small town theatres that have been buying films on a flat rental deal are making more money now, it's to be expected that the majors will demand either a boost in the rental or a switch to percentage terms. As far as advertising is concerned, the national magazine and radio campaigns that are now slanted to take full advantage of key city first run openings, may have to be revised to take the subsequent runs and smaller towns into account.

Weird Samples

Continued from page 4

long talk in the presence of Tyrone Power. The next day, Crabbe, with Power and Cooper, left for New York to see Henry Wallace. When Crabbe came back home, someone called him on the phone and advised him to stop his activities because it might cause 'unpleasant' results, but Crabbe was not afraid.

"From New York, he left by plane for Washington, intending to see Truman and to show the results of his discovery. But Truman did not receive him. Then Crabbe, in accordance with Wallace, Elliot Roosevelt, Eleanor Roosevelt, LaGuardia and Stetinius, decided to publish the documents.

"On June 3, on Broadway, on the corner of Seventh avenue, Crabbe was riddled with bullets from a machine gun from a closed car. This tragic death of Crabbe provoked terrific unrest in Hollywood. At the funeral of Crabbe, 150,000 were present, and the coffin was carried by comrades Gary Cooper, Tyrone Power, George Brent and Al St. John.

"Cooper and Power, before they were imprisoned, stated their imprisonment would not kill the ideals for which they fought. Cooper said, 'I go to prison, but I will came back from prison and Bilbo, Hearst, Baruch and Rockefeller will not be for long masters of this country . . .' Alan Ladd, on this occasion, said: 'Very soon you will hear the real truth about the persons who are putting me in prison.'"

In reply to Chairman Thomas' question as to whether Crabbe were actually dead, Cooper declared: "He's a very healthy specimen."

March of Time

Continued from page 11

Movietone lot available to it on a daily rental basis.

Plans for MOT's own productions, which will be distributed by 20th, hinge on how much of the Hollywood co-production it gets. Idea is to schedule its own production between the other assignments to keep personnel occupied on a year-round basis.

Occasion of the de Rochemont announcement was a dinner for the 87 members of the production staff to celebrate the most prolific month in the organization's history. It turned out 8½ reels in 22 working days. These comprised two editions of the MOT, plus a two reeler for Standard Oil of Indiana and two-and-one-half reeler for Cleveland-Electric Illuminating Co.

First 4 days broke Rivoli all-time record in **New York**

All roadshow attendance records topped in **Pittsburgh**

First week breaks every record in **Baltimore**

30% over biggest current upped-admission hits in **Cincinnati**

Roadshows, current hits—all topped in **Atlanta**

And Now In CHICAGO

FIRST 5 DAYS BEAT BIGGEST PREVIOUS WEEK'S BUSINESS IN HISTORY OF U. A. THEATRE!

Paramount's

UNCONQUERED

is Sweeping the Country!

GARY COOPER • PAULETTE GODDARD
in Cecil B. DeMille's
UNCONQUERED
Color by TECHNICOLOR
with HOWARD DA SILVA • BORIS KARLOFF • CECIL KELLAWAY • WARD BOND
Produced and Directed by CECIL B. DeMILLE
Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. • Based on the novel by Neil H. Swanson

Johnston Says 'Hands-Off' To All Who Threaten Gov't Control of Film Prod.

Washington, Oct. 28.

It was Eric Johnston Day yesterday afternoon (27) in Washington, as the Motion Picture Association prexy dressed down the House un-American Activities Committee for smearing the film industry without giving it a chance to defend itself and slugged toe-to-toe with a committee which was obviously out to rough him up.

For more than an hour, Johnston hit out in all directions, both punching and counter-punching in the shrewdest exhibition staged thus far on behalf of the producers. He claimed the committee was hurting the box office at home and abroad and declared he would fight off efforts by the committee or any other Governmental body to tell the industry the kind of films it should make. He demanded that the committee make public its secret list of Communist-tinged pictures so that the industry could answer the loose charges, and challenged the committee to fight Communism by democratic methods.

The House Committee was spoiling to get at Johnston. MPA, in its opinion, had welched on its early promise to cooperate so the legislators figured that mussing its prexy's hair would be nice retaliation. One bit of retaliation could be chalked up as the picayune spite of the week.

Among the highlights of the session:

1. Questioning of Johnston brought out that he went to Hollywood a few months ago with a three-point program in connection with the probe. The industry toppers approved two of the points—call for a fair investigation and for the employment of former Secretary of State James F. Byrnes as special counsel to aid in preparing the case. But they vetoed the point under which proven Communists would not be employed in any position where they might affect the content of pictures.

2. Disclosure that Edward T. Cheyfitz, assistant to Johnston, is a former Communist party member.

3. A claim by Rep. J. Parnell Thomas, committee chairman, that some industry figures sought to influence the committee in advance of the hearings.

The roughing of Johnston started as soon as he reached the witness stand and even before he had an opportunity to read his prepared statement. Robert Stripling, clerk and chief inquisitor of the committee, wanted to know if Johnston felt he needed a lawyer. Thomas chimed in with, "Well, it's all right if it makes him feel any better."

Immediately after Johnston had read his prepared statement, Stripling went to work with questions about whether the MPA prexy had found any Commies in Hollywood. At one place he snapped at Johnston, "I wouldn't be surprised from statements you have made during the past few days that you have been trying to run this committee."

This was the cue for Thomas to charge that MPA had promised a lot of cooperation and was not giving any. Thomas also claimed the producers had tried to pressure the hearings before they began.

"We had prominent people come to us to postpone our hearings," he said. "We had persons, some of dubious character, ask us not to put on certain witnesses. We had others get in touch with our investigators to try and learn what we were going to do. I don't know if any bribes were actually offered but one man gave all the signs of an offer.

"And your counsel has been giving out statements on the hour and off the hour critical of the committee. Is that the kind of cooperation you promised."

"I told you we'd give cooperation and we did," snapped Johnston. "I never sought to get any witness off. When one witness did try to get excused I had him write you a letter asking to be called."

Stripling then shifted his attack to demand why McNutt was "substituting for Byrnes." Johnston said the deal with Byrnes provided that he would not appear before a Congressional committee. Tonight Byrnes issued a statement corroborating this point.

Then Stripling swung about to ask Johnston if Edward Cheyfitz had ever been a member of the Communist party. Johnston said Cheyfitz had been, but had become "disillusionized" when he went to Russia and withdrew from the party in 1939.

Stripling asserted that Cheyfitz followed the party line in February, 1941, in denouncing lend-lease and the war powers bill, and that the Daily Worker reported favorably in May, 1941, that Cheyfitz was opposing a Presidential speech on preparedness.

"I'm not here to defend Cheyfitz," declared Johnston. "He's in town. Why don't you call him?" Johnston also produced a sheaf of letters endorsing Cheyfitz and declaring that he was completely clear of Communism. These came from clergymen and business leaders. They were one to two weeks old.

"You sort of had a suspicion this was coming up," commented Rep. Thomas in some surprise.

"Knowing Mr. Stripling, I was prepared for anything," was the retort. Stripling asked whether Johnston would employ John Howard Lawson on the basis of the morning information.

"If all the evidence in your statement this morning was true," said Johnston, "I would not employ Mr. Lawson. Communists are a disruptive influence. I have never objected to investigating Hollywood.

"I have objected to some of the committee's methods."

Pat For the Industry

At this point the industry got one of its few pats on the back of the day from Rep. John McDowell (R., Pa.).

"There was evidence last week," he said, "that your producers were disturbed by Communist influence. What disturbs me is your charge that the industry is being smeared here. I am disturbed that you feel the testimony of these producers hurt them. I feel the motion picture industry has come out of this hearing in good shape. The movie industry, with a few exceptions, has come out of here in a splendid position.

"We are not concerned with telling the industry what pictures to make. It has been suggested that Hollywood make anti-Soviet pictures. I abhor the word. I am not anti or pro anything. The action of this committee will be only by a vote of its members and we have not taken any action."

"I might say that just as there are good and bad writers," replied Johnston, "there are different kinds of congressmen. You're the kind we like."

Novello's 'Perchance' To Tour S. Afr.; Rank to Film

J. Arthur Rank has acquired the film rights to Ivor Novello's recent London legit musical, "Perchance to Dream," the British writer-actor disclosed upon arriving in New York last week aboard the Queen Mary. Deal for the show, which ran two and a half years, did not involve a flat sum but calls for Novello to receive a percentage of the gross. Picture is scheduled to be made at the end of next year.

Meanwhile Novello plans a three-week stay in New York then goes to Jamaica, B. W. I., prior to trekking to South Africa. London company of "Perchance" is now en route to Johannesburg where the play is slated to open Dec. 23. Novello will join it there. Following South African bookings, the company will return to England where a provincial tour has been lined up. After that there's a possibility that the show may be brought to the U. S.

Small Skeds Another For Italian Lensing

Hollywood, Oct. 28.

Edward Small is readying a second picture, "Clementine," for production in Italy to utilize some of his coin impounded in that country.

Currently the Small production, "Cagliostro," is in work at Scalero Studios, Rome.

Colman-Cukor Indie

Hollywood, Oct. 28.

Ronald Colman is going in for indie production, with George Cukor as a partner. They have acquired a story property for filming next spring.

Colman recently starred in "A Double Life," produced by Cukor for Universal-International release.

Kansas City Operator Bows in Union Suit

Kansas City, Kans., Oct. 28.

Joe D. Gicante, operator at the Kansas theatre here, lost his court battle to prevent Local No. 498, International Alliance of Theatrical Stage Employees, and Motion Picture Operators, AFL, from replacing him on the job, but for the time being has retained his job. Judge Russell G. Hardy, Wyandotte County District Court, last week sustained a demurrer by the defending union wherein it was contended that Gicante had failed to establish a cause of action against the union.

Gicante has been in the booth at the Kansas theatre for several years but has operated under a special agreement whereby the union has listed him as a registered apprentice. He went to court when a recent ruling of the union sought to eliminate the rating under which he worked.

Attorney for the union said that the contract with the theatre for only union operators expired last June. Union testimony also showed that Gicante never had been initiated into the organization and that his membership had been rejected several months ago.

Theatre officials testified they were satisfied with Gicante's work, and he is continuing on the job for the time being. A new contract between the theatre and the union is under consideration, however.

MPA Stand

Continued from page 5

to the Russians would be bad form in 1947. Names and reputations of valuable motion picture properties had been kicked sky-high. That committee was serving notice that it intended to put nearly the whole industry in the same can of red paint.

Out For These Headlines

The idea, according to some newspapermen, was obvious. The committee would get a much better play by claiming that Hollywood was 99% Communist-controlled, with only a few persons fighting the Reds, rather than that it was 99% American with a small group of Commies agitating trouble.

By the second day, Paul V. McNutt, special counsel for the industry, was demanding that the committee look at pictures before it allowed them to be smeared as Communistic. By the third day he was hammering at Rep. J. Parnell Thomas's group as a challenge to free speech.

MPA prexy Eric Johnston followed up with an attack on procedures of all Congressional investigating committees. He declared, in a statement issued to the press Sunday (26) and published in full-page newspaper ads paid for by the MPA Monday: "Too often individuals and institutions have been condemned without a hearing or a chance to speak in self-defense; slandered and libeled by hostile witnesses not subject to cross-examination and immune from subsequent suit and prosecution."

The MPA topper followed up right away with the strongest industry attack yet made on the committee. He read it preceding his testimony before the group Monday morning. It was clear evidence of the industry's ire at the general idea given by the previous week's goings-on that Hollywood was "running over with Communists and Communism."

McNutt, in the meantime, was still pounding at the committee to see pictures before smearing them. In a letter to each member of the committee Sunday, he called upon them to make public their list of alleged Commie-propaganda-loaded films. He pointed out that merely blind talk about a "list" was spreading smears over a large number of films.

By that time the industry's official "line" was not sounding very different from what Bartley Crum and Robert W. Kenny, counsel for the so-called "left-wing" group of witnesses, have been stating to newspapermen all along.

As the curtain went up on the second week of hearings yesterday (Monday), it appeared the committee had the large majority of the industry united against it, a combination of "strange bedfellows" — execs and writers, for instance — which was a great surprise in most quarters. Only group which remained favorable to the probers was Hollywood's ultra-right-wing Alliance for the Preservation of American Ideals.

Red Brand Goads MPA

Continued from page 5

lic," McNutt continued. Pointing out that the film producers were anxious to give the committee every chance to proceed, McNutt said he wanted "this investigation to end all investigations of Hollywood by the committee."

Thomas, after needling McNutt with questions about whom exactly he represented, said, "The chair will reply in a full and detailed statement." McNutt had difficulty in recalling the member companies in the MPA, hesitantly naming Warner Bros., 20th-Fox, Universal, then the "Metro Bros" and winding up with the phrase, "and several others."

Like Lawson, Trumbo during the morning session was refused permission to read a prepared statement because Thomas said it was not pertinent to the business of the committee. Trumbo, however, was calmer and less hostile than Lawson, giving, at least, an outward show of respect for the committee. Nevertheless, he imitated Lawson's line of answering committee counsel Robert E. Stripling's questions with long statements of his own.

After the first tangle, resulting from Trumbo's refusal to answer the question of any Communist Party affiliations, he made numerous attempts to introduce into the record the content of 20 films written by him so that, he said, "The committee may see what it proposed to keep from the American public." Thomas refused to admit it into the record because of its length.

Trumbo Outshouts Chair

Shouting over objections of the chairman, Trumbo managed to interject into his testimony that he had statements from "responsible people concerning my work." These, he said, included General H. H. Arnold, air force head, judges of juvenile courts, Chief of the Film Section of UNRRA and the Chief Army Chaplain in Charge of Films. Led from the stand by six uniformed guards amid mingled boos and cheers, Trumbo shouted, "This is the beginning of an American concentration camp."

Following Trumbo, a committee investigator, Lewis Russell, read a nine-page list of Communist affiliations of Trumbo along the lines set by the dossier on Lawson. List included a photostatic copy of Trumbo's alleged Communist Party card under the name of "Dalt T.", which Russell stated, had been identified by handwriting experts as the signature of Trumbo.

Also introduced in the record was an article from VARIETY of March 14, 1941, stating that Trumbo had authored a story, "Remarkable Andrew," which was so anti-British and so anti-war that Paramount refused to continue with the picture after paying him $27,000 for the screenplay.

Maltz, Bessie's Statements

Without softening its attitude, the committee switched its policy with regard to the unsympathetic witnesses and permitted both Albert Maltz and Alvah Bessie to read their prepared statements into the record after examination of the scripts by the committee. Both Maltz and Bessie reiterated Trumbo's attack against the objectives and tactics of the hearings which, they claimed, infringed on their constitutional rights.

However, after both witnesses refused to answer the query on the alleged Communist Party membership, they were subjected to the contempt citation. Bessie, in countering the committee's questioning, said: "Gen. Eisenhower has refused to reveal his political affiliations and what's good enough for him is good enough for me." Thomas reprimanded the scripter by remarking that Gen. Eisenhower would be ashamed to be a member of a subversive organization. Dossiers on Bessie and Maltz were also produced to show that they were allegedly party card holders.

Thomas Reads Own Piece

In a statement that concluded the day's session, Thomas said, "We've had four very prominent writers before us. It's evident that they don't want to answer questions. It's also evident that they have extensive Communist or Communist-front affiliations. Yet these people are writing motion picture scripts. This is definite proof that there is a real reason for investigating Communist influence in Hollywood. All this talk of these hearings being a witchhunt is nonsense. I don't think this committee has ever looked into anything where it found more Communism than in Hollywood."

Meanwhile, the Hollywood contingent organized into the Committee for the First Amendment, drew up a petition in Rep. Chet Holifield's office to Speaker of the House, Rep. Joseph Martin, asking him to kill the House Un-American Activities Committee.

Brewer's Attack on Sorrel

Roy M. Brewer, Coast rep for the International Alliance of Theatrical Stage Employees, took the stand at the outset of today's afternoon session with a prepared statement which the committee permitted to get into the record. Substance of his testimony was a complete indictment of the Conference of Studio Unions as Communist-controlled and instigator of strikes.

He named CSU head Herbert K. Sorrel as spearhead of an alleged Communist labor drive in Hollywood. He also fingered Larry Adler and John Garfield, both present as members of the Committee for the First Amendment, as participating on an alleged red-inspired picket line in the studio labor battle.

Lawson and Thomas Clash at Hearing

All the wraps were taken off by the committee yesterday as it went to work on Lawson, first of the group of "unfriendly" witnesses whom the committee hopes to prove are either commits or fellow-travelers. In a dingdong session, screen writer Lawson and Thomas bawled and shouted at each other. Lawson took honors in the battle of words but Thomas got the final brass ring as the committee disclosed Lawson's alleged "Communistic" record and wound up by citing him for contempt of Congress for his refusal to disclose whether he was a member of the Communist party.

Thomas called for the statement as he had for all statements. Thomas handed it back after reading one paragraph with a refusal because the statement was "not pertinent." Then the row started.

"You spend one week vilifying me before the American public and refuse me the right to read a statement," Lawson said in a very loud voice. He continued talking while Thomas banged his gavel for silence.

Pausing a moment, Lawson took up again, "I know my rights as an American citizen and I stand up and protest the refusal to permit me to read a statement." More gaveling with Thomas, a red-faced man, growing redder all the time. Lawson finally agreed to answer questions about his name, place and date of birth. Asked if he were a member of the Screen Writers Guild, he immediately, in the same loud voice, challenged the committee's authority "to raise any question of political beliefs."

Lawson Refuses Gag

Thomas shut him up briefly and Lawson sounded off again, "last week you permitted witnesses to answer questions in three, four and 500 words. And you want brief answers from me."

"You'll be responsive," shouted Thomas, whacking the gavel some more.

"I'm not on trial here, the committee is on trial," shouted Lawson. "It is outside the purview of this committee to inquire into what organizations I belong to."

"You're just making a big scene," declared Thomas, "you're no better than the rest..."

Lawson interrupted again and Thomas shouted, "if you're trying to force me to put you in contempt of Congress you won't have to try much harder." Lawson answered another question or two and then Stripling asked: "Are you now or have you even been a member of the Communist party in the United States?"

"The question is not pertinent," said Lawson in a very loud tone. "The committee is trying to invade my rights..." The gavel worked overtime and Thomas demanded, "do you care to answer the question?"

"It is unfortunate and tragic." Lawson declared like a pontifical lecturer, "that I have to teach the committee the basic rights of Americanism." Refusing again to answer, Lawson was lecturing away when uniformed police closed in on him and removed him from the witness stand and back to his seat with his fellow witnesses.

Mixed booing and applause went up in the jammed hearing room.

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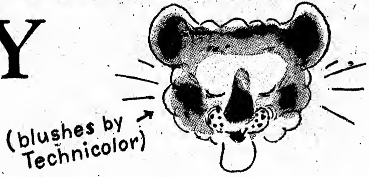
"CASS TIMBERLANE" ★ "GOOD NEWS"
(COMING NEXT) (TECHNICOLOR) (COMING XMAS—NEW YEAR'S)

PARDON MY
BLUSHES!



Inside Stuff—Pictures

If all of Jerry Wald's production assignments at Warner Bros. materialize he'll set some sort of a marathon record. He has three shooting now, "Don Juan," "Johnny Belinda" and "To the Victor." In 10 days "Act of Violence" starts, Raoul Walsh directing; two weeks after that comes "Key Largo" (Bogart-Bacall), John Houston directing; three weeks thereafter he expccts to kick off "Until Proven Guilty" (Crawford); 10 days thereafter "Flamingo Road" (Ann Sheridan) is supposed to go. Three weeks after that June Haver is supposed to report at Burbank for the "Marilyn Miller" filmusical; thence he has "The Patriots," from the Sidney Kingsley play, and Norman Krasna's "John Loves Mary" in that sequence. And just to keep out of mischief Wald is supposed to supervise Danny Kaye's pictures in association with the comedian's wife, Sylvia Fine.

Film columnist reported on Monday (27) that the Broadway revue, "Call Me Mister," had been bought by 20th-Fox for "a sum said to be over $200,000" and that Darryl F. Zanuck would use only ex-servicemen in the cast to offset "the pink tinge so many people thought was indicated in this Broadway hit musical." To which "Mister" producer Herman Levin had this to say:

"A, I wish it were $200,000 and, B, I wish I had thought of the idea of having only ex-servicemen in the cast."

Actually, the amount was $75,000 and, of course, the very basis of the "Mister" idea was that the cast consisted entirely of vets. There was very little effort, incidentally, to camouflage the fact that the revue was definitely on the "liberal" side.

Stack of Hollywood stars, or at least their reasonable facsimiles, found themselves together in Macy's window when the emporium yesterday (Tuesday) unveiled a display of self-portraits. Collection is to be printed in the N. Y. Herald Tribune's This-Week mag.

Uncoincidentally, photos are mainly those of RKO personalities. Included are Raymond Massey, Rosalind Russell, Barbara Bel Geddes, Jane Greer, Ann Sheridan, Fred MacMurray, William Powell, Frank Sinatra and Valli, among others. Latter's the Italian actress, under contract to David O. Selznick, loaned by D.O.S. to RKO for "Miracle of the Bells." Stunt was engineered by Paul Hollister, RKO's publicity chief, formerly a Macy's Dept. Store exec.

Few in the trade were willing to believe that that startling wording in the giant "Forever Amber" signboard at 43d street and Broadway last week was entirely a painter's "accident." There seemed to be too many coincidences. It proved a terrific attention-getter, filling Times square with amateur photogs, but the public relations angle, with "Amber" already under Legion of Decency attack, appeared dubious.

Signboard was being repainted for the opening of the 20th-Fox film at the Roxy. Words "'Forever Amber' plays until 12:30 every night" were being placed on the rooftop board when the painters knocked off at noon. Unfinished sign just "happened" to read pornographically.

With both Walt Disney and Lou Bunin producing animated versions of the Lewis Carroll classic, "Alice in Wonderland," the race to hit the market first is shifting into high gear. Aiming to rush his "Alice" out before next June, Bunin has interviewed more than 200 French technicians for training in puppet animation under his chief camera-animator, Erwin Broner.

Currently in production in France, Bunin's "Alice" will be a plastic puppet version. The technique reportedly will introduce the medium of three-dimensional puppet animation combined with live action. Producer's plans call for a quartet of camera crews to lens on as many stages simultaneously.

When conditions warrant, Universal's private dinery, for company toppers and their guests, located at U's new Park avenue hq, will follow the same monetary rules laid down by Metro, whereby the toppers will share costs pro rata, but pay individually for guests and drinks. 20th-Fox, which closed its club recently in the wake of an economy drive, was cuffo 100%, the company absorbing the charges. U, like 20th, doesn't think any private dining room is propitious right now and won't open it for some time.

Republic's veepee-salesmanager James R. Grainger is backing up his producer-son's "Fabulous Texan" by getting somewhat fabulous playdates for Eddie Grainger's first picture since coming out of the service. Opening Nov. 15 day-dates in Austin, Dallas, Houston, San Antonio and Fort Worth, in top-money Interstate houses, with 279 dates slated for the circuit. Rep's westerner, which costs a rather unusually high $995,000, also has Thanksgiving playdates in Paramount's two Los Angeles showcases, etc.

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Metro and Par

Continued from page 11

top for "Best Years" to $1.80 at the Astor. Goldwyn's retreat was made in the first few days and was no reflection on the staying power of the film since it went ahead for 30 weeks of peak biz.

Meanwhile, Par has plunked for a policy of advanced prices for "Unconquered" though the 11 test engagements have yet to be completely polished off. Strategy fixed by Charles M. Reagan, v.p. in charge of sales, is to get the roadshow bookings under the wire and then send the pic on its regular first-runs without too much time lapse. Film is doing heavy biz in its Pittsburgh, Cincinnati, Atlanta, Baltimore, Chicago and Cleveland testers and has smashed house records in almost all these situations.

Midway mark in DeMille's 12-city p.a. tour was reached this week. He's attended all preems so far on an 18,000-mile junket. Still on his itinerary are openings in Detroit, Kansas City, Dallas, Denver and San Francisco. DeMille has made three to five speeches in every town.

Briefs From Lots

Continued from page 11

Robert Mitchum joined **Frank Sinatra**, **Cary Grant** and **Tim Holt** as one of the stars in RKO's episode picture, "Honored Glory"... **Dorothy Adams**, currently with the Pasadena Community Players, cast in "The Sainted Sisters" at Paramount... 20th-Fox resumed shooting on "Deep Water" after a two-week shutdown caused by the $250,000 fire.

Frank McDonald will direct "Hard to Kill" for Pine-Thomas... **Michael Curtiz'** third production for Warners release, a musical still untitled, goes before the lenses Nov. 10 with **Doris Day**, **Jack Carson** and **Michael North** in top roles... RKO editors are shearing the English-language version of "The Pearl," produced in cooperation with Aguila Productions in Mexico... **Mal St. Clair** will direct "Arthur Takes Over," first **Sol M. Wurtzel** production under his new releasing pact with 20th-Fox... **John O'Dea** sold Spanish rights to his original, "Scar Tissue," to **Paul Kohner**, who will produce it in Mexico under the banner of Mercurio Films.

Hattie McDaniel plays her 83d maid role and her 275th picture in "Mickey" at Eagle Lion... **Burt Lancaster** will produce "Advance Man," a story of the big top, as his second indie venture... Republic bought "Eyes of Texas," authored by **Sloan Nibley**, as a starrer for **Roy Rogers**.

Metro 'Casts'

Continued from page 5

script. That eliminates desultory writing, gives a punch to a screenplay that only enthusiasm can, and cuts writing time."

MacKenna said that the number of scripters on the lot now averages 65 weekly, as against a top of 125 a few years ago. That's been made possible partially, he explained, by the reduction in the number of films being made, but also in large measure by elimination of waste effort.

Economy campaign and careful attention to getting the right man for the job is the reason he didn't actually hire any of the young writers he spoke to this trip, as he might have done in the past, MacKenna said. Rather than have them come out to the studio and just sit around, he declared, they won't be called until there is an assignment available to make best possible use of their particular talents.

Film Prexies

Continued from page 3

blessing of British conservatives as well as of the Labor party cabinet.

Meeting with the major company toppers tomorrow will be reps of the Society of Independent Motion Picture Producers. Effort will be made to reach agreement on a tax compromise that will permit the industry to present a united front to the British. Present will be Donald Nelson, SIMPP prez; James A. Mulvey, prez of Samuel Goldwyn Productions, and Milton Kramer, exec v.p. of Selznick Releasing Organization.

Thursday meet will settle the prexies' plans to go to London with Johnston in early November on the 75% situation.

Norway Pix Houses Did $10,600,000 Gross in '46

Oslo, Oct. 15.

Norway's 364 film theatres grossed a total of $10,600,000 in 1946, according to statistics compiled by the state-controlled film organization, Kommunale Kinematografers Landsforbund (KKL), in connection with its recently celebrated 30th anniversary. KKL, owning or controlling 160 theatres, garnered about 90% of the total b.o. takings.

Other film circuits control 99 houses while the remaining 105 theatres are operated by independents. With a seating capacity of 70,000 KKL's houses drew more than 20,700,000 patrons last year, or 80% capacity. Some 20 houses are operating here in Oslo, with a population of 300,000 to draw upon.

Swedish Freeze

Continued from page 3

ly contemplating the freeze, and foreign dept. biggies see little hope that the ukase will walt out the coming week. Eight majors garner $1,000,000 in grosses from Norway annually or some $600,000 in net profits.

Sweden's freeze blocked a yearly $2,500,000 to the big American distribs which they customarily netted from a $4,000,000 gross. No official word of the Swedish clamp has yet been received, but there's little doubt that official confirmation will follow newspaper stories emanating from Stockholm.

Danish situation continues in a stalemate which can only spell no revenues from that country. Denmark recently slapped a prohibitive tax on American pix and U. S. distribs countered by banning film shipments. Annual income of $750,000 is involved in the hassle.

Meanwhile, the important Indian market is being eyed anxiously by major company execs. It's freely predicted that restrictions are going to come quickly in light of the increasingly tough attitude taken towards films by government officials of India.

Far East situation deteriorated recently when Burma clapped a freeze on remittances several weeks ago.

Although U. S. distributors have been advised that they can't continue operating in Norway, Oslo interests suggest that instead of halting the distribution of all American films at once only 50% be withheld from distribution channels for the present.

It's not known whether the suggestion came from exhibitor or distributor sources, according to word received in N. Y., but it appears that some setup is being sought to cover the next few months of operation. In this way Norwegian interests are hopeful that the influx of American screen fare wouldn't be halted entirely.

Distribs Kill

Continued from page 3

hadn't realized that their present operations were below the profit level until the up-to-the-minute reports were readied. Publicizing step was nixed, however, when several biggies expressed fear that action would have an untoward effect on stockholders.

Chief reason for the drop in distribution profits, reports disclosed, is a decline in the take from the key British market. Though the 75% ad valorem tax has yet to be felt, reports showed that the overall slump in remittances from Britain will come to 25% for the year. Seasonal dives in British biz have been as high as 40%, particularly during the summer, the surveys showed.

Exhibs Partners

Continued from page 11

watched their b.o. performance in early runs.

Goldwyn arrived in New York from Hollywood Monday (27). He'll remain east for three or four months working on scripts, in preparation April. He'll leave for England Dec. 12 for a three- or four-week stay.

Cost should not be a factor in determining whether a film should be sold at increased admissions, said the maker of "Best Years of Our Lives," currently being sold at $1.20. On the matter of costs, he said that his "Walter Mitty"—"or any film costing $3,000,000 or more"—could not get its investment back in the domestic market alone, since at least $6,000,000 in rentals is needed to break even.

He asserted that he had scrapped almost $1,000,000 worth of film on "The Bishop's Wife" when he decided that results were not up to his standard. While changes were made in director and script, he said that Cary Grant was drawing $30,000 a week and Loretta Young $10,000 a week for doing nothing but waiting.

Making a plea for better pictures to solve the present crisis, Goldwyn said the producers had their choice of making quickies or setting for themselves "the hard pull of turning out pictures of outstanding quality."

H'wood Names

Continued from page 11

Tommy Carlyn, Baron Elliott and Maurice Spitalny.

Banquet honored outgoing Chief Barker, Cliff Daniel, manager of station WCAE, as well as wartime heads of club, Joe Hiller, Moe Silver, Harry Feinstein, Brian McDonald and Mike Gallagher.

Chi Variety Club Elects

Chicago, Oct. 28.

New board of canvasmen was elected by the Chicago tent of Variety Club of Illinois last week. Jack Rose was chosen national canvasman and Henri Elman and Walter Immerman were nominated as delegates to the next national convention.

New directors are: Rose, Elman, Immerman, John Balaban, Irving Mack, Arthur Schoenstadt, Moe Wells, Tom Flannery, Irving Mandel, J. Harold Stevens, Robert Lubliner and James E. Coston. Chief barker will be elected in 30 days. Members also voted to reduce club service personnel and elected new exec secretary, Juanita Creed.

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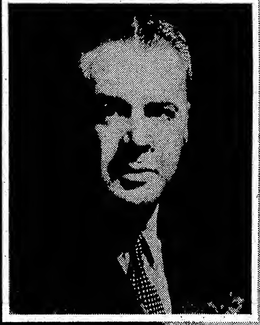

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"QUEEN CHRISTINA"
"PRIVATE WORLDS"
"ARABIAN NIGHTS"

Shreiber and Mann Groups Spark Hotter Product Bidding in Mpls.

Minneapolis.

The Minn. Amus. Co. and RKO Theatres, which have been in virtual control of the downtown first-run situation here, face increasing competition for pictures. Rivalry will come as the Alex Shreiber interest of Detroit, which has the legitimate roadshow Lyceum theatre in Minneapolis, and Ted Mann, head of another group, enter the local film field more actively. Both announce they'll bid competitively for product.

Shreiber wants to utilize the Lyceum for pictures between roadshows. He far outbid the Minn. Amus. Co. and others to land "Gone With the Wind," now set into the Lyceum for a month run at 85c top. It's reported his bid was $17,500 with a guarantee and percentage split.

Setting in "Gone With the Wind," however, cost the house "Annie Get Your Gun" this month. The musical was offered after the picture had been set. A promise has been made that it will be booked here later in the season. "Gone With the Wind" will continue until the legit "Springtime for Henry" arrives in mid-November. "Gone" is doing smash business.

The Mann group bought the sure-seater World and the Alvin, downtown houses, from the estate of the late W. A. Steffes. The Minnesota lease on the Alvin, a 1,400-seater, expires in six months, and Mann says he's going to operate the house himself with pictures. It had been sublet by the MAC for burlesque. The World, a 350-seater, now playing firstruns, moveovers and reissues, will be devoted mainly to foreign films, he asserts.

One difficulty in connection with a "sideline" picture policy at the Lyceum, Shreiber admits, is the fact that the United Booking Office occasionally has last-minute touring productions to shove in and wants the house available for them. Also, picture runs must be halted for roadshow bookings. Shreiber and his associates have picture theatres in Detroit and other Michigan cities.

Rechetnik's New Duties

Sid Rechetnik appointed exhibitor and trade press representative for Warner Bros., replacing Don Carle Gillette, granted a leave of absence. In addition, according to pub-ad chief Mort Blumenstock, Rechetnik will be in charge of publicity for Warner Pathe News and short subjects. He's been editor of the company's house organ and press book manager for past several years.

Managers Reelect

Motion Picture Theatre Operating Managers & Assistant Managers Guild, indie union of house staffs in N. Y. and Westchester area, held its annual election Sunday (26) at the Hotel Empire, N. Y. Entire slate of officers reelected for another year, also six trustees and delegates-at-large.

George Dunn is prexy; Leon Kelmer, veepee; George Baldwin, recording secretary; Maxwell Levine, secretary-treasurer; Joseph Abernethy, sergt.-at-arms. Trustees: Harold Daly, John Thompson, Fred Smith, Joe Tully, Harold Heller and Jerome Baker.

Max Roth Resigns EL

Max Roth, Eagle Lion's district manager for the Chicago-Indianapolis-Milwaukee-Minneapolis territory, has resigned. His replacement has yet to be named. Roth served in his now vacated spot since the inception of the company last year.

Herbert Kaufman to Selznick

Seattle.

Herbert Kaufman, former local branch manager for Paramount, has been named branch manager for Selznick Releasing Organization in this territory.

Marcus Exits Nat'l Screen

Walter Marcus, assistant to Don Velde, National Screen Service accessory chief in New York, has resigned, effective this week. He'll take a month's vacation.

O. B. Thomas to Mayo Clinic

San Antonio.

Lawrence Bernard has been named temporary manager of the State theatre, an Interstate house, while Oliver B. Thomas, regular manager, is undergoing treatment at the Mayo Clinic, Rochester, Minn. Bill Williams is the new treasurer at the State.

Clarence H. Moss, aide of the local city manager for Interstate Theatres, has been elected commander of the local Adkins Lenoir American Legion Post No. 565, composed of veterans from local theatres and radio stations. He succeeds Jack Chalman, publicity head for local Interstate Theatres.

Gene Kenyon, formerly with the Sadler theatre, Kileen, has been named manager of the Village theatre, Port Arthur, owned and operated by Charles Brent. He succeeds Jim Hewitt, resigned.

M. A. Gallia is the new owner and operator of the Dawn theatre, Natalia, Texas, formerly operated by J. E. Poore.

A. D. Hicks and M. L. Feldman have purchased the Dale theatre, Springtown, Texas, from J. L. Eatmon, and have renamed it the Springtown.

R. N. Smith has purchased the Lantex theatre, Llano, Texas, from Carl Garner.

W. M. Hinson is owner and operator of the new Lorene theatre, Lorene, Texas.

Gene Rich Quits Metro, Omaha

Omaha.

Gene Rich, M-G-M exploiter for this area, is quitting to open a theatrical print shop and promotion business.

Allan Kohan is resigning his advertising and exploitation job with Ralph Goldberg theatres. He'll go into business in South Omaha.

Court Order Vs. Ohio Drive-In

Columbus, O.

Temporary restraining order was granted Oct. 25 to halt construction of an outdoor theatre on Morse Road, near Columbus. Order was requested by property owners against Frank Yassenoff, Harold J. Schwartz and Virginia B. Coe. Householders claimed the construction of the drive-in would impair the value of their property.

City Council of Salem, O., has decided against enacting an amusement tax, which was abandoned Oct. 1 by the state.

Joe Burns, Gloversville, N. Y., has become manager of Van Wert Schine's theatre, Van Wert, O., replacing John Makemson, who has gone to Spencerville, O., where he will manage the Ohio theatre he recently bought.

Fox Midwest Shuffles Mgrs.

Kansas City.

Shift of managers in several Fox Midwest theatres in the downstate territory has just been completed by Ed Haas, district manager. New city manager for Carthage, Mo., handling the Tiger and Crane theatres, is Charles Mohler, from the Peoples theatre, Chanute, Kans. He is succeeded by Richard Fryer, from Joplin, Mo. Harold Foster, formerly of the Fox, Joplin, moved in to replace Fryer at the Paramount in the same town. Darrell Ray replaces Foster, and Robert Rothrock takes Ray's old stand at the Orpheum, Joplin. Rothrock had been assistant manager at the Midland, Pittsburg, Kans. The step-ups stemmed from the resignation of William Laughlin, as Carthage city manager, to enter the insurance business.

Commonwealth circuit has named Glen Deeter manager of the Uptown theatre, Columbia, Mo. He was manager of the Gillioz, Monet, Mo., for the circuit.

Cozy theatre, Girard, Kans., was acquired by Jesse Musgrave from Max Shelton, and the Strand, Mt. Vernon, Mo., was purchased by Meyers & Peyton from Mrs. Thelma Richardson.

J. M. Wooten is the new assistant manager of the Electric theatre, Kansas City, Kans., succeeding Dwight Borin, who resigned to manage the new Go-Sho theatre now being completed by the J. T. Ghosen circuit in Clinton, Mo. Ghosen operates theatres in Sedalia, Waynesville, Tipton and Versailles, Mo.

Adelman-Magill Get A. C. House

Philadelphia.

Stanley Adelman and Mort Magill have acquired the Palace, Atlantic City. Magill is local branch manager Film Classics and former UA boss here. He will not be active in operating the house.

Eli Ginsberg has been elected president of the Coliseum of Motion Picture Salesmen. Sam Palan is the new treasurer and Joseph Schaeffer secretary.

Baldridge Quits Flexer, Memphis

Memphis.

Thomas Baldridge has left Flexer Theatres exploitation post after a year, with the outfit's abandonment of prestige picture policy at its nabe flagship here, the Ritz. He trained Sunday night (26) to Louisville on three-week exploitation stint for UA on "Body and Soul."

Expects to open own office here soon.

Picture Grosses

MINNEAPOLIS

(Continued from page 12)

opposition, delivering fairly well. Trim $4,000. Last week, "Dillinger" (Mono) and "Mutiny Big House" (Mono) (reissue), $3,500.

Lyceum (Murray) (1,700; 60-85)—"Gone With Wind" (M-G) (reissue). Plenty of interest in this oldie. Price scale slightly higher than at regular A Loop houses. Soaring to wow $20,000. Last week, not a pix house operation.

Lyric (Par) (1,000; 76-$1.20)—"Forever Amber" (20th). Also at Century. Sock $13,000 in sight. Last week, "Kiss of Death" (20th) (2d wk), mild $5,000.

Pix (Corwin) (300; 50-70)—"Burning Cross" (SG). Fair $1,800. Last week, "Duel in Sun" (SRO) (75c-$1.20) (4th run), good $3,500.

Radio City (Par) (4,400; 50-85)—"Merton of Movies" (M-G) and Desi Arnaz orch, Marion Hutton, Pat Henning, others, on stage. Fine stagebill helping this to lively $27,000. Last week, "Unsuspected" (WB) (50-70c), light $11,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Dark Passage" (WB). Big $13,000 in 6 days. Last week, "Down to Earth" (Col), solid $13,000.

RKO-Pan (RKO) (1,600; 50-70)—"Down to Earth" (Col) (m.o.). Still strong at $7,000. Last week, "Fun, Fancy Free" (RKO) (2d wk), okay $6,500.

State (Par) (2,300; 50-70)—"Carnegie Hall" (UA). Robust at $11,000. Last week, "Deep Valley" (WB), $9,500.

Uptown (Par) (2,300; 50-70)—"Who's Kissing Her" (20th). First nabe showing. Good $4,000. Last week, "Desert Fury" (Par), $3,800.

World (Mann) (350; 75-$1.20)—"Best Years" (RKO) (3d run). Still some life left in this. $4,500. Last week, "Adventuress" (EL) (2d wk), okay $2,000.

BUFF. LED BY 'AMBER' GREAT 27G, 'KISS' 16G

Buffalo, Oct. 28.

Big news in current session is sock trade being done by "Forever Amber" at the Hipp, 2,100-seat house. "Kiss of Death" looks okay and "Foxes of Harrow" is big in its second frame.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Kiss of Death" (20th) and "Adventures Don Coyote" (UA). Nice $16,000. Last week, "Merton of Movies" (M-G) and "The Women" (M-G) (reissues), $13,000.

Great Lakes (Shea) (3,400; 40-70)—"Foxes of Harrow" (20th) (2d wk). Big $15,000. Last week, strong $19,500.

Hipp (Shea) (2,100; 74-$1.20)—"Forever Amber" (20th). Terrific $27,000. Last week, "Dark Passage" (WB) (m.o.), fine $9,000 at 40-70c scale.

Teck (Shea) (1,400; 40-70)—"Merton of Movies" (M-G) and "The Women" (M-G) (reissue) (m.o.). Oke $4,500. Last week, "Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues), solid $5,500.

Lafayette (Basil) (3,000; 40-70)—"Widow of Wagon Gap" (U) and "Bulldog Drummond Strikes" (Col) (2d wk). Neat $15,000. Last week, sock $19,000.

20th Century (20th Cent.) (3,000; 40-70)—"Lured" (UA) and "Knockout" (Mono). Trim $11,000. Last week, "Crossfire" (RKO) and "Magnificent Rogue" (Mono) (2d wk), fancy $10,800.

Esther Williams' P.A. Ups 'For Keeps' Sturdy 24G, Prov.; 'Copa' 12G

Providence, Oct. 28.

"This Time for Keeps," at Loew's State, is hefty hereabouts, and got an additional shot via Esther Williams' personal appearance one day. Also hefty is Majestic's "Unsuspected." "Copacabana," with vaude, is giving the Met a fairly good stanza.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Singapore" (U) and "Sarge Goes to College" (Mono) (2d wk). Fairly nice $12,000. First week was nifty $16,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Each Dawn I Die" (WB) and "Bad Men Missouri" (WB) (reissues). Steady $4,000. Last week, "Mark of Zorro" (20th) and "Drums Along Mohawk" (20th) (reissues) (2d wk), good $3,500.

Fay's (Fay) (1,400; 44-65)—"Notorious" (RKO) (reissue) and vaude on stage. Steady $6,500. Last week, "Spiral Staircase" (RKO) (reissue) and vaude, $7,000.

Majestic (Fay) (2,200; 44-65)—"Unsuspected" (WB) and "Invisible Wall" (20th). Hefty $18,000. Last week, "Foxes of Harrow" (20th) (2d wk), groovy $15,000.

Metropolitan (Snider) (3,100; 65)—"Copacabana" (UA) and vaude on stage. Fairly good at $12,000. Last week, "Repeat Performance" (EL) and vaude, $11,000.

State (Loew) (3,200; 44-65)—"This Time for Keeps" (M-G) and "Key Witness" (M-G). One-day personal by Esther Williams, star of film, helped to lift this to sturdy $24,000. Last week, "Song of Love" (M-G), $21,000.

Strand (Silverman) (2,200; 44-65)—"Welcome Stranger" (Par) (4th wk). Started Monday (27). Third sesh slowed up for fairish $10,000 while second was happy $14,000.

PORTLAND

(Continued on page 13)

"Carnegie Hall" (UA) and "Cry Wolf" (WB), $3,600.

Oriental (H-E) (2,000; 40-80)—"Welcome Stranger" (Par) (3d wk), day-date with Paramount. Holding up to $5,000 or near. Last week, strong $6,300.

Orpheum (H-E) (1,750; 40-80)—"Kiss of Death" (20th) and "Too Many Winners" (Mono) (8 days). Lofty $9,500. Last week, "Dark Passage" (WB) and "Kilroy Was Here" (Mono) (2d wk), okay $7,600.

Paramount (H-E) (3,400; 40-80)—"Welcome Stranger" (Par) (3d wk), also at Oriental. Solid $9,000. Last week, staunch $11,000.

United Artists (Parker) (895; 40-80)—"Unfinished Dance" (M-G) (2d wk). Fair $6,500. Last week, nice $9,000.

Rep. Activity Slows

Hollywood, Oct. 28.

Completion of "Old Los Angeles" and "Dangers of the Canadian Mounted" leaves only two pictures in production on the Republic lot this week.

Films are "Madonna of the Desert," produced by Stephen Auer, and "Under California Stars," a Roy Rogers starrer with Edward J. White producing.

New York Theatres

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WARNER THEATRE · B'WAY 51st
LATE MIDNIGHT FILM · CONTINUOUS

WARNER BROS. PRESENTS
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"THAT HAGEN GIRL"
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TED WEEMS and His Orchestra
Special Attraction
MOREY AMSTERDAM
Extra Added Attraction
GORDON MAC RAE
BROADWAY AT 47TH STREET
WARNER BROS. STRAND

RKO PALACE B'WAY AND 47 ST
JAMES STEWART · JANE WYMAN
in ROBERT RISKIN'S
"MAGIC TOWN"
A WILLIAM A. WELLMAN Production • Released by RKO RADIO PICTURES, INC.

M-G-M's TECHNICOLOR HIT
The UNFINISHED DANCE
MARGARET O'BRIEN
CAPITOL B'way & 51st St. Doors Open 10 A.M.
IN PERSON
JANE POWELL
BUCK & BUBBLES
Extra Added Attraction
SHEP FIELDS and ORCH.

"Disney at his best!"—Mirror
Walt Disney's NEW MUSICAL CARTOON FEATURE
"Fun and Fancy Free"
COLOR BY TECHNICOLOR
BRANDT'S GLOBE B'way & 46th St.
Distributed by RKO Radio Pictures

PARAMOUNT'S
"VARIETY GIRL"
starring 40 TOP STARS!
PARAMOUNT
In Person
CHARLIE SPIVAK And His Orchestra
AL BERNIE
TIP, TAP & TOE
MEL TORME
MIDNIGHT FEATURE NIGHTLY

RADIO CITY MUSIC HALL
Rockefeller Center
Katharine HEPBURN • Paul HENREID • Robert WALKER
in M-G-M's
"SONG OF LOVE"
SPECTACULAR STAGE PRESENTATION

SAMUEL GOLDWYN presents
DANNY KAYE · VIRGINIA MAYO
and the Goldwyn Girls in
The Secret Life of Walter Mitty
in TECHNICOLOR
ASTOR

FOREVER AMBER
starring LINDA DARNELL · CORNEL WILDE
RICHARD GREENE · GEORGE SANDERS
ON STAGE!
Veloz and Yolanda
Extra Added Attraction
Sid Caesar
ROXY

LOEW'S STATE
ON SCREEN
Thurs., Oct. 30
BING CROSBY
Barry Fitzgerald
Joan Caulfield
'WELCOME STRANGER'
IN PERSON
SLATE BROS.
Extra!
YVETTE
Plus OTHERS

RKO presents
MAURICE CHEVALIER
in RENE CLAIR'S
'MAN ABOUT TOWN'
("Le Silence est d'Or")
BIJOU THEATRE 45th St. West of B'way
DOORS OPEN 11 A M CONTINUOUS

COOPER · GODDARD
UNCONQUERED
RIVOLI B'WAY & 49th St.
A PARAMOUNT PICTURE

RICHARD
HIMBER'S
MUSICAL
ABRACADABRA
A SMASH HIT!
(See Page 35)

NBC USES STARS IN PRESTIGE BID

When It's a Capella Time In....

The a capella boys are riding high and handsome. They're coming out of hiding in full force and, as some trade gagsters are putting it: They're eating at Toots Shor's and the Brown Derby for the first time in years."

Where they hibernate when the musical status quo prevails in radio is something nobody's been able as yet to figure out. But when a Petrillo crisis arises, as at present, the vocal quartets and singing groups brush up on their musical bridges and wait for the offers to pour in.

And today they're crossing plenty of bridges—thanks chiefly to James C. Petrillo's banning of musicians on co-op programming. Already the a capella standbys are shouting their hosannahs on the Joan Davis CBS show, the Abbott & Costello ABC program and the Parkyakarkas co-oper on Mutual.

But it looks like only the beginning: Come Jan. 31, and if Petrillo carries out his threat to ban all musicians off the networks, it'll be a capella time in spades. The report is that in New York, Hollywood and in Chicago the vocal groups are rehearsing like mad—waiting only for the signal to step into the musical bridge breach.

As the Witch Hunt Spreads, Radio Wonders If It, Too, Will Get Burned

Radio is sitting tight in the current probe of Hollywood Communist infiltration by the House Un-American Activities Committee. But the conviction is growing daily that commercial programming will feel the effects of the probe; that radio bankrollers will take their cue from the Washington revelations and act accordingly.

Among the 79 listed at the D.C. hearings as active in Hollywood Communist work are a number of stars who are no strangers to the guest star circuit on top commercial shows, as well as some writers who have also done considerable scripting for radio. Feeling in some quarters is that, as the House Committee continues to put on the pressure, the reaction will spill over into radio, with sponsors barring from their shows those personalities who are rendered suspect by the probe.

For some time now there's been talk that the House Committee has a probe of radio on its forthcoming agenda. Whether or not the committee intends getting around to a general sifting of radio however, is still in the conjectural stage.

Berle Whirl Poses Query

No sooner had the Milton Biow agency announced that it was buying a new Horace Heidt talent build up show as replacement for the Milton Berle-Philip Morris comedy stanza on NBC, than things began to happen to the Berle program. In the past few weeks it's been riding high and wide, chalking up a 9.4 on the last Hooper tally for a 2.3 increase. As the curtain-raiser for the web's fabulous Tuesday comedy parlay, the show today is perhaps more solidly entrenched than at any previous time.

All of which poses a problem on the upcoming Heidt show. It isn't inked in until December, when the current Berle cycle winds up, but general impression now is that Berle will stay put. William Morris office, which handles Berle, says it hasn't received official notice one way or other as to cancellation or renewal, but similarly shares the view that, if the Berle whirl continues, don't look for any exiting this season.

Such an eventuality would mean finding another spot for Heidt. Which would probably take it to another network. NBC happens to be sold out.

Shirer Gets a Sponsor

Mutual's annexing of William L. Shirer paid off sponsorship in short order. Piedmont Shirt Co., via the William H. Weintraub agency, is picking up the tab for Shirer's new weekly stint effective Jan. 4 on "about 200" stations.

Web is giving the ex-CBS commentator and author the Sunday 1-1:15 p.m. spot on a sustaining basis starting Nov. 30.

LUCKMAN DRAFTS EDITOR

Elwood Hoffman of CBS on Special Fortnight Loan to Washington

Elwood C. Hoffman, one of the four script editors in CBS Division of Program Writing in New York, went to Washington over the weekend to spend two weeks there under the Charles Luckman Citizens Food Advisory Committee. Hoffman did radio propaganda work during the war. His services were requested of CBS by Michael Roach and William Spire who are working directly under the Lever Brothers head man.

Hoffman will help organize a number of radio documentaries for the Luckmanites.

Jolson Upsurge Gives Him Top Vocalist Billing

Big talk throughout the trade is Al Jolson's ranking as radio's No. 1 singer. Latest Hooper rating (made on the Oct. 16 show) gives his "Kraft Music Hall" a full point hike over his previous 18.8 tally, not only assuring him a ride in the upper-bracketed Top 15 sweepstakes, but giving him the lead off spot among musical shows on the air. And with the Bing Crosby-Philco show taking a nosedive to 13.7, it looks like Jolson alone among the singers will wind up in the coveted Top 15 brigade in the upcoming listings.

As of the moment, it's Jolson against the whole field of male singers. That goes for Crosby, Frank Sinatra, Dick Haymes, Perry Como and the rest. Sinatra's Saturday night "Hit Parade" on NBC knocked off a 12.0 rating; Haymes, slotted on CBS in the time period opposite Jolson, came off with no better than a 7.1, while Como's Chesterfield "Supper Club" averaged a 9.9.

Looks like Haymes' Auto-Lite show is taking the brunt of the punishment in the Jolson upsurge. Prior to Jolson's takeover of the Kraft stanza this season, Haymes frequently passed the Kraft show rating. But he's finding the Jolson 9-9:30 Thursday opposition too tough an obstacle to hurdle.

GRAIN SHORTAGE PINCH AXES 'TENNESSEE JED'

"Tennessee Jed," one of the adventure strips in ABC's late-afternoon block of kid stanzas, is headed for a fadeout the end of next week. It's a case of Ward Baking Co., which sponsors the serial in 27 major markets, pulling in its purse-strings because of the grain shortage. "Jed" has been co-oped where not bankrolled by the baking outfit.

Net will move "Dick Tracy" back from 4:45 to 5 p.m. to fill the gap left by "Jed's" exit and expand the current Treasury Band series at 4:30 into a half-hour cross-the-board.

MAPS EXTENSIVE PUBLIC SERVICES

On the basis of its blueprinted plans, NBC's all-out plunge into public service will explore new programming concepts.

In its bid to match the documentary-public affairs prestige programming that has put the rival CBS into the forefront in the past year or more, NBC, it's now learned, is moving in new directions to capture a sizeable segment of the radio "prestige" audience.

Behind the announcement by NBC that it has named a Public Affairs Board to mastermind its public service shows, which for the first time will correlate the activities of all the web's program divisions, is a sweeping, all embracive plan designed to utilize the talent of NBC's comedians and other top personalities.

In view of the fact the network has practically cornered the top talent market, why, figures the web echelon, shouldn't we corral that talent, whenever possible? Thus, it's planned, when a specific public service program would show up to added advantage with an assist from Fibber McGee & Molly, Gildersleeve, etc., the network will negotiate for their appearance on the program. And so on down the line.

'World' Is First

First series on the web's new public service agenda will be titled "The World We Face," which will be sufficiently flexible in format to permit for documentary or straight dramatic exposition. While inked for the Sunday afternoon 4:30-5 period, again it's been designed to permit for evening showcasing in cream time (with commercials, as in the case of CBS, to be knocked off), whenever deemed essential. Title will permit for a wide range of vital problems confronting the nation and the world.

All decisions will be left in the hands of the Public Affairs Board, whose "thinking" will be integrated with that of other policy-makers on the network.

Fact that CBS, and in some instances ABC, have been grabbing off all the public service laurel wreaths while NBC has been chalking up its enviable SRO record on commercial time, has been no small factor in the web's decision to climb aboard the public service bandwagon in a big way.

Doug Coulter a Veepee

Foote, Cone & Belding agency yesterday (Tuesday) announced appointment of Douglas Coulter as a vice-president.

He's been in charge of New York radio for the agency since the resignation a few months back of Hubbell Robinson, Jr. Latter is now programming veepee of CBS.

Wayne Coy Projected Into Spotlight For FCC Chairmanship on the Heels Of Pressure for Practical B'caster

Washington, Oct. 28.

Plenty of support has been drummed up here within the past 10 days to have Wayne Coy, general manager of Washington Post stations WINX and WINX-FM and former assistant to President Roosevelt, named to the FCC chairmanship. Definite word on White House intentions toward the FCC may be upcoming shortly, since Democratic Committee Chairman Harold McGrath is back in town for a Demo Committee meeting here tomorrow (29).

Pressures have been exerted at the White House for a speedy appointment in view of the absence of Commissioners Edward Webster and E. K. Jett during the winter months and a heavy schedule of work ahead at FCC.

White House spokesmen admit that the WINX manager is a "likely candidate." Whether the appointment has been cleared with President Truman is still not known. Coy himself is non-committal beyond pointing out that nobody who is "in a position to offer him the job" has talked to him about it. Acceptance would entail a considerable financial loss for him.

Other names still being mentioned for the FCC vacancy are Democratic ex-Senators James Mead of New York and Hugh Mitchell of Washington. Appointment of Brig. Gen. Telford Taylor, ex-FCC general counsel, and Presidential radio adviser Leonard Reinsch are also being urged in some quarters.

Coy's appointment would be warmly received by broadcasters and government men, it is believed. The industry has definitely put the pressure on President Truman to name a "practical broadcaster" to the post. He also fills the bill as a good Democrat and has the reputation of being an able administrator.

Starting out as regional administrator of the WPA in 1935, Coy has served in a half-dozen top government positions, including a three-year stint as head of President Roosevelt's Office of Emergency Management (1941-43) and as an Assistant Director of the Bureau of the Budget. In the same period he was an executive assistant to Mr. Roosevelt.

Durr: 'Man of the Year'

Chicago, Oct. 28.

FCC Commissioner Clifford J. Durr was named educational radio's "man of the year" by the advisory committee of the School Broadcast Conference in session in Chicago this week. Durr was backpatted as "a friend at court" and for his efforts in the FCC grant of additional FM frequencies for educational radio.

Conference drew more than 1,500, with nets represented by Robert Hudson (CBS); Dwight Herrick (NBC) and Robert Saudek (ABC). CBS originated its "American School of the Air" (27) before conferencers and special local shows were staged by WLS, WJJD, WIND and WBEZ.

Beer Sponsors Enmeshed in Food Crisis

Clampdown on grain cued to food crisis has come at a time when several beer companies, including Ballantine, were contemplating a return to radio program bankrolling, with the new shift in events practically snafuing such plans.

Ballantine, via J. Walter Thompson agency, last sponsored a Monday night musical show on CBS.

Situation may have a drastic effect on local bankrolling of shows. Beer companies in many major markets represent some of local radio's heaviest clients, including co-op shows. It's considered likely that a clamp on production will force a tightening of the coin reins on bankrolling shows.

WNBC'S GAINES UPPING NORMAN TO SALES MGR.

Jim Gaines, general manager of WNBC, New York flagship station for NBC, this week appointed a new sales manager. He's Don Norman, who's been moved over from national spot sales.

Norman succeeds W. O. Tilenius, who has resigned to join the John Blair station rep outfit, effective Nov. 10. Tilenius had been with the station for 14 years.

CBS Ratner Veepee Pact Reprises Onetime Sock Promotional Setup

After practically despairing of moving its sales promotion-advertising operation into the same high gear which characterized the Paul Kesten-Victor Ratner-Frank Stanton teamup of years ago, CBS in a sudden move last week brought Ratner back into the organization as a veepee. He becomes director of sales-promotion and advertising effective Nov. 3.

During the years from 1936 to 1941 Ratner was the web's director of sales promotion, having been brought into the organization and trained by Kesten, then exec veepee of the web, who gained wide industry recognition for his promotional techniques. The Ratner-Stanton promotion parlay under Kesten (with Stanton on the research end) was the enviable teamup among the networks. Thus the Ratner appointment reprises a two-way association activity between 1930, when Ratner joined the network, and 1941.

Actually Ratner has been doing considerable freelance promotional work for CBS in recent years, since opening his own offices. Only recently he was commissioned by web prexy Stanton to draw up the modus operandi for the industry's participation in Charles Luckman's food campaign, reportedly grabbing himself a fast $3,000 for the job.

Ratner left CBS in '41 to join the now defunct Lord & Thomas agency, later moving into the OPA operation for the War Dept. He then went in on his own.

In recent years there had been a succession of promotion directors at CBS, but none was deemed capable of filling the bill. Since the departure of Dave Fredericks a few months back, William Golden, art director, has been filling in. Golden remains as an associate promotion director, as well as art director, with Lou Housman also moving into the picture as an associate director.

ABC Shows Slip Despite Plugs

In the face of one of the most intensive single evening programming buildups given by the network in recent years—the Wednesday evening ABC parlay—the latest Hooper tallies for that evening (Oct. 15) have provoked considerable eyebrow raising in the trade.

For one thing, the $22,500-weekly budgeted Bing Crosby-Philco show (which is exclusive of the top coin being channelled into ads publicizing "Bingsday") nosedived to a 13.7 rating, representing a 1.8 drop. But Crosby had a lot of company in the downward trend of all the net's Wednesday shows for that evening.

Jack Paar, in the pre-Crosby slot, dropped to a 5.4 off 2.3 points; Henry Morgan, in the post-Crosby period, came off with a 6.8, down 1.9 points. Abbott & Costello wound up with 5.4, off 0.7; Vox Pop hit a 5.0, off 0.9, while the Lone Ranger's 8.1 represented a drop of 1.5. "Mayor of the Town," part of the Wednesday sequencing, copped an initial rating of 6.6.

While it's true that the Hooper charts show a noticeable drop in sets-in-use for the date, which the trade attributes to the unseasonable mildness in the weather (even "Gildersleeve" on NBC took a 5.0 rating nosedive on Oct. 15), the fact remains that the ABC 8 to 10:30 bracketed shows took it on the chin.

Holocaust Coverage Gives Listeners A Bad Case of Radio-Schizophrenia

By BOB McDONOUGH

Portland, Me., Oct. 28.

The $25,000,000 forest fire holocaust which struck Maine last week was given such terrific competitive coverage by radio stations in the area that it may constitute an expensive object lesson in how not to handle a disaster, Commercial commitments were killed without ceremony. Crews—from station managers down through recipe-gabbers to the business dept. gals—took to the many firefronts for eyewitness stories. Engineers worked tricks in terms of calendar segments instead of hours without relief. And yet the net result to the general welfare must see the mercy elements of the radio-gathered food and clothing for the sufferers totted up against the confusion if not panic engendered in the minds of the average listener.

They would be told one moment (between be-bop sides by the Harmonicats) that every reported blaze was out of control, only to find that contradictory stories, made sensational by other angles, were being offered by the first station's competitors. One outlet would advise him to stay put alongside his radio, another would appeal for his assistance in quelling a blaze three miles from his home, a third would reassure him that the nearby blaze was a false report but wouldn't his wife make sandwiches for distribution by the Red Cross, and the fourth, by the time he reached it across the dial, would be beseeching all listeners to lay off sandwich-making, but to rake leaves from the sides of their dwellings while contributing old brooms to a Legion Post 85 miles away. Net result was a new disease, dubbed radio-schizophrenia, manifested by the more impressionable listeners running around like chickens who had been recently axed, and induced by competitive news gathering at time of disaster.

If the NAB wishes to rise from the trivial to the important at this

(Continued on page 35)

WPAT Grabs Some Kudos For 'March of Progress'; 'Sinatra Day' Thurs. (30)

Paterson, N. J., Oct. 28.

WPAT, Paterson, N. J., has grabbed all the honors in the month-long civic festivities centering around the theme of 'Hoboken's "March of Progress." Conceived, organized and directed by WPAT personnel in cooperation with the Hoboken Chamber of Commerce, the affair has turned into a firstrate promotion job for the community as well as for the station. WPAT has managed to get a banner with its letters to be displayed from every public utility pole and lamppost and in the window of every store and bank in the city.

Big hoopla is Thursday (30) when Frank Sinatra is guest of honor for a "homecoming" shindig, which will include a torchlight parade in which he and his father, a captain in the Hoboken Fire Dept., will get top billing. Event will be aired by WPAT, with Hoboken to go all out in welcoming home the singer. They'll even name a street after him.

Divided into four weekly events, the "March of Progress" opened with Hoboken Civic Week in which the school system was the center of activity. Second week was devoted to the town merchants with a general 10% discount on all goods advertised in the dailies with prominent mention of WPAT. Third week was dedicated to transportation with participation of more than 35 railroad and steamship companies. Windup event is industry week with most of the manufacturing outfits in the area pitching in the civic drive.

Dave Golden spearheaded WPAT promotion activity.

TROUT LIKELY TO LAND IN NBC JOB HATCHERY

Negotiations are going on between Bob Trout and NBC, with likelihood that the CBS newsman will move over when he returns from his cruise in Bermuda waters. Just what spot Trout will occupy in NBC's heavily-laden schedule of commentators hasn't been determined as yet.

Trout recently exited from the Campbell Soup cross-the-board session on CBS, when Ed Murrow took over the slot.

Dinah-James Strictly A Biow Production

Although idea for the new Dinah Shore-Harry James show for Philip Morris was projected by CBS, cued to the ciggie company's bid to reach a younger market, Milton Biow agency, rather than CBS, takes over production reins when program preems on Jan. 1. Show, tabbed "Call for Music," will replace "It Pays To Be Ignorant" in the Friday night CBS period.

Milton Biow, agency president, left for the Coast last Thursday (24) to set a producer for the show. CBS is recommending that Larry Berns, of the network's Coast production staff, get the producer-writer assignment, which would mark a reuniting of the Shore-Berns teamup. It's recalled that when the singer branched out into radio with her own 15-minute weekly show for Bristol-Myers, Berns produced the program for Young & Rubicam.

While Miss Shore and James now look set for the new musical stanza, there's still a question whether Art Lund will wind up on the program. Biow agency head at the moment is primarily concerned with setting the two principal segments. In addition there will be a novelty element, via the top recording quartet of the week.

Biow will extend his stay on the Coast to Nov. 10, now that most of the agency shows are emanating from Hollywood.

BBC Revamp In the Works

London, Oct. 21.

Sir William Haley, director general of the British Broadcasting Corp., is preparing a reorganization of his departmental chiefs. He has been dissatisfied for some time with the clashes of star shows that frequently occur between the three main BBC transmissions — Home, Light and Third. Changes are expected to be made in the variety and music divisions, including reshuffling variety director Michael Standing's section.

Norman Collins, controller of the Light Program and best-seller novelist, is likely to be promoted to controller of entertainment. This would give him overriding authority over the three main transmissions, enabling him to arrange better balance in the arrangement of peak program times.

Maurice Gorham, present controller of television, is also down for an even higher appointment. If his new assignment is finally approved, Cecil McGivern will probably fill the television vacancy. McGivern recently returned to television from the J. Arthur Rank Organization.

Another appointment expected is that of R. J. F. Howgill to the $15,000 a year post of BBC director of music.

Frisco Hoopla for KGO Fete With ABC's Noble, Kintner Due to Join In

San Francisco, Oct. 28.

There will be plenty of hoopla here Dec. 1, when KGO, the ABC owned-and-operated Frisco station, hits the 50,000-watt bigtime.

Ed Noble, ABC board chairman, is flying out, with likelihood of exec veepee Bob Kintner joining him for the full-day celebration, which will include a number of local originations of coast-to-coast airers, including the Paul Whiteman show.

There will be a historical dramatic show, based on San Francisco, with Gregory Peck starring.

Alan Dale Gets Own Show

Allan Dale, singer, who has been spotted on Mutual's "Block Party" and "Date Night" stanzas, gets his own weekly show on the web starting Friday (31), 8:15-8:30 p.m.

Johnny Guarnieri's instrumental group will back him.

Delivers the News
BOB PETRE
KLZ does an exacting job of tailoring the news for the Denver area, then turns it over to veteran newscaster Bob Petre to deliver it to listeners over the air.
KLZ, DENVER.

Charles Irving's 75G in 8-Show Network Parlay

Signing of Charles Irving as director of the new "This Is Nora Drake" daytime serial on NBC for Toni shampoo illustrates once more the fallacy of the frequently-heard claim that New York radio is closed to new talent. Since coming to New York two years ago, Irving has become one of the top-income actors in radio and, with the "Nora Drake" assignment, now enters the directorial field.

From his various acting commitments, Irving has an average weekly income of about $1,500, on a 52-week basis. His "Nora Drake" stint will add an estimated $200. The list of his regular acting assignments, with the approximate fees for each, includes the title role on "Young Dr. Malone," at $300; announcer on "Counterspy" and "Fat Man," at $200 each; character part on "Willie Piper," at $250; narrator on "Exploring the Unknown," at $200; announcer on the Ted Lewis open-end recorded series, at $250, and, when it originates in New York, announcer and actor on the Henry Morgan show, at $300.

Those assignments, including "Nora Drake," total $1,900. However, the Morgan show takes a summer hiatus and, since its return this fall, has been originating from the Coast. On the other hand, Irving gets frequent calls for single-shot performances, for which he gets above-scale fees. So the $1,500-a-week estimate is, if anything, on the conservative side.

Under the circumstances, Irving is taking a relatively unremunerative assignment in directing "Nora Drake," since his outside-the-studio duties will require longer hours than would be necessary for an actor stint. The $200 fee obviously doesn't cover the assignment from a strictly financial standpoint. However, Irving was a director as well as actor and announcer in Minneapolis and Chicago, and he has been anxious to get into the directing field in New York. He hopes ultimately to work into the program package business.

As his first property in the latter field, he has already made an audition record of a 15-minute strip, "Solo in Crime," a one-man whodunit which Procter & Gamble recently had under option.

John Daly in CBS Exit; 'Can't See Eye-to-Eye'

John Daly is exiting CBS after 10 years with the web's news staff. He is expected only to stay around to narrate several more editions of "CBS Is Here," his only current assignment. Meantime, he's negotiating with another network.

Daly, who formerly did the 11 o'clock news and in the past year has been on special assignments to Europe and Alaska for the net, says his exit stems from his increasing inability to see eye-to-eye with CBS news chiefs on various matters.

Daly's checkout is the third among longtime CBS newsmen in recent months, William L. Shirer and Bob Trout having gone before.

The Deep South Regrets—

Washington, Oct. 28.

"Big Jim" Folsom, Governor of Alabama, told the FCC today (Tues.) it was failing in its duty to the 1,704,000 persons in his state who are not now getting good radio service after dark. The "Deep South," he charged, is subjected to "absenteeism" even in radio listening.

Folsom urged the FCC either to break down some of the clear channels and add a number of regional stations throughout the southern states, or, as an alternative, to require some of the existing clear channel stations to move to areas which are now inadequately served. Folsom said the "Alabama radio audience is a bit weary of getting its culture, comedy and criticism from Hollywood, New York and Chicago by way of an erratic skywave radio signal."

The Governor pointed to the wide discrepancy in program preferences between rural folk in the South and elsewhere in the United States to make his point that Dixieland wants its own stations without the need to rely on Yankee and other high-powered transmitters. The Governor's statement was filed at the FCC Clear Channel hearings by W. E. James, special counsel to Folsom, and former assistant to then FCC chairmen Paul A. Porter and Charles R. Denny, Jr.

Liberal Party Buys 16 ¼ Hours in N.Y. for Talks

Liberal Party has bought 16 quarter hour segments on six New York City outlets, including the four network flagship stations, for straight political talks.

Early evening and Sunday afternoon time, representing an outlay of $10,000, has been purchased, with series of talks teeing off Monday (27) and continuing until Nov. 3. WMCA and WQXR are the two indies involved. Deals were set by Morris Novik as part of overall Liberal Party utilization of radio in forthcoming campaign.

Scripters Vote On Pact In East

Terms of the proposed minimum basic agreement between the Radio Writers Guild and the four networks will be submitted to the former's eastern membership at a meeting tonight (Wed.) at the Holland House, N. Y. The midwestern and Coast memberships will also vote on acceptance of the pact.

As indicated last week in VARIETY, the contract establishes the Guild as bargaining agent for scripters, calls for 90% Guild shop in the freelance and staff writer fields, covers the complex matter of ownership of the various classifications of rights, and sets up minimum fees. It is the first such agreement ever negotiated in the radio writing field, and climaxes years of effort by the Guild, many months of conferences and extensive concessions by both groups.

The agreement will almost certainly be accepted in toto by the Guild memberships, and will then be signed by the organization and the networks.

FCC Cancels Permit In Kentucky Case Due To Its 'Misrepresentation'

Washington, Oct. 28.

The FCC took extreme action last week and cancelled out a construction permit issued 10 months ago to WWPN, Middlesboro, Ky. At the same time, the Commission reinstated a mutually-exclusive application from the Cumberland Gap Broadcasting Co. which had been dismissed when WWPN got its grant.

Commission concluded that on basis of info now before it, it would never have issued a permit to the backers of WWPN. FCC said E. P. Nicholson and John Wallbrecht, partners in the radio operation, had "misrepresented" the circumstances which led to their filing a bid in Middlesboro and had not given true picture of their financing arrangements.

'ELLERY QUEEN' TO GET ABC SUSTAINING RIDE

"Ellery Queen" gets a new go on the kilocycles nevt month, this time on ABC. Whodunit, which Anacin moved over from CBS to NBC last summer but dropped in favor of "Hollywood Star Preview" will replace "Treasury Agent" in the 7:30 Thursday spot, starting Nov. 27. Web is angling hard for a sponsor wrapup ahead of the tee-off date. "Agent" will fade.

"Ellery" will originate from the Coast, for the first time in its many years on the ether. Looks like an entirely new cast will go into the stanza. New title character hasn't even been picked.

Nets 2-to-2 Vs. Clears' Campaign For 20 Stations

Washington, Oct. 28.

The networks are lined up two to two for and against campaign of the Clear Channel Broadcasters Service to win 750 kw power for a minimum of 20 stations so located to provide all sections of the country with a choice of four network programs. With NBC and CBS supporting the regional stations' vigorous opposition to the CCBS plan, it appears certain FCC will turn thumbs down on the request as now written. As hearing heads into its last few days, it looks here as if clears will settle for status quo and be happy enough if FCC stops short of breaking down present clear channel assignments. FCC is trying for a decision by Jan. 1.

The developments:

1. NBC and CBS will both try to prove there is little or no duplication of their network shows at the present time. Under clears' plan, NBC would lose seven powerful af-

(Continued on page 38)

WGN Snubs Radio Week, Claiming Manufacturers Favor Other Ad Media

Chicago, Oct. 28.

Frank P. Schreiber, manager of WGN, disclosed last week that the station would not observe National Radio Week, but instead would conduct its own "set owners' information campaign."

In accounting for the defection he said that the net result of Radio Week "each year has been that radio manufacturers are given thousands of dollars of free time during which the public is stimulated to buy their products. At the same time these manufacturers are spending thousands of dollars for paid advertising in other media. It just doesn't add up." Proponents of Radio Week point out that WGN, Mutual outlet, airs Philco's "Burl Ives Show" and Pilot Radio's "American Forum of the Air."

WGN's campaign, which teed off Oct. 20 and continues several weeks, consists of 10 spots daily. Spots plug station's clear channel and urge prospective buyers to get sets that will pull in WGN.

NBC SYNDICATE SETS RUNYON CYCLE OF 52

NBC Radio-Recording Division Monday (27) took wraps off the biggest, most expensive syndicated show it has ever undertaken—a plattered series of 52 half-hour dramatizations of the late Damon Runyon's Broadway stories, with Pat O'Brien as star. NBC pacted an exclusive deal with the Damon Runyon estate for the story rights.

Damon Runyon Memorial Fund does not figure in the setup, but promotional tie-ins between the show and fund are naturally envisioned.

Series, to be released early next spring, is being scripted by Tom Langan, R-R D staffer, with H. H. Wood, manager of the division's program dept., producing and directing. First airer has already been cut, based on "Princess O'Hara," with Wendy Barrie in the title role.

Dramats will be offered on a syndicated basis for spot advertisers over local stations. Immediate objective, NBC said, will be to interest regional spot advertisers.

INDIE SPIRIT TO PERMEATE CODE

How New Code Shapes Up

Washington, Oct. 28.

Although the 12-man committee of independent station men which met at NAB headquarters here last Thursday (23) did a thorough job of turning out a complete new indie-approved code, their principal recommendations hit hardest at the present code proscriptions on commercial copy and rewording of a few sections on political and other types of program fare.

Herewith, are the indies' No. 1 changes in the code which was approved conditionally by the NAB Board of Directors at Atlantic City last Month:

TIME STANDARD FOR COMMERCIALS

1. Consecutive commercial announcements shall not be allowed. (This refers to double spotting.) This shall be construed to mean that no two announcements may be broadcast contiguously, whether the announcements are for the same sponsors or different sponsors—no matter what length the announcement may be.

2. Service announcements (Time and Weather) shall be exempt from point number one providing the commercial section of the announcement does not exceed 15 seconds. Where a service announcement carries commercial copy longer than 15 seconds, the regulations listed under section one shall be applied. Service announcements adjacent to other announcements shall be limited to two each hour.

3. For purposes of assigning commercial time limitations, a program unit shall be the total elapsed time from the sign-on to sign-off of the program. (This means that a 15-minute program would be 14 minutes if followed by a one-minute adjacent announcement or 14-minutes, 30 seconds if followed by a 30-second announcement. The adjacent announcement shall not exceed one minute.

4. Where a program is sold to a single sponsor, the commercial time shall be limited as follows (to apply to all broadcasts, day or night): Approx. 5 minutes, 1:15; Approx. 10 minutes, 2:00; Approx. 15 minutes, 2:30; Approx. 25 minutes, 3:15; Approx. 30 minutes, 3:45; Approx. 45 minutes, 5:30; Approx. 55 minutes, 6:00; Approx. 60 minutes, 7:00.

5. Where programs are followed by a spot announcement it is desirable to schedule announcements of 30 seconds or less in duration. Where stations schedule an announcement of 30 seconds or less, the station, at its option, may increase the commercial time in a program unit by 30 seconds. (This refers only to program of 15 minutes or longer.)

6. Any reference to the sponsorship in a program period, either by trade name, product name, or slogan shall be construed as part of the total commercial time allowed. Care shall be taken not to permit over-use of such references on a program.

7. All multiple sponsorship programs such as participations programs, announcement programs, "musical clocks" are subject to the time limitations set forth in paragraph four. In the case of such programs of half-hour, three quarters of an hour and hour duration, appropriate multiples of 15 minutes shall apply.

8. Programs of news, news commentary and news analysis, which are less than 14 minutes in length shall contain no middle commercial announcement.

POLITICAL DRAMATIZATIONS

POLITICAL BROADCASTS: Dramatization of political issues shall be clearly identified as such before and after the broadcast. (Present code forbids dramatizations.)

PUBLIC AND CONTROVERSIAL ISSUES: (It was the feeling of the indies that no provisions be written pending ruling by the FCC on the Mayflower decision, due to come up for hearing Jan. 12.)

RELIGIOUS PROGRAMS: Since it is customary for religious leaders to solicit funds on a voluntary basis to carry on the work of the Church or institution of religion, the minister, priest or rabbi utilizing the microphone as his pulpit shall be entitled to the same consideration. However, no appeal for funds shall be permitted on such programs where the primary purpose is to raise funds. (Present code forbids all solicitation.)

INTERPRETATION: Where specific or unique problems of programming occur, stations may refer them to a Standards of Practice Interpretative Committee for ruling. All decisions of the Interpretative Committee shall be based on good taste and service to the listener.

Petrillo Meet To Set Radio Status Soon

Chicago, Oct. 28.

Radio networks are expected soon to know their fate. James C. Petrillo, prez of the American Federation of Musicians, has called a special meeting of the union's international executive board here on Nov. 6 and, while there's considerable speculation that the convening of the board might mean new developments in the disk ban, it's generally accepted among union executives not on the board that the reason for the meet lies in the radio situation.

Petrillo has said that as of Feb. 1, when all current radio contracts expire, he will order musicians who comprise commercial radio bands off the air. It's figured that name bands working radio commercials (which are few) will be included in such a stop-work order.

Meanwhile, network radio officials both here and in Hollywood and New York are fashioning plans for operation without musicians. Radio talent, producers, etc., not taking part in the building of such ideas cannot see how many of the shows now studding daily program listings can be aired without music, but they see others using disks (even on net shows) as temporary stopgaps.

There is some conversation here, too, that Petrillo has planned to sell his musicians' services to radio shows.

Hearing Set for Six Hub Groups Eyeing WORL Slot Although Station Goes On

Washington, Oct. 28.

Six bidders for Boston's radio channel WORL will slug it out in FCC public hearing in Boston, starting Dec. 15, the Commission announced last week.

Contenders are Continental Television Corp.; Joseph Solimene; Bunker Hill Broadcasting Co.; Boston Radio Co., Inc.; Beacon Broadcasting Co., Inc., and Pilgrim Broadcasting Co. FCC has ordered WORL off the air by Nov. 30, '47, because of misrepresentations on its stock ownership made several years ago. However, the Commission is expected to continue station on the air beyond Nov. 30 until it decides among the six candidates for WORL's slot.

At the same time, station may win at least another year's reprieve in any event, since counsel for WORL are preparing to test the FCC ruling in the U. S. Court of Appeals for the District of Columbia.

They Got an Awful Lot Of Jingles in Brazil

Sao Paulo, Brazil, Oct. 14.

Emissoras Unidas, group of three radio stations here, has announced plans to produce and record a flock of musical jingles in Portuguese as a service to U. S. advertisers selling in the Brazilian market.

Service will be gratis to those advertisers. Unidas' permanent staff of writers and talent will make the jingles.

LITTLE FELLOWS MAKE THEIR POINT

Washington, Oct. 28.

Greater participation of the independent stations in the NAB from here on in and adoption of an industry Standards of Practice reflecting sentiment of the indies and net-affiliated stations, rather than that of the webs, appears virtually assured following meeting of a 12-man militant committee of indie reps here last week.

The indies, headed by WNEW, N. Y. program manager Ted Cott, demanded (and stand a fair chance of winning) the following: appointment of a standing committee of independent station reps within the NAB structure; naming of three of their committee to meet with the NAB Code Screening Committee and with the NAB board of directors when it huddles on the code in mid-November; and provision for a 60-day waiting period in which entire NAB membership may study an amended code before the board takes final action to put it in effect.

In addition, the indie reps, claiming among them to have polled the sentiment of over 250 non-network and affiliated stations on the code, rolled up their sleeves and wrote a complete new version of that controversial document. They made no bones about the fact they were sore that independents were not adequately represented on the original code drafting committee, and served notice on NAB that if the present standards are put on the books, scores of stations would hand in their membership cards.

Pointing out that non-network stations account for 30% of NAB's membership, they claimed they had no intention of setting up a competing indie organization but wished to work "more effectively" within the major trade organization. (Of the 407 indies on the air, 269 already hold NAB cards).

The indies came armed with letters and filled-in questionnaires from broadcasters throughout the country. Chairman Cott claimed to have personally received over 50 letters; Cal Smith of KFAC, Los Angeles, had replies from 75 broadcasters (Incomplete returns on a personal poll he conducted among over 200 outlets in 14 western states); and Gene Weil, WLAQ, Rome, Ga., reported sentiments of the Georgia Assn. of Broadcasters. Overwhelming majority favored amendment of the present code.

'Tougher and Fairer'

Indie version of a code as delivered by the hard-working Cott committee represents, according to Cott, both a "tougher and fairer" document. Present code, he claimed, is "too negative," and needs a strong

(Continued on page 40)

Stark Takes Settlement In '20 Questions' Suit

Producer Charles Stark has accepted an out-of-court settlement of his suit against Fred VanDeventer in connection with joint ownership of the Ronson-sponsored Mutual show, "20 Questions." Via the settlement, Stark releases to VanDeventer all rights he had to the stanza.

Amount of the buy-off was not disclosed, but it's understood there was a substantial judgment in the N. Y. County supreme court in Stark's behalf.

British Going Hillbilly?

Memphis, Oct. 28.

Lillian Lang, of the British Broadcasting Corp. program department, and a group of associates have been at WSM, Nashville, the past week transcribing a 30-minute program telling the story of American folk music.

It will be rebroadcast throughout the British Isles under the title, "Smoky Mountain Serenade," with WSM's Bradley Kincaid as master of ceremonies, assisted by announcer Louie Buck.

Grand Ole Opry stars to be heard include Roy Acuff, Uncle Dave Macon and Eddy Arnold.

Revenue-Poor FM'ers Take Lead In Demands to Soften Proposed Code

Washington, Oct. 28.

Revenue-poor FM'ers, 85% of whom are still operating in the red, are way out ahead of the indie AM'ers in their demands to soften the National Assn. of Broadcasters' new industry code.

The NAB-FM executive committee meeting at NAB headquarters here last Friday (24) generally supported the revisions recommended by a committee of AM independents the day before. But they also wanted an automatic hike in the three-minute commercial ceiling on 30-minute evening shows to 3:30 minutes, asked for right to fit mid-commercials in newscasts of less than 15 minutes' length, and demanded an affirmative statement from NAB permitting broadcast of "prices paid" in horse-racing stanzas. The FM'ers also asked for more latitude in slotting commercial time in multiple-sponsored programs, which provide bulk of their revenue.

First off, the FM committee, headed by pioneer FM'er Leonard Asch of WBCA, Schenectady, resolved unanimously that any code adopted should apply equally to FM operations. However, in the unlikely event that NAB puts the present draft on the books, FM'ers stand ready to ask for a year's waiver in their observance of the new standards.

Most drastic rewrite job on the code was performed by the indie AM'ers who both tightened and liberalized the present draft. Both the AM'ers and the FM men, however, wanted more latitude for multiple-sponsored shows. In addition, the FM'ers called for an extra 30 seconds of plug for half-hour evening shows under single sponsorship. Present NAB code limit is three minutes.

FM'ers also urged that the present NAB limit of three minutes of plug for 15-minute daytime stints exclude time devoted to "station break" announcements between programs. This would give them an additional 20 to 40 seconds of commercial time.

The FM committee also went down the line for double spotting when one of the spots is a "service" announcement and wanted no prohibitions clamped on news stints which did not apply to all other programs. Generally their recommendations on commercial time, like those of the indie standard broadcasters, were geared to protect operators who rely heavily on "participating shows" for their bread and butter.

The Finger Points

Washington, Oct. 28.

Networks got some gentle pokes from sharp-tongued Ted Cott, chairman of the indie code committee, which met at NAB hdqs. here last week.

Cott emphasized his 12-man code commitee was not a "protest group within NAB." Said he: "We don't consider ourselves the 'Peck's bad boys' of the industry. Nor do we consider the networks its Frank Merriwells. All we are asking is for even breaks with them."

Later on, Cott reminded his audience that since 80% of all radio listening is to network programs, the nets, ipso facto, must shoulder at least 80% of the blame for all the kicks against radio's excessive and unpleasant plug-uglies.

Don't Look Now, But We Got Some Dialers, Too: NBC

The proof of the coverage pudding, as far as NBC is concerned, is in counted listeners. In a sales promotion brochure, 2,800 copies of which went out to stations, advertisers and agencies over last weekend, the network held up computations based on Broadcast Measurement Bureau data to show that NBC is head and shoulders above its competitors on any listening level.

It was NBC's answer—as far as the trade was concerned—to Mutual's much-discussed "listenability" claims (based on signal strength) as well as to CBS claims based a different use of BMB figures. NBC execs denied it was "an answer" to Mutual, pointing out that the brochure was in preparation long before Mutual announced its "listenability" claims. (NBC did refer to the brochure in a promotion ad last June 25.)

Nevertheless, the NBC piece makes pointed reference to competitor's claims. Explaining what BMB is, in a foreword, NBC states: "The result is a nationwide picture of listening to every station and network in the country—a measurement of how many families actually listen to a station (circulation or audience), not how many families can hear (coverage or signal strength)." That's the answer to Mutual. And: "Or to put it another way: Total Radio Families—(minus) Non-listening Radio Families (equals) BMB Audience." That was the reply to CBS.

Brochure proceeds to point out NBC's superiority on the basis of geographical areas (counties and major cities) as well as in terms of listening levels. "In any comparison of BMB figures on any level, day or night," it states, "the NBC network stands far above all others—and the higher the standard (level of comparison) the greater is NBC's superiority."

Brochure represents the first half of a dual punch by NBC's promotion dept. "To indicate the significance of the 75% level (of listening) to advertisers," web has cooked up a special presentation to pitch around in timebuying and bankroller circles.

Kaiser-Frazer's Chi Buy

Chicago, Oct. 28.

Kaiser-Frazer will sponsor a three-hour Sunday afternoon "Radio Theatre" on WIND, Chi indie, starting Dec. 14 and continuing through April 4. Shows, to be aired consecutively, comprise one 30-minute disk jook stint, two 30-minute transcribed dramas, and 90 minutes of pro basketball.

Deal was handled by Swaney, Drake & Bement, Chi.

KWK, UERMW Resume Old Feud on Sponsorship Of Commentator Program

St. Louis, Oct. 28.

KWK and the St. Louis local of the United Electrical Radio and Machine Workers (CIO) last week reopened their old feud over the weekly commentator program which the union's national office sponsors on Mutual. In retaliation for what it terms a breach of understanding by the union, the station has removed all reference to the UERMW in the local cut-in for the program.

From the start of the series KWK has refused to accept payment for the program's time and instead used a cut-in reading "this program is sponsored in many markets by the United Electrical Radio and Machine Workers of America but is carried in St. Louis as a public service." Last week when the union ran a spotlight ad in the local dailies announcing the switch of the program's personality from Leland Stowe to Arthur Gaeth KWK charged that by the ad's reference to the UERMW the union had violated an agreement to let the station preview all such copy.

KWK's original action on the series was followed by the union's filing a complaint with the FCC, but nothing came of this, after the station retorted that its policy was to carry qualified speakers on labor questions but not to sell time.

YOU BET YOUR LIFE
With Groucho Marx, Jack Slattery, announcer; Billy May orch; audience participants
Writers: Bernie Smith, Hy Freedman
Director: Bob Dwan
Producer: Harfield Weedin
30 Mins.; Mon., 8 p.m. (EST)
ELGIN AMERICAN
ABC, from Hollywood
(*Weiss & Geller*)

Groucho Marx, one of the genuine talents among comics in show business, came back into radio with his own show Monday (27), after several years of hit-and-miss whirls at guest-shot routines. Under sponsorship of Elgin American, makers of compacts and other fashion accessories, he's emceeing a transcribed audience participation show on ABC network tabbed "You Bet Your Life." Which, in a nutshell, is not the answer to exploiting the Groucho talents to best advantage.

As audience participation emcees go, the Groucho can keep up with the best of them. In fact, on Monday's premiere his banter on the adlib uptake was several notches above the level of the average quizmaster. Which, of course, is not surprising. And unlike many of them, he has the happy faculty to extract laughter, not at the expense of the contestants, but from an off-guard zanyism that has a quality of freshness about it.

But the fact remains that "Bet Your Life" is a quiz show, and not a highly original one at that, and for the greater part of a half-hour major attention and interest is focused on a rehashed prize-winning gimmick that puts the Groucho talents at the mercies of the usual run of uninspired contestants. Which, Marx or no, Marx, reduces those inspirational moments to a bare minimum.

It's a far cry, indeed, from the Groucho, who, armed with a script patterned to his zany techniques, can be explosive.

At least they could have endowed him with a format that had an element of newness about it. But "Bet Your Life" is basically a reprise of "Strike It Rich." In fact it goes back a few years ago when Art Linkletter was using a similar payoff treatment on "People Are Funny." There's a constant barrage of compact-cigaret case giveaways (Elgin American, of course), plus the usual $80-$90-$100 payoff for each set of contestants, as well as the chance at the elusive $1,000 grand slam. It's all been heard before.

How to integrate the Groucho Marx comedy into radio programming is still something the boys haven't solved as yet. *Rose.*

CHILD'S WORLD
With Helen Parkhurst, George Hicks, announcer
Producer: Helen Parkhurst
Director: Charles Harrell
30 Mins.; Sun., 7 p.m.
Sustaining
ABC, from New York

Miss Helen Parkhurst, founder of the Dalton School in N. Y. and originator of the "laboratory plan" adopted in progressive schools throughout the world, is said by ABC to have spent two years in the development of this program idea. Believing that parents and other adults tend to treat children as "problems," rather than going to the core of the problems themselves, Miss Parkhurst has evolved a moppet roundtable seeking "better understanding between children and adults." Technique is to get a group of kids eight to 15 years old in her Manhattan home and guide them through an unrehearsed discussion of a certain topic. Session is wire-recorded for the air.

Topic of the initial stanza last Sunday (26) was "Lying." Kids were unaware that their discussion was being recorded, it was announced as the sequence opened. (If this was true, a listener wondered, how could Miss Parkhurst wind up by saying, "And now it's time to turn back the microphone to Mr. Hicks?") Overall, it's a "Juvenile Jury" with serious overtones. Sprites are encouraged to relate experiences bearing on the topic, and tell how they felt about them, with Miss Parkhurst wisely breaking in only to steer the trend of talk and, at the close, to sum up.

How instructive the stanza will be over the long pull remains to be seen. It's doubtful whether the opener did much more than confirm what most parents know. As one of the kids philosophically remarked, in answer to Miss Parkhurst's question of how he was going to keep his children from lying, "Well, I think it's almost impossible!" Overall judgments: the advantages of lying often outweigh the punishment; the children might tell the truth if they knew they weren't going to be punished, but they agreed they'd be inclined to punish their own children for "storying."

Stanza has a lot of unadulterated humor. Anyone a little weary of the formulated fun on the Jack Benny show (heard at the same time) can find some highly entertaining moments in the uninhibited judgments expressed in "Child's World." It takes an adult 'way-back-when to hear the kids tell the jams they've got into. Miss Parkhurst has a pleasant voice and does an understanding, intelligent job as moderator. *Doan.*

ARTHUR GAETH
Writer: Gaeth
15 Mins.; Wed., 7:30 p.m.
UNITED ELECTRICAL WORKERS (CIO)
MBS, from Washington
(*Moss & Arnold*)

Arthur Gaeth, who knows his way around as a radio newsman (his coverage of the Nuernberg trials last year won him the Headliners' Award), has taken over this spot as replacement for commentator Leland Stowe and is going out among The People (including important ones as well as "little" ones) with his wire recorder to ask them what they think about the trend of affairs. The program will originate from various cities where Gaeth's inquiries carry him. (In N. Y., the stanza is being farmed out to indie WMCA, which aires it from wax at 9:30 p.m.).

"Let the people speak—that's what this program proposes to do," Gaeth announced on his getaway sequence last week (22). He devoted the opening moments to some brief comments, with a labor slant on the Hollywood Red probe, Sen. Glenn Taylor's horseback ride across the country, and the profits-wages-living costs issue. In connection with the latter, he called attention to the profit gains of such big outfits (and big radio spenders, too) as Borden's, Armour, General Foods and Continental Baking.

This was Gaeth's lead-in for recorded interviews with a worker's family in Turkey Creek, Pa., and a Negro woman worker in Winston-Salem. The Turkey Creek man, with a wife and five children and $38 in weekly take-home pay, was in favor of reinstalling price controls. The wife said she could only afford one dozen eggs weekly, cheaper cuts of meat three or four days weekly, and oleo instead of butter. The kids didn't get enough milk either, she said. The W-S woman (who seemed to be reading from a script whereas the previous interviewees didn't) said a union store had helped local tobacco workers save money and also forced other stores to cut food prices.

Quality of the recordings was only fair; some of the interviewees' remarks were indistinct. Gaeth's quizzing was pertinent, however. It would seem, though, that he'd do better if he confined each stanza to one topic and try to drive home one point, dispensing with the smattering of items at the start. Either that, or attempt a highlighting of the week's developments from labor's standpoint. But since he's adept at the wire-recorded technique, the former format should be best.

Aside from the fact that the whole stanza is sponsor-slanted, the union confines its straight pitch to a few seconds at the windup. The plug in the opener could have been a lot more effective. Wording was so muddled it was difficult to catch what the UE was driving at. Something about supporting the European aid program, but it's "not enough," and if better wages are asked certain producers will jack up prices again, etc.

UE deserves a kudo, however, for spending its money to give labor one of its few voices on the air. *Doan.*

D'ARTEGA

When 30 top-flight musicians met 16 accomplished singers in Liederkranz Hall something sensational happened. Last week D'Artega's Orchestra combined with the Emile Cote Glee Club in the first of a series of gala transcriptions for the exclusive use of Lang-Worth's 500 affiliates.

LANG-WORTH, INC., NEW YORK

Transcription Review

THIS IS THE STORY
With Ed Prentiss, Ray Suber, and Elwyn Owen, organist
Writers: Gene Fromherz, Julie Warren, others
Producers: Sherman Marks, Roy Windsor
15 Mins.
MORTON RADIO PRODUCTIONS

Sequels generally suffer by comparison with the original, but in this instance the original is equaled and even surpassed in overall production polish. "This Is the Story" is packaged by Mort Jacobson, former partner of Johnny Neblett, whose very successful "So the Story Goes" was cut short by his death in a plane crash in September, 1946.

Jacobson has taken the formula of "So the Story Goes" and cast Ed Prentiss as narrator, with Ray Suber doubling. Prentiss compresses a lot of drama into anecdotes, which come two to a platter, with a middle break for commercials. He takes up confidently where Neblett left off, while Suber's doubling serves as a neat break in straight narration. The stories are in the same partly historical who'd-have-thought-it vein that carried Neblett to the top.

About 50 of the 260 series have been cut to date, with the others skedded at the rate of 25 per week in a race to get under the Petrillo deadline.

Television Reviews

LET'S POP THE QUESTION
With George Cahan, Jane Overington
Producer: Ted Estabrook
30 Mins.; Sun., 8:30 p.m.
RCA-VICTOR-BARTELLS
WFIL-TV, Phila.

This visual quiz stacks up as an excellent video program, with plenty of interest throughout and with a format that makes for high entertainment values.

Show makes visual use of pictures and objects, in manner similar to "Information, Please" film shorts. George Cahan, emcee, poses the questions, which are neither too highbrow nor too lowbrow, and then picks a telephone number from list of names sent in to the studio.

This random approach makes for interesting listening. Right answers mean best-selling books to the brightees. Helping matters along is Jane Overington, referred to as "Janie" on the program, who injects comedy by playing dumbdora role while pictures and objects are being placed before camera.

Guests appear at the half-time, and effort is made to obtain name personalities. Tony Pastor appeared on show while here recently, and Alladin, singer with Cugat's band now at the Click nitery, was on when show caught Sunday (19).

Show previously used gimmick of asking listeners to phone in, but wires were so crowded this was found not feasible. Telephone officials clocked 1,268 calls to studio in half-hour on one show previously. *Shal.*

Television Follow-Up

Practicality of tele relay links was forcefully demonstrated by the Notre Dame-Iowa game Saturday (25) over WBKB, Chicago. Images, sent to Chicago from South Bend came through four transmissions as sharply defined as any studio production. Only flaw was horizontal shadow bands caused by electronic interference from a fan at one of the relay jumps. Shadows, which didn't show up on pretests, will be eradicated in subsequent viewings of Irish tussles.

Grid game, sponsored by American Tobacco through N. W. Ayer, goes down as a milestone in teleprogress and a distinct triumph for WBKB technicians and Capt. Bill Eddy, station director. Joe Wilson was expert in the play-by-play and also handled commercials keyed to cartoons transmitted from the studio. Final commercial, on film, used gibberish of Lucky Strike auctioneer and interior of tobacco warehouse with cornpone drawlers extolling the leaf.

Entire performance bore out off-the-record claims that the WBKB relay link is the first spur of a tele network.

MINOR OPINIONS
With Moderator George Menard, Bobby Burns, Jerry Forrester, Diane Hollander, Judy Steiner, Edwin Ross, Patty Meeler, Tony Eikenbary, Phyllis Cohn
Producer-Director: Pauline Bobrov
Sustaining
WBKB, Chicago

"Minor Opinions" is an indicator of how popular such radio shows as "Quiz Kids" and "Juvenile Jury" will be as tele fare. The brow wrinkling, head scratching and other gyrations of moppets pondering posers is surefire. Basic appeal, beyond refreshing personalities, is that adult vanity is tickled by kids' cute air of uninformed innocence.

"Minor Opinions" is produced in cooperation with the public schools of Gary, Ind., one of the few systems

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NBC SYMPHONY ORCHESTRA
With Arturo Toscanini conducting; Ben Grauer, announcer
60 Mins.; Sat., 6.30 p.m. EST
Sustaining
NBC, from New York

Arturo Toscanini, marking his 10th full season with the NBC Symphony, formed in 1937 expressly for him, finds himself and his ensemble sidetracked this year from the familiar Sunday 5 p.m. spot into the Saturday 6.30 p.m. period. How the sloughoff will affect listening audience can't be discerned yet.

What was evident from Saturday's (25) season opener was that the spirit and calibre of performers and maestro weren't changed. Group went through an all-Beethoven program of superior quality that left a glow of distinction and pleasure. Business may be business, and lack of sponsor make one a football, but artistically the NBC Symphony stays important, impressive and alive.

Toscanini will be on the podium for 16 weeks, from Oct. 25 through Dec. 13 and from Feb. 14 through April 3. Erich Kleiber and Ernest Ansermet will be guest conductors for four weeks each, in the interim. *Bron.*

THE AMERICAN HERITAGE
With Raymond Edward Johnson, Lucy Monroe, Eleanor Sherman, Leonard Sherer, Kermit Murdock
Producer: Ted Cott
Director: Jack Grogan
Writer: Shelley Dobbins
15 Mins.; Sun., 4 p.m.
AMERICAN HERITAGE FOUNDATION
WNEW, N. Y.

The Freedom train, now touring the country with a priceless collection of historical documents, is the subject of this new WNEW dramatization produced in cooperation with the American Heritage Foundation and the Newspaper PM. It's a laudable program calling attention to fundamental patriotism, but unlike most programs with a message, depends upon a solid workmanship script to hold listeners, rather than the correctness of the propaganda it wants to project.

A well tailored script based on the story behind the writing of the "Star Spangled Banner" teed off the series with Raymond Edward Johnson as the central figure. In this show, the writing of the national anthem is a highly dramatic affair, and projects a punchy story of a man not fully convinced of the justice of the war of 1812, but is convinced otherwise while arranging for the release of an American medico, captured by the British.

The enactments and pacing of the program were capably done and Ted Cott's production was topnotch.

Probably no program dealing with the national anthem would be authentic without Lucy Monroe. Her rendition made the session official. *Jose.*

OPIE CATES SHOW
With Ruth Perrott, Noreen Gammill, Fred Howard, Barbara Fuller, Francis X. Bushman; Basil Adlam, music
Writer: Rosewell Rogers
Producer-director: Glenhall Taylor
30 Mins.; Mon., 8:30 p.m. (EST)
Sustaining
ABC, from Hollywood

This situation comedy, which bowed in this week (27), as part of ABC's new Monday night lineup, didn't come off as well as it might have, and it's hard to put a finger on the reasons why. Opie Cates seemed right at home in the countryfied Dennis Day role of a boy from Clinton, Ark., who has taken up residence in Ma Buskirk's boarding house, which appears to be in a nearby Arkansas town. Cates put his lines across as though they came naturally.

The setting had possibilities, what with a wide assortment of characters (albeit pretty recognizable types) around to meddle in Opie's affairs in a mean-to-be-helpful way. The situation in the opener had possibilities: it turned around the old, simple device of a misunderstood word setting off a chain of absurd incidents. Ma said Opie should take his girl Cathy a corsage, and Opie thought she said corset. Ma said he should pin it on Cathy (laughter) and Opie thought that was "the doggonest thing" (his favorite phrase) to take a girl, etc., but he went through with it. Trick ending of Cathy's mother mistaking the package for a wedding anni present from her husband was a satisfactory windup.

Stereotyped characters included Ma, who was a Marjorie Main; and Pa, who sounded like the late W. C. Fields. Cast must have been made up to look their parts, judging by the studio audience's unaccountable shrieks of laughter, and played the show hard for laughs, getting many times more than the script called for. As when Pa counseled Cathy on the phone, "Don't do nothin' I wouldn't do!" The studio crowd knocked itself out.

Definitely the most weakening factor of the stanza, however, was the writing. There could have been more punchy lines, and better ones. Many fell flat, even on this audience; many were pointless or strangely non sequitur. A firstrate writing job would perk the show just about 100%.

Show, in a word, might make the grade if it genuinely produced as many laughs as the onlookers gave the getaway. *Doan.*

CBS IS THERE
With Don Hollenbeck, Major George Fielding Eliot, John Daly, Jackson Beck, Ken Roberts
Writer: Robert Lewis Shayon, Micajah Wren
Producer-Director: Shayon
30 Mins.; Tues., 10:30 p.m.
Sustaining
CBS, from New York

This show, which earned its way into the fall program picture after clicking as a summer replacement, is a brilliant piece of radio magic. Central concept behind this series is the recreation of dramatic points in history with the illusion that CBS correspondents are at the center of events. It's an original idea that producer-director Robert Lewis Shayon is handling with the requisite imaginativeness to turn, this show into one of the airlanes most exciting and stimulating offerings.

Preem show for the fall series last Tuesday (21) was the reenactment of the Battle of Gettysburg, the turning point in the American Civil War. From the opening moment when a dry, undramatic voice said: "This is Don Hollenbeck at Union Army headquarters somewhere behind the lines near Gettysburg," the dialer was thrust into a vortex of an historical action which, though more than 80 years past, had the vividness of the Battle of Dunkerque.

The fact that mikes should be scattered over the Gettysburg battlefield should present as little difficulty to the listener as the lack of complete realism in a legit stage setting. Effectiveness of this presentation is measured by the extent to which listeners voluntarily remit their doubt in the dramatic license necessary for the production. "CBS Is There" accomplishes this illusion by the twin factors of fidelity to historical fact and an utterly dead-pan technique of reportage. Special kudoes should go to the roster of CBS correspondents who, as thespers, play themselves without toppling into caricature.

It's true that no battle in the Second World War ever received the coverage which this show gives to Gettysburg. Four reporters were distributed at various vantage points for the blow-by-blow descriptions. One neat device for adding realism was the inclusion in the act of Major George Fielding Ediot who gave a typical grandstand-coach interpretation of the military lineup of the General Robert E. Lee and George Gordon Meade's forces.

From there, every trick in the trade was used but without any phony clinkers that could irrevocably blast the illusion into blatant fiction. Little touches such as the interviews with the Union and captured Confederate soldiers were stage-managed to perfection. In the heat of battle, John Daly's mike cuts off into ominous silence; another reporter's voice chokes up with excitement at the fury of the fighting; another correspondent breaks in to announce something important from another sector of the front, etc. These were among the deft details that built into a compelling realism. All in all, it was a tour de force. *Herm.*

ERNIE LEE SHOW
With Brown's Ferry Four, Trailblazers, Donna Jean, Doc Wildeson orch; Hank Fisher, announcer
Writer: Vernie Jay
Producer: Ken Smith
30 Mins.; Sun., 4 p.m.
COLE MILLING CO.
WLW, Cincinnati
(*Gardner*)

This show, which is also aired on a southern regional network of 65 outlets, is a familiarly styled variety session concocted chiefly for rural dealers. Airer has a barn-dance flavor with a full quota of hillbilly crooning, syncopated spirituals and adulterated Dixieland jazz. No particular style is evident in the format. Performers take their turn at the mike in a regular cycle with Ernie Lee dishing out the emcee patter and some warbling right out of the cider jug.

Sample of the goings-on is a recent show where Lee sang "Hooray For Dixie," and followed with the "Blue-Tail Fly." The Trailblazers and femme vocalist twanged through a couple of mountain tunes with Brown's Ferry Four bouncing through a couple of spirituals. Plugs for the Omega flour product contained this line: "It's sifted through silk 32 times."

NAVY DAY
With Fleet Admiral William F. Halsey, Jr., Gene Kelly, emcee; George Hicks; Frederic B. Opper; Fred Sparks; Robert Sturdevant; John Rich; Victor Ecklund; Ralph Norman orch
Producer: Michael Roshkind
Writer: Ira Marion
Director: Wylie Adams
30 Mins.; Mon., 10:30 p.m.
Sustaining
ABC, from New York

ABC's special eventer on Navy Day, Monday (27), featured eight remote pickups "taking the dialer round the world to the Navy" and winding up with a brief message from Fleet Admiral William F. Halsey, Jr., in Birmingham. Gene Kelly acceptably emceed. It was a well produced show unmarred by technical difficulties and a good plug

(Continued on page 40)

NBC'S FREE REIN TO AGENCIES

Can Lightnin' Strike Twice?

NBC's decision to put on St. John Ervine's "John Ferguson" next month as the first of its television series under the new deal pacted with the Theatre Guild was anything but an accident. In fact NBC is hopeful that the play will be as symbolic for television as it was for the Theatre Guild's career in legit.

"John Ferguson" was the second play ever staged by the Guild. At the time there was exactly $15.40 in the Guild treasury. And it was "Ferguson" that took the organization over the hump and established it as a solid legit venture.

NBC, incidentally, offered the lead role to James Mason. Latter declined with the assertion that he didn't want to be typed as an elderly gentleman. So the part goes to Thomas Mitchell.

NBC Splurges on 1st Theatre Guild Show; Seeks Sponsor for Other 5

NBC is sighting its guns on the first of its series of Theatre Guild shows Nov. 9 as the biggest thing that's happened in video since the World Series, at least. Web is opening up its purse-strings in an unprecedented manner to get the best talent and production accoutrements available and has even gone so far as to have special stationery designed on which to send out publicity releases on that show alone.

Play selected, St. John Ervine's "John Ferguson," is to be adapted for tele by Dennis Johnson, program director of BBC television who's temporarily on the Guild staff. Johnson will also produce for the Guild, with Eddie Sobol producing and directing for NBC. Show will run one hour, and will be condensed into one act, as against the original four acts in which it ran on Broadway 28 years ago.

In addition to transmitting the show to its affiliate stations in Schenectady, Philadelphia and Washington, NBC is also mulling the possibility of recording it on film to be sent to affiliates in Detroit and St. Louis that are not yet connected with N. Y. via relay. Film may also be airmailed to BBC in London for its subsequent transmission. System to be used will be the Eastman teletranscripter, which records a show on film directly off the face of the receiving tube.

First show will definitely be aired as a sustainer, although there's a possibility that NBC and the Guild may line up a sponsor for the subsequent five plays in the series. U. S. Steel, which has "Theatre Guild of the Air" on radio, supposedly has first turndown options on the tele series. Shows will be aired about once a month, but the second one to date has not been set.

NBC, meanwhile, is continuing its search for top talent to support Thomas Mitchell and Joyce Redman, who've already been set for the leads in the teeoff play.

AP, UP to Offer Newsreel Service as Adjunct To Own Film Activities

Both the Associated Press and United Press last week announced plans for a television newsreel service, which will be offered tele stations throughout the country as adjuncts to their own newsreel activities.

Step marks an expansion of UP's video activities. Company recently set up a spot news and still picture service, which has been used to good advantage by WNBT, (NBC. N. Y.), among others. Newsreel is to be devoted strictly to Washington news, with plans calling for five-minute reels six days a week. It's to include both spot news and planned interviews with top capital figures.

AP's reel calls for the interchange of film among participating broadcasters, much the same as newsphotos now are exchanged among newspapers subscribing to AP Wirephotos. Hugh Wagnon, former AP bureau chief in London, Baltimore and Philadelphia, will head up the new operation, headquartering in New York. Joseph H. Snyder, Pittsburgh correspondent for the last 11 years, succeeds Wagnon in Philly.

UP's present spot news service provides stations with two five-minute shows daily, in addition to special features for women and documentaries.

Setting a Style

Philadelphia, Oct. 28.

WPTZ, oldest video outlet in Philly, is believed to have set a precedent hereabouts by buying time on AM stations to plug one of its special telecasts.

Video station bought time on WCAU and KYW Thursday (23) for spot announcements on Bermuda Sky-Queen rescue pictures.

WNBW (D.C.) Tele In Daytime Chips

Washington, Oct. 28.

NBC-WNBW, tele station here, has announced sale of a daytime "across-the-board" video series, which it claims represents the largest block of time ever assigned to a single sponsor by any television station now operating. Sale also marks the first regularly scheduled daytime tele series in Washington and one of the first in the entire country.

Under joint sponsorship of Southern Wholesalers and 50 independent RCA-Victor distributors in Washington, WNBW will telecast four daytime shows a week for the next eight weeks. Agency is Henry J. Kaufman & Associates of Washington. Opening stint went on the air at 4 p.m. today (Tues.).

2 MEMPHIS STATIONS BID FOR TELE OUTLETS

Memphis, Oct. 28.

WMC and WDIA have both jumped into the television field here with applications for licenses and the premise of video shows for this area by next fall if the coaxial cable from Chicago to New Orleans can be laid that fast.

WMC, NBC outlet in Middle Dixie, has already started construction of its 750-foot television antenna tower for WMC-TV on Thomas Road east of Memphis and expects to service the Memphis territory for 40 miles around at an initial outlay of $250,000.

The WMC application, filed by the Memphis Publishing Co., seeks to operate at 13,600 watts visual power and 7,120 watts sound power. FCC action is expected within 60 days, according to General Manager Hank Slavick. Considerable remodeling and expansion at the station headquarters in the Goodwyn Institute Building will be necessary.

ND-Iowa Game Televised

Chicago, Oct. 28.

First Notre Dame home football game ever televised was broadcast by WBKB (Balaban & Katz) here Saturday (25), with the transmission carrying more than 70 miles.

ND-Iowa game was the first of three to be relayed to Chi from South Bend by microwave relay equipment developed and built by General Electric. WBKB's mobile unit picked up the game from the ND stadium, sent the images to relay towers at New Carlisle and Michigan City, then across Lake Michigan to WBKB's transmitter.

ALSO SETS NEW TIME CHARGES

NBC television, in the most important move to date to attract and hold more commercial advertisers, has revised its commercial procedure to take the primary thorn out of the sides of agencies. Effective immediately, an agency producer or director will be permitted to bring a show into the studio and carry it through until after it's been broadcast.

At the same time, NBC commercial manager Reynold R. Kraft announced a new time charge schedule for WNBT, the web's N. Y. outlet. New charges are to go into effect Jan. 1 for the first 13 weeks of 1948. Charges for the second quarter are to be announced shortly after the first of the year. Coinciding with the new charge schedule, Kraft announced that all NBC production would be moved up to studio 8-G in the RCA Building, which NBC claims will be the most modern and offer the best facilities in the country.

Until now, NBC has refused to permit an agency director to handle a show during the broadcast time. Agency could originate a program but once it got inside the studio, the director was forced to take a back seat to an NBC staffer, who conducted studio rehearsals with the advise of the agency man and then aired the show himself. Under the revised procedure, according to Kraft, "NBC will permit a director selected by an agency or client—subject to approval by the company—to direct the production. NBC will provide a program director, a technical director and the necessary staff to assist the agency director."

'Tele Progress Report'

In a "television progress report" sent to all ad agencies yesterday (Tuesday) along with the new charges and programming plans, Kraft pointed out that the number of receiving sets in the metropolitan New York area had increased from 6,500 in March, 1946, when the web

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AT&T COAXIAL CABLE READY FOR USE SOON

Hollywood, Oct. 28.

Though television will not yet share it, the A. T. & T. states that its long-coming co-axial cable will be opened for transcontinental telephone calls on Nov. 15. Tests will precede the opening day for commercial traffic.

Line, per se, is still incomplete between Charlotte, S. C., and Atlanta, Ga., but existing facilities will be used to connect those two points. And when and if there are video orders, the company is prepared to install booster stations for the aside business.

20 Tele Outlets May Cover GOP Meet in '48 On Day and Night Pool

Republican National Convention, slated to tee off in Philadelphia's Convention Hall next June 1, may be covered by 15-20 different television stations in 10-15 cities throughout the east and midwest. Total audience that the transmissions can reach is expected to be between 500,000-750,000 people, indicating that the video personalities of the various delegates may have considerable importance to their vote-getting efforts.

Representatives of the various radio and tele networks met with the GOP national committee last week in Philadelphia to set up plans for coverage. Video reps named a committee headed up by J. R. Poppele, veepee of WOR (Mutual, N. Y.) to handle arrangements henceforth. It's expected that four to six video cameras will be set up at vantage points in Convention Hall to cover the proceedings, with the cameras working day and night. Tele will handle the meet as a pool job, with the networks probably drawing straws to determine which producer will supervise the work each day.

It was revealed at the huddles that General Electric hoped to have a radio relay built between Philly and Chicago and Milwaukee by June 1 to permit direct transmission to those cities. Stations along the eastern seaboard will use either radio relay or the Bell System's coaxial cable. Tele industry will pay all the charges as a public service gesture, although it's possible that the GOP may kick in with part of the money needed to construct camera platforms in Philly. Several video webs, in addition, expect to have extra cameras stationed in hotels and Convention Hall sub-rooms to pick up private interviews with delegates in off-hours.

In addition to WBKB (Chicago) and WMTJ (Milwaukee), those stations that will definitely be on the air in time for the meet include WBZ-TV (Boston); WRGB (Schenectady); WNBT, WABD, WCBS-TV (New York); WPTZ, WEIL-TV (Philadelphia); WBAL, WMAR-TV (Baltimore); WNBW, WTTG, WMAL-TV (Washington); WWJ-TV (Detroit), and KSD-TV (St. Louis). In addition, there may be stations operating in Buffalo, Richmond, New Haven, Hartford and Syracuse, plus three more stations in New York and one in Washington.

Noran E. Kersta, NBC national tele director, made a pitch to the GOP committee to have exclusive tele rights assigned to his web on the basis that NBC had the best facilities, and would have a network of 10-14 stations in operation by June 1. After considerable discussion, however, his bid was turned down and it was decided to pool the affair.

Suds Vs. Video Shinny

Chicago, Oct. 28.

Brewers are scrambling to pin their labels on the WBKB telecasts of the Blackhawks' hockey games at the Chicago Stadium, but there's a fly on the foam.

Blackhawk management is turning thumbs down in the belief that suds and shinny don't mix.

DuMont Seeks Hub Tele Outlet

Boston, Oct. 28.

Allen B. DuMont, prexy of the DuMont video labs, here this week to televise a show for the benefit of the 19th Boston Conference on Distribution, indicated he was also here to dicker for a video outlet in the Hub for his network. Didn't say which, but the only possibility is Yankee, recently granted its video license. WBZ, other station planning video, is committed to NBC.

DuMont, with Lawrence Phillips, director of the DuMont network, staged a half-hour video transmission from Mass. Institute of Technology across the river in Cambridge to the ballroom of the Statler, putting on a full-blown dramatic production as part of its "Selling By Sight Over the Air" program. It attracted huge audience and plenty of comment.

Meetings are planned in the near future to slice the coaxial cable melon, a chore that looks now as though it might provide as much fireworks as the N. Y.-Washington line. Meantime, though WBZ plans to hit the air before March with video, no commercial sets are offered for sale in this area.

S-C ZONING NIX SEEN SLOWING UP ROCHESTER

Rochester, N. Y., Oct. 28.

Delay of television in Rochester was seen when the city's Zoning Board of Appeals denied the Stromberg Carlson Co. permission to build a transmission building on Pinnacle Hill.

Company was all set to start building if permission had been given. Now it will have to pick another site and possibly face months of negotiations.

William Fay, veepee in charge of WHAM and WHFM, said the Pinnacle was a perfect natural site and it would be difficult to find another suitable one within the city limits. Petition to use the site, however, had stirred up a hornet's nest of opposition from neighboring residents.

Video Still Hasn't Proved Itself As Potent Ad Medium—Paul West

Television broadcasters received their first pessimistic note in months last week when Paul B. West, Ass'n. of National Advertisers prexy, told an American Television Society meet that video has not yet rounded the corner as an advertising medium.

Admitting frankly that he knew "virtually nothing" about tele, West declared nonetheless that the new medium has a long way to go to prove itself in the sales and profits columns. He predicted "tremendous possibilities" for video but sounded a warning that, no matter how good it is technically or how high an entertainment value it can provide, it must pay off in sales dollars if it's to be paid for with advertising dollars.

West pointed out, that the labor and raw material costs rising, advertising costs "might give under the strain." With a vast increase in the number of media competing for the advertiser's dollar, the going will be made even tougher for a new medium, such as video. He suggested that ATS and other tele groups should help safeguard the advertiser's money by providing him with as much information as possible in order to assist him in using tele with the maximum of effectiveness. "By performing this kind of service," he said, "the medium helps itself in the competition for advertising dollars."

Noting that advertisers would almost certainly require tele broadcasters to furnish audience statistics, West suggested that tele might use the Broadcast Measurement Bureau. "Your rates some day will have to bear some relationship to the audience reached and its potentialities for the national advertiser," he declared. To get as many sponsors into the medium as possible, he told broadcasters they must "fit television as a medium to the plans, objectives and budgets of national advertisers."

Pryor Addition to FCB Cues Hypoed Activity

Foote, Cone & Belding ad agency, with the addition to its television staff last week of former screen and stage actor Roger Pryor, is now prepping a series of different video shows for submission to various clients. Date when these clients may hit the air, however, has not yet been set, according to Ralph B. Austrian, veepee over tele.

Pryor is to supervise all tele production and direction for the agency. Besides his experience in films and legit, he's also adept at two other media. He maestroed his own orchestra for five years and has done considerable radio work, being presently emcee of the "Theatre Guild of the Air" and the "Pause That Refreshes on the Air."

F C & B will probably concentrate eventually on film for all video shows, according to Austrian and Pryor. Because of the extremely heavy cost involved in shooting film, however, the agency will stick to live programming for clients until tele's coast-to-coast network is established. To date, the agency has prepared a series of spot commercials on film for American Tobacco, which are aired over most of the video stations now in operation.

One of the most successful sales vehicles in all Radio...

"THE HOUSEWIVES' PROTECTIVE LEAGUE"

PRODUCTIONS UNDER THE DIRECTION OF FLETCHER WILEY...NOW A DIVISION OF CBS

Now, seven stations... delivering seven of the country's biggest markets... will carry The Housewives' Protective League programs as *live* *talent* *local originations:*

Los Angeles:	50,000-watt KNX (where the HPL, with Burritt Wheeler, is in its *fourteenth* consecutive successful year!)
Chicago:	50,000-watt WBBM (where the HPL, with Paul Gibson, is in its *fifth* consecutive successful year!)
St. Louis:	50,000-watt KMOX (where the HPL, with Lee Adams, is in its *fourth* consecutive successful year!)
San Francisco:	5,000-watt KQW (where the HPL, with Lewis Martin, started October 13)
New York:	50,000-watt WCBS (where the HPL, with Galen Drake, starts within a few weeks)
Washington, D. C.:	50,000-watt WTOP (where the HPL starts Jan. 1, 1948)
Minneapolis-St. Paul:	50,000-watt WCCO (where the HPL starts Jan. 1, 1948)
Other major markets:	To be announced during 1948

The 83 national spot advertisers listed on the right sponsored The Housewives' Protective League programs during the past twelve months, over CBS stations in Chicago, Los Angeles, and St. Louis. They are 83 of the nation's shrewdest advertisers... each testifying... *in hard dollars and sense*... that The Housewives' Protective League productions are among radio's most sales-effective programs.

For more information about The Housewives' Protective League productions, get directly in touch with any of the seven stations carrying the programs, their national spot representatives, or...

THE HOUSEWIVES' PROTECTIVE LEAGUE
a division of CBS
Columbia Square, Hollywood

American Packing Co. (Sunrise Meats)
Ballard and Ballard Co. (Ballard Oven-Ready Biscuits)
Beatrice Foods Co. (Meadow Gold Butter and other products)
Beltone Hearing Aid Co. (Hearing Aid)
Birds Eye Snider Inc. (Birds Eye Frozen Foods and Snider's Catsup)
Book-of-the-Month Club
Blue Moon Foods, Inc. (Cheese)
Bordo Products Co. (Citrus Juices)
E. L. Bruce Co. Inc. (Bruce Floor Cleaner)
Cadillac Publishing Co. (Complete Home Decorator—book)
California Almond Growers Exchange (Diamond Almonds)
California Fig Institute (California Figs)
California Prune and Apricot Growers' Ass'n (Sunsweet Prunes)
California Spray Chemical Corporation (Insecticides)
California Walnut Growers' Association (Diamond Brand Walnuts)
Clean Home Products Inc. (Apex Insecticides)
Comfort Mfg. Co. (Craig-Martin Toothpaste)
Commander-Larabee Milling Co. (Airy Fairy Cake Mix)
Consolidated Dairy Products Co. (Dartgold Cheese)
G. N. Coughlan Co. (Chimney Sweep)
Curtis Publishing Co. (Holiday)
D'Arrigo Bros. Company (Andy Boy Broccoli)
L. DeMartini Co. Inc. (Roasted and Salted Mixed Nuts)
Doubleday and Co. Inc. (Book League of America)
August E. Drucker Co. (Revelation Tooth Powder)
Durex Blade Co. Inc. (Durex Razor Blades)
Ekco Products Co. (Ekco Pressure Cooker)
Electric Household Utilities Corp. (Thor Washing Machines)
Frito Company (Fritos)
General Foods Corporation (La France)
General Petroleum Corporation of California (Tavern Waxes)
Golden State Co. Ltd. (Golden-V Vitamin Milk)
B. F. Goodrich Co. (Tractor Tires)
Hills Brothers Co. (Dromedary Gingerbread)
Hubinger Co. (Quick Elastic Starch)
Inland Rubber Corporation (Tires)
Juice Industries Inc. (Sunfilled Whole Orange Juice)
Kerr Glass Manufacturing Corporation (Canning Supplies)
Kretschmer Co. (Happy Harvest Wheat Germ)
Len-O-Sheen Inc. (Cleaner)
Lindsay Ripe Olive Co. Inc. (Olives)
Lite Soap Co. (Lite Cleanser)
London Specialties Co. (Attachment Button Holes)
Los Angeles Soap Co. (Merrill's Rich Suds)
Maggi Co. Inc. (Maggi Bouillon Cubes)
Manhattan Soap Co., Inc. (Blu-White)
Marlin Firearms Co. (Marlin Razor Blades)
Michigan Chemical Corp. (Pestmaster Products)
Michigan Mushroom Co. (Dawn Fresh Mushroom Products)
Mickleberry Food Products (Mickleberry Meat Products)
Louis Milani Foods Inc. (1890 French Dressing)
Nash-Underwood Co. (Donald Duck Peanut Butter)
National Biscuit Co. (Shredded Wheat)
National Carbon Co. Inc. (Krene)
O'Brien's of California Inc. (Candy)
Omnibook Inc. (Magazine)
Orr Felt and Blanket Co. (Orr Blankets)
Park and Tilford (Tintex)
Payne Furnace Co. (Furnace Sales and Service)
Peer Food Products Co. (Peer Brand Pie Dough)
Perfex Co. (Perfex All-Purpose Cleaner)
Perk Foods Co. (Perk Dog Food)
Pomona Products Co. (New West Raw Apple Juice)
Poultry Tribune (Magazine)
Radbill Oil Co. (Renuzit)
Rand, McNally and Co. (Institutional)
Samuel Goldwyn Productions Inc.
Schulze and Burch Biscuit Co. (Biscuits)
Shotwell Mfg. Co. (Hi Mac Candy Bars)
Sioux Honey Ass'n (Clover Maid honey)
Smith Bulbs (Tulip Bulbs)
Soil-Off Manufacturing Co. (Soil-Off)
Southern California Citrus Foods (Real Gold Lemon, Orange Base)
Special Foods Co. (Joys Potato Chips)
A. E. Staley Mfg. Co. (Cream Corn Starch, Sta-Flo Liquid Starch)
Standard Brands Inc. (Royal Puddings)
Stewart and Ashby Coffee Co. (Coffee)
Sweets Co. of America (Tootsie Fudge Mix)
F. G. Vogt and Sons, Inc. (Philadelphia Scrapple)
Wander Company (Ovaltine)
Ward Baking Co. (Tip Top Bread)
Washington Cooperative Farmers Ass'n
Western Stationery Co. (Ball Point Pens)

From the Production Centres

IN NEW YORK CITY . . .

Jules Dundes, WCBS ad-promotion manager, father of a girl, Sue Resa, born Sat. (25) at Doctor's hospital. Mother is former Frances Becker, formerly of CBS' research dept....Claire R. Himmel has checked out of Macfadden Publications, N. Y., to become research and promotion director of WGAC, Augusta, Ga.....Aeolian Hall (pianos) has picked up Wed. night sponsorship of Jacques Fray, WQXR's first disk jockey (non-jive).... Rosemary Rice slated for the "Murial" role in Ford Theatre's airing of "Ah, Wilderness" Sunday (2)....WJBY, Gadsden, Ala., the 500th station to program WNEW's anti-prejudice jingles....Arthur Kurlan, production major domo of the new Radio Repertory outfit of film names, in town from Hollywood to sell the show. Corporate outfit consists also of Joan Fontaine, Myrna Loy, Fred MacMurray, Jules Garfield, Edward G. Robinson, Charles Boyer and Ray Milland, at least one of whom would appear in each of the group's shows, all of which are to be transcribed.

Don Searle, ABC's Coast chieftain, in for a vacation look-see....Trio of radio actresses—Michael Mauree, Arline Young and Louise Snyder—Colonial Airlining to Bermuda today (Wed.) with Mutual's fashion ed, Maria Caterine, and photog Harold Stein to make color fashion photos. Nice work if, etc.....Life's prepping a layout on moppet disker Robin Morgan....Fifty platters of WMCA's recent "Exodus" documentary going out this week to American Jewish Congress and Zionists' Organizations of America for distribution to stations across country. WMCA, incidentally, will rebroadcast the stanza Friday (31), by popular demand.... WOR's trying to find a spot for Al Lomax's folksong disk jockey stint.... Ethel Kirsner resigning from CBS publicity to join Margaret Ettinger flack outfit in N.Y.

Lester Gottlieb, talent head of Young & Rubicam, to guest-lecture at the Gagwriters Institute next Wednesday (5)....Jo Lyons added to scripting staff of ABC's Betty Crocker stanza....Bob White, head of WMCA's record dept., readying a treatise on radio and language for Columbia Univ. presentation....Thomas C. Flynn, former CBS writer and flack, added to WOR's publicity crew, bringing it back to full strength.... Helen Coule and Ken Williams into "Lora Lawton" cast....Leslie Barrett new to "Rose of My Dreams"...."Stella Dallas" serial went into its 11th year Monday (27).

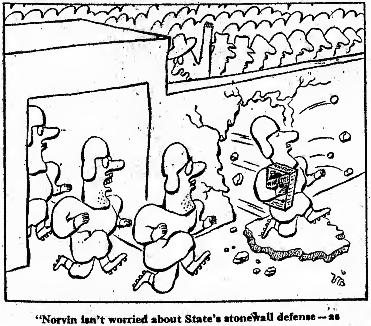
WOR, which hasn't been carrying Martin Block's hour-long Mutual strip, knocked Barbara Welles' half-hour gab session down to 15 minutes this week in order to air a quarter-hour segment of Block's show in which he's test-plugging Coronet mag for one week...."CBS Is There," just revived last week, will have to hunt a new time spot come Nov. 11. Its Tuesday 10:30-11 p.m. period goes to "Open Hearing," being resumed because of the calling of Congress' special session....Second annual Radio Writers Guild cocktailery last night (Tues.) turned into a jubilee celebrating RWG's successful negotiations with the four webs....Jim Gaines, WNBC boss man, passing out Corona Coronas. It's a girl, born Monday (20)....Gabber Cedric Foster to Chi tonight (Wed.) to tee off a midwest and southern lecture tour....Jan August and his trio to originate their MBS stints Nov. 6 and 13 via WEBR, Buffalo, while doing a theatre p.a. there.

Mortimer Becker and his wife, actress Barbara Becker, currently in Detroit....Arlene Francis arrived east over the weekend, having completed a picture stint....Actress Betty O'Leary peddling an audience participation show based on the Borough of Brooklyn...."Theatre Guild" will air an adaptation of "Victoria Regina" the week of Princess Elizabeth's wedding....Vincent McConnor, CBS scripter, devoting his vacation to completing a new stage play....Ben Hyams, on leave of absence from the CBS writing staff, has started a longhair record jockey series on a Honolulu station....Stephen Fry, formerly B.B.C. program head in New York, will make his home just north of San Francisco after Nov. 1....Freelance director Ed Downes to Boston last weekend for the opening of a local radio station....Rupert Lucas, formerly with the Chicago office of Young & Rubicam, has moved to New York. His wife and daughter due soon, after visiting their native Canada.

IN HOLLYWOOD . . .

Joe Thompson turned in his director's chair at Sullivan, Stauffer, Colwell & Bayles to work on some ideas he believes radio is ready for. Production reins on Whitehall's "Hollywood Star Preview" pass to Nat Wolff, assisted by Dick Uhl, ex-Ruthrauff & Ryan producer....Manny Manheim and Charlie Isaacs worked far into the night to write a parody on Gilbert & Sullivan's "Three Little Girls Are We" for Al Jolson, Groucho Marx and Oscar Levant. Next day they were told Canadian stations would refuse to carry any satirization of "The Mikado" score but any other of their works would be okay....John Nelson, Ivan Ditmars and Bert Hoswell sold out their interests in Cardinal Co. transcription firm, leaving Joe McCaughtry the sole owner....Lewis Allen Weiss and the missus junketing through Mexico....Raymond R. Morgan is beaming these days, what with Madison Square Garden sold out for Tom Breneman's Community Chest rally and "Queen For a Day" copping top Hooper honors in the first quarter hour period of the daytime shows at 6.1. Both are his creations and properties, that is Breneman's "Breakfast in Hollywood."....The wind was let out of a lot of sails (or sales) last week when word got around that Plymouth

(Continued on page 34)



"Norvin isn't worried about State's stonewall defense—as long as he has his Wheaties."

WTOP delivers the largest average share of Washington's audience during daytime periods bought by local and national spot advertisers*

...virtually twice as large a share of audience as in 1941†

WTOP

...25% more than any other station*

WTOP

The popularity of WTOP's daytime local productions proves that the WTOP Program Department knows how to create capital program ideas...knows how to find capital talent (such as Arthur Godfrey, Arch McDonald, John Cramer, Claude Mahoney, Eddie Gallaher, Elinor Lee, Bill Jenkins and Henry Mustin)...knows how to deliver capital audiences.

...more than 22% of all sets in use*

To make your advertising dollar reach further in Washington, use the station with the most popular local originations—WTOP, Washington's only 50,000-watt station. For more information get in touch with us or Radio Sales.

★C. E. Hooper—Dec. 1946-April 1947 †C. E. Hooper—May-Sept. 1941

Washington's only 50,000-watt station WTOP

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AT

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AMERICA'S MUSICAL SHOWPLACE

THE RHUMBA KING PICKS FRANK PALUMBO'S

Click PHILA.

AS THE NATION'S TOP BAND LOCATION!

Only Location Appearance

After Completing MGM Musicals

"THIS TIME FOR KEEPS"

"ON AN ISLAND WITH YOU"

"LUXURY LINER"

Femmes Not Fully Satisfied by Radio; Voice Beefs Before Albany Panel

Albany, Oct. 28.

Prominent women participating in a panel discussion on "Are We Giving Women Listeners What They Want From Radio?" at the District 2 Conference of the Assn. of Women Broadcasters in the De-Witt Clinton hotel here, Saturday (25) answered, "Not entirely."

Suggestions, advanced by a Home Bureau Federation officer, college dean, representative at the recent Holland meeting of Associated Countrywomen of the World and district director of Business and Professional Women's Clubs, included: "more humor in women's broadcasts"; music of the Fred Waring type; and "a fairer picture of American family life."

Also, more forums and discussions of domestic and international questions; programs like "Listen, the Women," that "sparkled with repartee"; "nighttime fashion shows wrapped around commercials"; women commentators in the early-evening hours; programs on "family relationships and adjustments in early married life"; and greater attention to programs promoting a better understanding of how women live in other countries.

Representatives of 30 women's organizations participated. Dorothy Lewis, NAB femmes' director, urged: (1) Public participation in the writing of a new radio law; (2) care by individuals in their criticisms of radio; (3) support by every woman broadcaster in the NAB's effort to have the Mayflower case reconsidered.

Shots at radio were less direct than might have been expected. The sharpest was by Dr. M. Eunice Hilton, dean of women at Syracuse Univ., who called for "a better measuring formula or instrument" than the Hooper rating.

Columbus—James G. Shouse, president of WLW, Cincinnati, is a member of the 11-member Ohio Citizens Food Committee appointed by Gov. Thomas J. Herbert to launch a food conservation program.

Airing the Hard Way

It's going to require a double-take by Danton Walker and Hy Gardner to get their "Twin Views of the News" aired in New York. Mutual's program reshuffle as a result of booking the Kaiser-Frazer news show moved the Walker-Gardner sustaining sequence to 7:45-8 p.m. Saturdays, effective Nov. 8, which is the spot held by "Answer Man" on WOR (N.Y.) And he's sponsored.

Result is, Walker and Gardner have agreed to do their "Twin" stance for WOR at 6:15 p.m., with the Mutual repeat at 7:45.

PHILCO'S $15,000,000 EXPORT BIZ FOR '47

Atlantic City, Oct. 28.

Distributors and dealers from 40 nations were here last week (20-23) attending a sales convention of Philco International Corp. at the Claridge hotel when sales methods and discussion of plans for the coming year occupied the group for the three days.

Dempster McIntosh, prexy of group, said that his company, a subsidiary of Philco Corp., would export $15,000,000 worth of radios, refrigerators and electrical appliances this year. He said the export business was six times greater than in 1941.

For the first time since the end of the war his company has on hand enough material to meet demands from abroad, he said. Brazil was called the largest importer of Philco radios, with the price range running from $40 to $450.

Owners of radio chains in Mexico and Cuba are awaiting broadcast equipment to install television, he said. Those countries should have home television before the end of next year, he added.

In Europe he said import restrictions have limited sales by the firm to Sweden, Switzerland, Portugal, and Belgium.

Ithaca Manager Tells Femmes His Idea Of Ideal Women's Editor

Albany, Oct. 28.

Michael R. Hanna, of WHCU, Ithaca, in a provocative address Saturday (25) on "Women's Programs Through the Eyes of a Station Manager," told members of the New York-New Jersey unit of the Assn. of Women Broadcasters that station chiefs should have a deeper concept of the femmes' air and community usefulness, but that, unfortunately, "many of you are paid off in powder puffs." "The women's editor whose job, from the station manager's viewpoint, ends after a 15-minute program, is just a vague voice that no one knows, although some may recognize."

Hanna, NAB district director, said that Gertrude Grover, WHCU women's editor, was paid, backed and considered by the station as an integral party of the community in Ithaca, with its 22,000 population." Miss Grover, a former Philadelphia newspaper woman with four years' radio experience, works "on the policy level" in the Community Chest and other Ithaca organizations, Hanna added.

Hanna, who stressed the thesis that from two-thirds of the day, radio is functionng as a "paper" for women, thus sketched the "ideal" women's editor: "an art, fashion, film and theatre critic and commentator; a sob sister; a local newshound and inveterate attender of teas, socials and parties." WHCU manager expressed the opinion that the femme editor "preferably be a mother with at least one child and the enriching, maturing experience that goes with motherhood."

U.S. Italo Stations To Get Tolerance Disks

Renzo Nissim, in collaboration with Renzo Sacersoti, radio script writers for WOV, N. Y., have written four radio programs for the Institute for Democratic Education, which will be waxed and distributed throughout the 60-odd Italian stations in this country.

Shows were written to combat racial and religious prejudices.

From the Production Centres

Continued from page 31

would forego radio this season due to production tieups. At least a half dozen packagers had their shows "practically" sold to the automaker....Charles Wolcott of Nielsen Radio Index pitching to the networks and agencies for an extension of a coast service but chain heads chilled at the price....ABC is putting Dave Schwartz's "Pop" on wax with Henry Travers in the lead role....Gale Page, mother of four, being offered around as a disk jockey for the up-and-coming generation ....Celeste Rush, one of the real femme vets of Coast radio, writing and directing a dramatic series on KWIK for the Army recruiting drive....It's moving day again for Mark Warnow's Army recruiting musical, "Sound Off," with CBS shunting the show to a late Saturday night time....Cliff Witte now agenting for Ken Dolan....Hay McClinton in from New York to relieve Glenhall Taylor at the Ayer agency so latter can take a delayed vacation....Peggy Lee off the Jimmy Durante show for a month while under medication in the hospital for a kidney ailment....The Army will move "Sound Off" to ABC if CBS can't clear a half hour spot by Nov. 15....Jules Green, late of Warners theatres in Pittsburgh, joined James L. Saphier agency....Hattie McDaniel practically set for "Beulah" role on Procter & Gamble strip. Writers will be Artie Phillips, Hal Kantor and Charlie Stewart.

IN CHICAGO . . .

George Marr will handle special events for WTMJ-TV, Milwaukee tele station that tees off Dec. 3....Laura Wicker has resigned as program bookings supervisor for NBC. Her post will be taken by Rolland Reichert, who'll be replaced by Bern Heeren as night traffic super....Rex Maupin, ABC maestro, attending homecoming at Manhattan College, Kan.....Bill Ray, NBC news chief, bedded by back ailment....Eddie and Fannie Cavanaugh, perennials of Chi radio, are sponsored by Jel-Sert on new Wednesday airer...."Sky King" originated at Shrine Hospital for Crippled Children Oct. 28, marking show's first anni....Cedric Foster in town for four newscasts from local Mutual studios....Jim Campbell hobbling around because of too much judo....Louis E. Tilden elected v.p. of Sherman & Marquette....Everett Holles, WBBM news editor, recovering from recent bout with pneumonia....Col. Robert R. McCormick's talks on "Chicago Theatre of the Air" will originate by shortwave from points in the Pacific during November. The Colonel will visit Honolulu, Tokyo, Shanghai, and Bangkok....Scripter Skee Wolff's novel, "The Tutored Mob," will be on the stands next summer. Story describes 40 hours in the Siegfried Line....Arthur Holch, Jr., news ed for NBC's central division, has switched to the web's New York office. Fred Whiting replaces in Chi....Collette Condon is newest addition to Mutual's traffic dept.....Auditions to pick chirps for Chi Times Harvest Moon Festival get underway on WMAQ Nov. 3. Winner will guest on "Duffy's Tavern."....Disk jock Dave Garroway stages jazz concerts in Milwaukee, Nov. 4, and Chi Civic Opera House, Nov. 8....Eloise Kummer and Don Herbert lecturing last week on radio acting at Roosevelt College....Loot won by contestants on Oct. 26 session of "Dress Up Quiz" is slated for donation to Chi Scout Troop No. 300, whose members are all blind....Fulton Lewis, Jr., aired his Oct. 27 commentary from local studios....Ford Canfield, WBBM orch leader, weds Grace Granger Nov. 1.

Andy Russell guesting on "Let's Have Fun"....WIND football sked totals 34 for the season....Fred Waring and his Pennsylvanians were host to students and faculties of Chi music schools on Oct. 27 broadcast....More than 50,000 advance orders at $1 per have been received by Don McNeill for his "Breakfast Club" yearbook....Everett Mitchell wire-recording at poultry meet in Peoria for his ag show.

"STRIKE IT RICH"

Starring

TODD RUSSELL

Created by

WALT FRAMER

In Association With

FRANK COOPER

*STARTS COMMERCIAL NOVEMBER 2, 1947

"THANK YOU"
FIFTH AVENUE CANDY BAR*
(J. M. MATHES, INC., AGENCY)
and
COLUMBIA BROADCASTING SYSTEM
EVERY SUNDAY—10:30-11:00 P.M., EST

FCC L'ville Choice, Based on 'Superior' Service, Sure to Make NAB See Red

Washington, Oct. 28.

In a decision that is sure to make NAB prexy Justin Miller and a good many broadcasters "see red," the FCC, Friday (24), decided a contest for use of the 1080kc radio channel in Louisville by choosing the applicant who promised to deliver the "superior" program service.

In a precedent-setting case, the Commission favored the Mid-America Broadcasting Corp., which proposed a new regional station in Louisville over local station WINN applying to switch to the 1080kc slot and boost its power. Usually, all other things being equal, the FCC prefers an existing station over a new-station bidder.

Case has strong "Blue Book" implications, since FCC decided that Mid-America's proposed program service appeared to be more in the "public interest" than the present and past performance of WINN. Of the two proposed program services, Mid-America's was found to be superior to that planned by the existing Louisville station.

The FCC decision pointed out that while WINN "has carried a large number of network (ABC) sustaining programs it has carried only a few local sustaining programs and almost no local live sustaining programs." Commission added that for the month of March, 1946, the station carried only one five-minute daily local sustainer between 6 a.m. and 6 p.m.

Fact that the station aired a heavy diet of commercial religious shows sponsored by evangelistic sects was also mentioned in the FCC findings. WINN had proposed to boost its local sustainers if given a power hike, but FCC did not find this as persuasive as its past performance.

To Mid-America's credit, FCC cited the fact the company proposed to carry local shows over and above those proposed by WINN. In addition, this bidder planned to hire a three-man local news staff. Seven out of 11 of Mid-America's stockholders are longtime residents of Louisville. Final factor in FCC's decision was fact that Mid-America held a permit for this wavelength in 1941 but had to bandon construction because of the outbreak of war. Apparently, entire FCC bench preferred the new bidder, since there were no recorded dissents.

Ernest Anderson presents
FRED ROBBINS'
ONE-NITE STAND
A Midnight Variety Concert
Return Engagement
NELLIE LUTCHER
and Big Supporting Cast Including
HERBIE FIELDS
and His Orchestra
Eleven-Thirty Saturday Night
Nov. 1st
At TOWN HALL
Nov. 8 – SARAH VAUGHN & LESTER YOUNG
Nov. 15 – JOE E. LEWIS
NOV. 15—CARNEGIE HALL
LOUIS ARMSTRONG
And His Concert Group
Featuring JACK TEAGARDEN

Forest Fires

Continued from page 26

time of code composing, it will include a paragraph to the effect that at times of sectional or national emergency all outlets in a given locality will pool their human and technical resources for the presentation of a sober and factual resume of what may be happening, to be directed by a joint committee of station managers and their news chiefs, and with all available confirmed information aired in a definite segment of every hour. (Much valuable source material for such a codification might be obtained from the BBC's handling of the London blitz.)

By far the least offensive coverage was provided by the newspaper-affiliated Guy Gannett Broadcasting Services, with two outlets, WGAN, Portland, and WGUY, Bangor. While conservative throughout and leaning on a copy-desk delivery of most items, Dick Bates, program director at the Portland end, managed to cover the whole story without raising unnecessary hobgoblins. The non-newspaper affiliates appeared more enterprising, however, working as if faced with a perpetual deadline. Phil Johnson, WCSH, Portland, made every tape-recorder assignment like hitting the beach with the Marines, while Ellis O'Brien, who got himself lost while covering the Bar Harbor bad night for the Maine Broadcasting System, now enjoys a local fame comparable to that of the AP photographer who caught the flagraising on Iwo Jima. O'Brien, hired only a few days before by WCSH, came out finally with a terrific story of the fire's worst incidence, a story which for sincerity and drama tops everything to date on coverage of the disaster, giving radio something to show for itself against its amateurish shortcomings otherwise in this instance.

Off The Deep End

Disaster coverage mistake that was most unforgivable was straight-faced read-off of correspondents' reports that this that or the other individual had been picked up for arson. Although names and addresses were provided on each occasion, nothing was heard or seen of these most serious charges in the subsequent news sessions or the public prints. A staff man's tiredness is a poor argument in a law court. Also, tape recordings might be more definitely tabbed as covering action of some hours before. And possibly should not be used if the fury therein described could not be brought up to date as having subsided or grown worse at broadcast time (delayed) by authoritative reports.

Given the laissez-faire nature of their setup, Maine broadcasters did a capital job of coverage of the state's worst disaster. There was hardly a crew member who didn't risk death, and the business office tallies will be months recovering. But it wasn't the right way—as any Maine broadcaster has learned.

Cincy's Whodunit Nightcap

Cincinnati, Oct. 28.

For those who like a mystery story as a nightcap, WKRC has inaugurated "Mystery Tonite," a half-hour strip Monday through Friday starting at 11:15 p.m., following a newscast. Series is bannered for Bruck's Beer.

E. t.. service for this series likewise is unique. It's coming from five different transcription companies.

Odessa, Tex.—Robert Montgomery, Jr., has been named commercial manager of KOSA here.

NOVEMBER
BRIGADOON
MUSIC MONTH

"An orchid to Himber's dance rhythms."
WALTER WINCHELL,
Daily Mirror.

"Richard Himber has come up with a new type of dansapation which he terms 'accent on melody' . . . Idea is a good one . . . beat is strong and steady for good dance rhythm."
STAL, Variety.

"Richard Himber's NEW 'accent on' melody' is a must; combines a velvety sweetness with keen rhythms, ideal both for listeners and dance floor addicts. Himber also is an authority on magic."
BEN GROSS,
N. Y. Daily News.

"Himber has a great band and is one of the few band leaders who knows how to direct . . . His magical rabbit is terrific."
ROBERT SYLVESTER,
N. Y. Daily News.

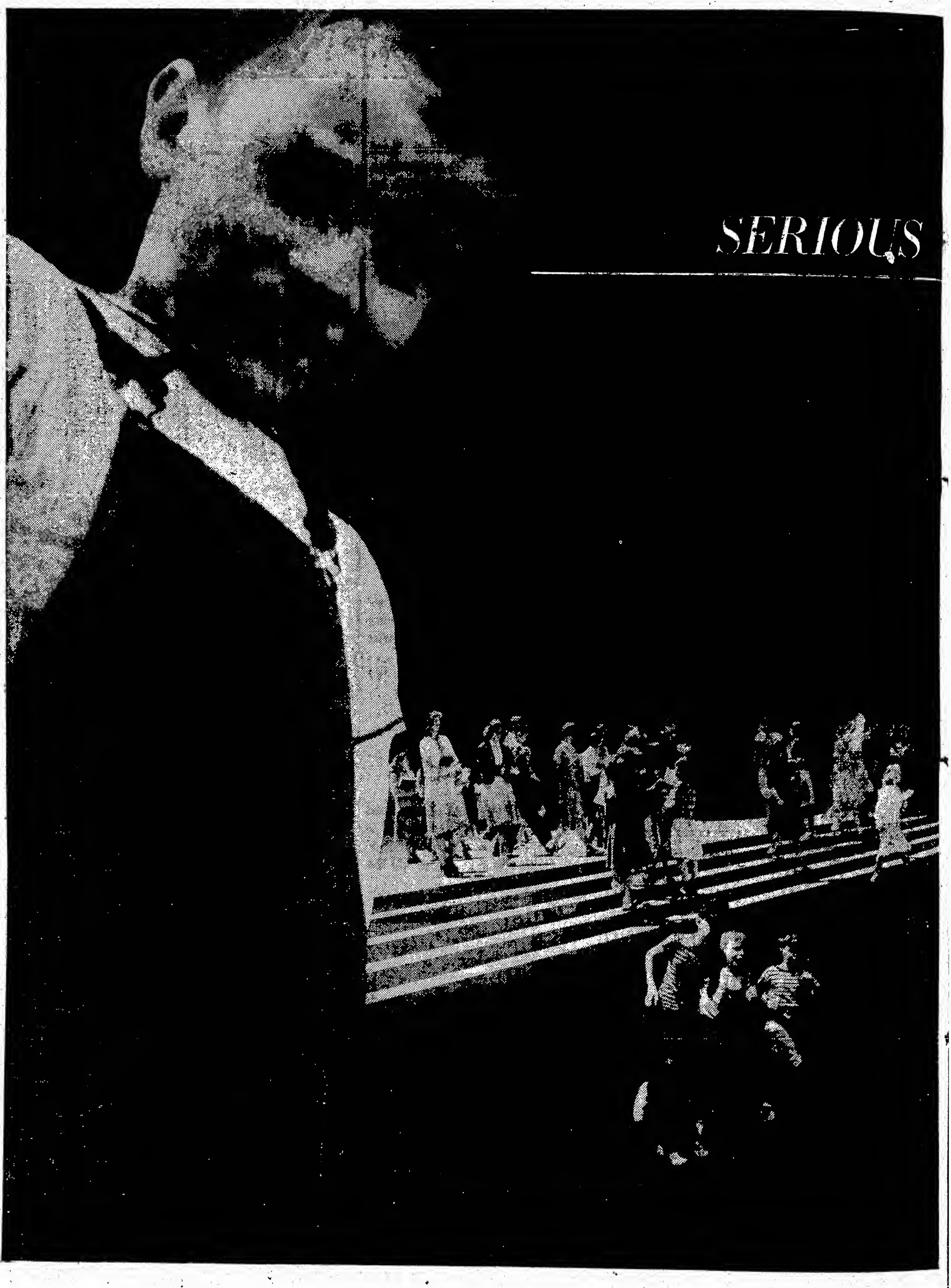
"Himber has always had a great band, but this is his greatest. His magic is still the envy of all the professionals."
NICK KENNY,
Daily Mirror.

"With jitterbug bands folding right and left, the sweet music lads like Guy Lombardo and Richard Himber continue merrily on their *successful* way. All during the blast and blare era Himber played music that was pleasant to listen to, dine and dance by. Himber's magic is as good as his music and that means they're both tops."
ROBERT COLEMAN,
Daily Mirror.

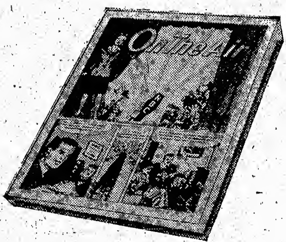
RICHARD
HIMBER'S
MUSICAL
ABRACADABRA
A
SMASH HIT
AT THE
ESSEX HOUSE
NEW YORK

Broadcasting
Every Wednesday and Sunday
Via WJZ—11:30 P.M., EST

Direction—MUSIC CORPORATION OF AMERICA


SERIOUS

WORK FOR A COMIC



How many children have been born in the United States since 1920—the year modern radio came into being? A statistician could arrive at some figure, but the interesting point here is that there are millions of boys and girls of school age and men and women in their 20's who HAVE NEVER KNOWN A WORLD WITHOUT RADIO.

How best to reach these young people to tell them something of the exciting history of radio and how a network program gets on the air? NBC decided the most effective way was a comic book. Comic books are as modern as radio—they have grown up in the same era in which radio developed.

NBC is the first radio network to use this popular technique to tell how radio works . . . all radio. With the first printing of 1,250,000 copies, NBC's comic book, *ON THE AIR,* will reach into homes, schools and institutions throughout the nation, telling its story of American radio operating under the system of free enterprise.

Here is the first major promotion piece devised by a radio network to appeal to the younger people of the nation—a vast majority of today's listening audience and tomorrow's potential consumers.

AMERICA'S NO. 1 NETWORK

. . . *the National Broadcasting Company*

A service of Radio
Corporation of America

Industry-Wide Committee of 33 To Huddle With Petrillo on Music

Washington, Oct. 28.

Thirty-three reps from the webs, standard broadcasting, FM, television, electrical transcription and record manufacturing companies have been named to an industry-wide music committee to work on upcoming negotiations with James Caesar Petrillo, the NAB announced Friday (24).

Formation of the all-industry committee was authorized by unanimous resolution of the NAB membership during the association's annual convention at Atlantic City last month. Resolution declared: "American broadcasters are convinced that a constructive and amicable solution to the problem created by the American Federation of Musicians would be a major contribution to the welfare of the American public, and are earnestly determined to make every effort to reach such a solution."

Lineup of the Petrillo strategy committee includes:

For the NAB: A. D. Willard, Jr., executive vice-president; R. P. Doherty, director, employee-employer relations department; Don Petty, general counsel; Robert K. Richards, director, public relations department.

Frequency Modulation Assn.: Leonard Marks, general counsel, FMA; William E. Ware, KSWI, Council Bluffs, Ia.; William Fay, WHAM, Rochester; Ray E. Dady, KWK, St. Louis; Paul W. Reed, WFAH-FM, Alliance, O.

Networks: Frank K. White, vice-president, CBS; Frank E. Mullen, executive veepee, NBC; Joseph A. McDonald, secretary and attorney, ABC; Robert D. Swezey, veepee, MBS; Everett Dillard, president, Continental Network.

Broadcasters: Leonard Asch, WBCA, Schenectady; John Elmer, WCBM, Baltimore; Theodore C. Streibert, WOR, N. Y.; Roger W. Clip, WFIL, Phila.; Frank King, WMBR, Jacksonville; Robert Thompson, WBEN, Buffalo; Calvin J. Smith, KFAC, Los Angeles.

Television Broadcasters Assn.: Lawrence Phillips, director, DuMont Television Network; Noran E. Kersta, manager, television operations, NBC.

Transcription companies: Library Transcription Group: Richard S. Testut, vice-president and gen. mgr., Associated Programs Service, Inc.; C. O. Langlois, president, Lang-Worth Feature Programs, Inc. Open-End Transcription Group: Joseph W. Bailey, Louis G. Cowan, Inc.; Charles Gaines, Frederic W. Ziv Co.

Record Manufacturers: Capitol Records (representative to be named later); Columbia Recording Corp., Edward Wallerstein; Decca Records, Milton Rackmil; Mercury Radio & Television Corp., Irvin Green; Majestic Records, Guy Lemmon; RCA-Victor Division of RCA Mfg. Co., James Murray; Signature Recording Corp., George Jaycox.

Nets 2-to-2

Continued from page 26

filiates and CBS would have to relinquish at least one. ABC and Mutual would then pick four apiece in order to provide all areas with a choice of four network signals.

2. Over strenuous objections of the clears, backed by NBC and CBS, FCC Commissioner Rosel Hyde accepted Broadcast Measurement Bureau coverage studies as evidence in the clear channel case. BMB prexy Hugh Feltis and aides Richard Wycoff and George Baille left the stand bloody but unbowed after vigorous attacks on the BMB coverage techniques from CCBS attorney Louis Caldwell. BMB studies, analyzed by reasearcher Alfred Politz, were introduced by regional attorney Paul Spearman to show that even with maximum coverage claimed by BMB it was still possible to spot a second 50 kw station on a clear channel without interference to the original station on the channel. Caldwell and the attorneys for NBC and CBS took position the BMB studies had no place in an engineering hearing. Caldwell attacked the reliability of BMB studies in measuring rural listening or learning what programs are heard regularly.

3. Regional broadcasts attacked the clears' bid for 750 kw as contrary to FCC obligation to distribute channels and service equitably among the states. Spearman charged the local and regional stations would suffer at expense of the big fellows and that the high-powered stations would interfere with operation of stations on adjacent channels.

4. KSL engineer R. B. Evans took the stand yesterday (27) to plead for 500 kw power for the Salt Lake City station. He argued this would give improved service not otherwise available to 6,000,000 persons in the radio-poor mountain areas.

Greisedieck Expanding Baseball Net Into FM

St. Louis, Oct. 28.

Greisedieck Brew will use FM relays next spring to expand the network carrying its St. Louis Cardinal baseball broadcasts from 29 to 50 stations. The pickup will be from WEW's FM outlet here. WEW and its FM twin origin the play-by-plays on an exclusive basis.

Extension will mean the elimination of A T & T lines for the hookup and make Greisedieck's the largest baseball network in the country. Coverage would take in Missouri, Illinois, Iowa, Indiana and Arkansas.

Reds to Appeal Illinois Ban On Broadcasts

St. Louis, Oct. 28.

FCC anud the U. S. district court in East St. Louis, across the river from here, will be appealed to by the Communist party of St. Clair County, Ill., to prevent WIBV, Belleville, Ill., from interfering with broadcasts paid for by the Communists. John Rossen, party county chairman, said a restraining order will be asked of the court and FCC will be asked to instruct the station to "abide by the constitutional guarantee of freedom of speech and by the regulations of FCC."

Tiff was touched off a week ago when the party's 15 minute program, the fourth of 26 contracted for, was cut off the air seven times. It is a Sunday a.m. program. Paul Wnorowski, manager of WIBV, admitted that phrases have been dropped from Rossen's talk which covered a wide variety of subjects on national and international affairs. He asserted that Rossen has submitted the script in advance as required by the contract and although it had been deleted, Rossen insisted in reading the phrases anyway. The Communist leader read them into a dead mike as a result.

Wnorowski could not recall how many cuts had been made in Rossen's script or just what the phrases were. He said that the deletions were made because he considered them "not good radio." Wnorowski also said, "I think they bordered on the un-American, if they were not totally un-American." There was an "understanding," Wnorowski stated, between the station and the Communist group, that the station had the right to "edit" the scripts before the broadcasts went on the air, but this provision was not embodied in the written contract.

Rossen denied the existence of any such "understanding" except the right of the station to remove statements considered libelous. Wnorowski said the station has consulted an attorney with the view of finding out whether the rest of the programs could be legally cancelled but had not yet received an opinion.

Rossen said some of the phrases blue-pencilled were "All of those who believe in democracy," "exorbitant salaries of railroad executives," "railroad propaganda against unions," "the common people of Europe," "the Communist party of St. Clair county."

WNBC, N.Y., Adding Moppet Weeknight Programs In Response to Big Demand

WNBC (N. Y.), which has been showing some healthy ways to program for kids with its string of Saturday morning moppet stanzas, is adding a couple of weeknight children's airers starting next week.

Manhattan attorney Godfrey Schmidt, who garnered a following as a kids' storyteller on Fordham Univ.'s WFUV-FM, has been signed on for a Thursday stint at 6:30-45 p.m. Decision to give him a regular spot followed a "sneak" tryout recently, which resulted in a flood of give-us-more wires and calls, plus some 1,400 letters.

In the 6:30 Tuesday period the NBC flagship is slotting a "World-Over Playhouse," dramatizing Bible stories, folk tales and legends from World-Over, a children's magazine published by the Jewish Educational Committee of New York. Stories will be non-sectarian. Series will be directed by WNBC's Clay Daniels and scripted by Pauline Morris.

Inside Stuff—Radio

The feeling among independent broadcasters up and down the Coast against the present form of the proposed NAB code is so strong that it might precipitate a "wholesale exodus if railroaded through," according to indie spokesmen. Feeling is that it is strictly net-dictated and its enactment may well reduce the NAB to a "Network Assn. of Broadcasters." Code is regarded as the last straw in a growing weight of dissension and dissatisfaction on the Coast over BMB wrangles and lack of confidence in NAB administrative brass. The latter, with the "exception of Judge Justin Miller and a few other competents," are regarded as a group of high salaried but low powered department heads with little knowledge of or consideration for the problems of the working and selling, on-the-scene station operator.

"Tale of Two Towns," 15-minute dramat presented at the Freedom House dinner to Secretary of State George C. Marshall in N. Y. Oct. 19, is being offered to stations around the country for rebroadcast, under Freedom House and United World Federalists auspices. Four Pennsylvania stations—WLAN, Lancaster; WSBA, York; WLBR, Lebanon, and WHP, Harrisburg—have already requested platters for performance, with added interest shown elsewhere.

Show, scripted by Don Hirst, writer of WNBT, N. Y.'s "You Are An Artist" airer, dramatized activities of two towns, Norwalk, Conn., and Dunkirk, N. Y., towards the One-World idea. Quentin Reynolds was narrator, with Helen Hayes representing Norwalk and Howard Lindsay, Dunkirk. Show, presented at 9 p.m. in the Commodore hotel ballroom, was recorded then, and broadcast later that night on Mutual at 11.15 p.m., and WOR, N. Y. at 11.30 p.m. Idea now is to make it into a half-hour show, embodying in addition to the dramat, the comments of Warren Austin and Secretary Marshall made that night regarding the show. Freedom House is financing cost of pressing and distributing the airer to those stations interested.

Mutual's sepia "Hospitality Club" hits the road next week for the first of a planned series of theatre tours. Co-producers Sam Levine and Bill Redford will open the show for a seven-day stand at the Howard theatre, Washington, D. C., Nov. 7.

"Club's" Nov. 8 airer will originate from the Howard stage with Thelma Carpenter and orch leader Herbie Fields guesting.

Waiver, given by the New York local board of AFRA to permit wider latitude in doubling on the "Ford Theatre," was withdrawn after being reported in Variety last week. The waiver didn't allow multiple doubling, but applied only to the use of isolated lines in montage effects. In order to get the waiver, George Zachary, producer of the series, agreed to submit the particular script, with the proposed lines indicated, for board approval. He also agreed to hire two additional AFRA actors for those specific shows, involving about $300 extra income for the union's members. According to Zachary, the waiver was to have been requested for only two scripts out of the current 13-week cycle. However, disclosure of the incident resulted in misunderstanding and criticism, AFRA officials explained, and the waiver was withdrawn after one broadcast. As explained in the original Variety report, the entire matter involved a question of authority between the union's local and national boards.

Zane Grey heirs and Stephen Slesinger, who control the Mutual airer, "Zane Grey," want it back home in the west 'cause it ain't bein' done right by in the big city. Complaint is that on its first airing from Gotham after moving from Hollywood it wasn't very good, fault being found with cast, direction, etc., and so on insistence of the controlling parties, after yesterday's (28) broadcast back it goes after a Manhattan fortnight.

Downey's Coke Show Gets WINS Airing in N.Y.

"Songs of Morton Downey," sponsored by Coca-Cola and aired over Mutual Tuesday, Thursday and Saturday, 11:15 to 11:30 p.m., has been picked up by indie WINS for N. Y. airing, because WOR, Mutual's N. Y. flagship, couldn't clear time for it. WOR, which has the N. Y. Herald Tribune sponsored newscast in the 11:15 slot, wanted to carry the Downey show transcribed at 11:30, but the coke people wanted show alive, as on Mutual, in same slot.

Similar situation cropped up in Chicago, where WGN, the Mutual outlet, couldn't clear the time, with the program going to WFCL there instead. Show preemed last night (Tues.).

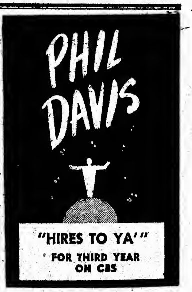
Take The Guess Out of Buying with WOV's 5 Audited Audiences

WOV tells you the difference in people, too. WOV's Audited Audiences gives you complete up-to-the-minute market information on each of 5 Audited Audiences.

Ask us for the facts...learn how you, too, can TAKE THE GUESS OUT OF BUYING.

Ralph N. Weil, General Manager
John E. Pearson Co., National Representative

WOV
NEW YORK



"HIRES TO YA'"
FOR THIRD YEAR
ON CBS

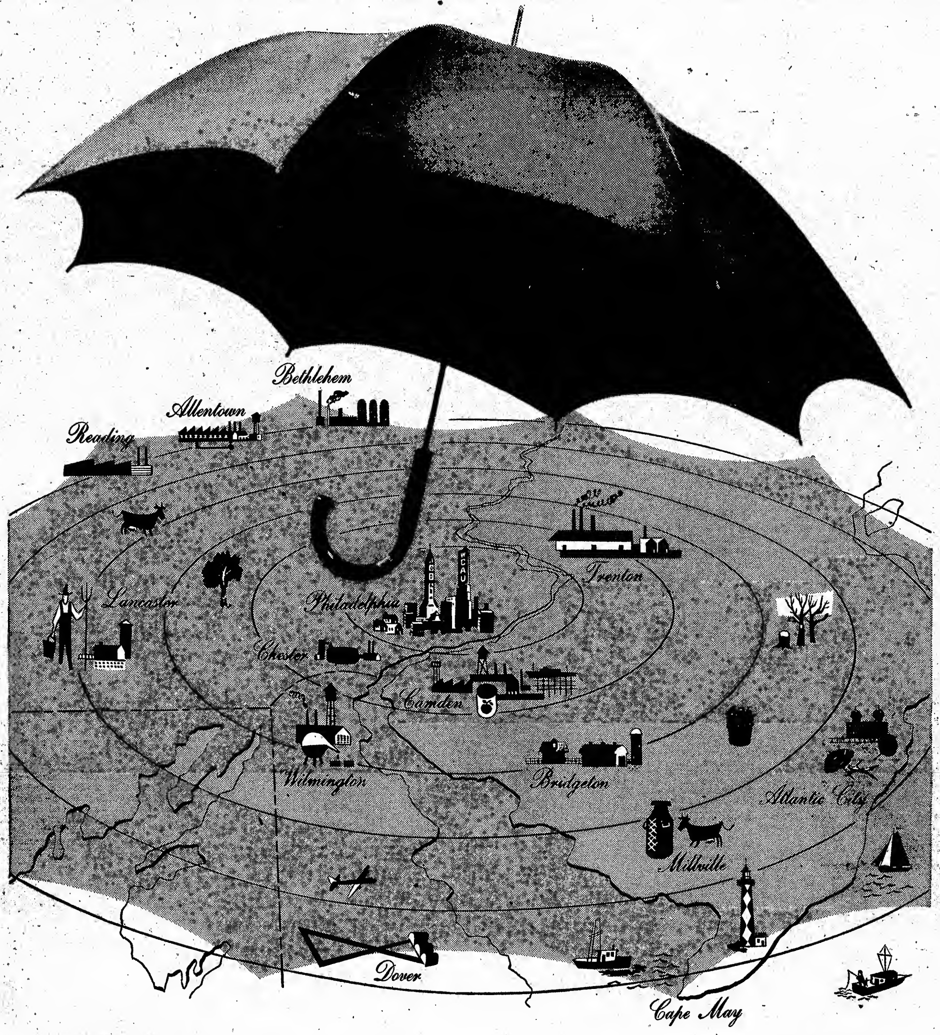
"ON TARGET"

MEANS INTELLIGENT AND PROMPT SERVICE TO THE WORLD'S LARGEST ADVERTISING AGENCIES

Year after year we read into our record for consistently satisfactory service words like these from America's leading agencies . . .
. . . we have always enjoyed your intelligent and prompt service . . . it is a pleasure to work with Weed . . . this is the kind of "rep" relationship we like . . .

The harmonious relationship that exists between Weed men and agency contacts is the measure of success for a radio representative.

WEED
AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ATLANTA • HOLLYWOOD



WCAU—The Philadelphia Station with Umbrella Coverage

With 50,000 watts of power surging out in all directions, WCAU covers—and is listened-to by—more people than any other Philadelphia radio station*.

WCAU

"Umbrella Coverage"

50,000 WATTS • CBS AFFILIATE

*Pulse of Philadelphia
Hooper
BMB

PHILADELPHIA'S LEADING RADIO INSTITUTION

FM'ers Beginning To Kick Up Heels In Dealings With NAB and AM'ers

Washington, Oct. 28.

FM'ers, recently given new stature and added representation in National Assn. of Broadcasters' councils, are already showing plenty of independence in their dealing with NAB and the standard broadcasters.

Presaging more "elbowing" of the same type, the NAB-FM Executive Committee last Friday (24) resolved unanimously that the networks continue to be informed that AM-FM duplication of musical show "is essential to the orderly development of FM broadcasting, and that no contract between a network and the American Federation of Musicians be negotiated which would impede this development." Committee asked that it be kept constantly informed of any negotiations between the webs and the AFM which might concern FM broadcasting.

It was believed the FM'ers are trying to insure now that the networks will not leave FM in the lurch in their 1948 AFM contracts in order to save themselves some money. They point out that if the webs sign contracts with Petrillo, without specific provision for AM-FM duplication, nets can then claim they are bound by these agreements and FM will continue to hobble along on recordings and public service stints.

At the same time, the FM'ers started early to see to it that next year's NAB convention contains plenty of sessions devoted to their problems. FM committee Friday authorized appointment of a committee to plan for FM participation in the 1948 meet. Committee includes Cecil D. Mastin, WNBF-FM, Binghamton; Willard Egolf, WBCC-FM, Bethesda, Md., and Leonard Asch, WBCA, Schenectady.

Toronto's Food Plug

Ottawa, Oct. 28.

Station CFRB, Toronto, is asking audience-participation stubholders to bring loads of canned food to studios and is offering prize for patron bringing greatest amount.

Idea is to bolster Toronto's wedding gift to Princess Elizabeth which is to be food for Britons. Toronto's mayor is to make award next Monday (3).

Canton—J. Leonard Taylor has been named general manager of WCMW, operated by the Stark Broadcasting Corp. He has had 12 years' experience in radio, having served as chief announcer and program director for WHBC, Canton, for five years.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"

Skylight Casters

Philadelphia, Oct. 28.

Blimp flash-casts plugging WCAU's new team of newscasters, Lowell Thomas and Edward R. Murrow, are being used extensively throughout this area by the studio.

Blimp makes three and a half hour trip nightly over Philly and surrounding cities, as far south as Wilmington and north as far as Trenton.

WJLB Stays Firm in Plan To Cut Foreign Tongues In Program Revamping

Detroit, Oct. 28.

Sticking to his new policy of shearing away foreign-language programs, WJLB used its two-week cancellation clause to drop "Rosary House" before the program even hits the air.

A delegation headed by Fr. Justin came to Detroit to protest, manager Ralph Elvin admitted, but the station refused to change its ruling. Policy was set up in line with the George Storrer interests' plans to rebuild the station completely, from programs to buildings.

Other protests against dropping non-English shows have been strong, but futile, and a complaint by the American Committee for Protection of Foreign Languages was dismissed by the FCC.

Meantime Judith Lawton, new program director, is whipping a production-writing staff into shape and as of Nov. 2 WJBK will switch 60% of its programs, Jack the Bellboy, station's ace disk jockey, being the only major one whose show stays put. Beginning two days later, the station will put into effect a block booking system, a la WNEW, N. Y., across the board.

Tele Reviews

Continued from page 28

that skeds current events forums for all grades. Teachers evidently lay down a single line rather than a divergence of views, which makes the youngsters sound as if they've all been reading the same book. Show is ad libbed and unrehearsed, but parroting is pronounced and on the session caught (24) there wasn't one sharp clash of opinion.

Straight classroom setting is used, with moderator seated at desk and blackboard in background. Questions are on general topics, ranging from U. S. foreign policy to the use of dry ice in rain making. Kids respond freely but their nervousness, as shown in finger pulling and clothes plucking, tends to distract.

Session currently runs 15 minutes, which is too short for panel of eight. Expansion to a half hour on a regular weekly schedule will do much to bring this one along. *Baxt.*

Pittsburgh — Joan Davis' co-op show on CBS got a local sponsor only a day or so before teeoff time. Bankroller here is Pittsburgh Milk Co., and program was peddled by the Julius Dubin agency.

Radio Reviews

Continued from page 28

for the Navy's current recruiting drive.

"Join the Navy and See the World" was pointed up by interviews of enlisted men—mainly chiefs in Brooklyn, London, Paris, Athens, Honolulu, Tokyo and Hollywood. These men were mostly career boys with anywhere from one to three hashmarks. All told why they joined the Navy. Travel and security appeared to be the major reasons.

But none of the brief interviews bore much resemblance to "man in the street" informality. It was obvious that the speeches were all prepared in advance. (Portions of the show were transcribed, an ABC announcer explained later). And these enlisted men's opinions all painted a far too rosy side of life in the Navy. There's a Navy axiom that you're not a real salt unless you gripe. Then, too, there was a chief boatswain's mate aboard the USS Missouri who said he was retiring after 20 years. Everyone doesn't automatically retire after 20 years. They're merely eligible.

Best of the interviews was from Athens where ABC's Fred Sparks caught what's primarily on a Navy man's mind—the ladies. Asked if he really had a girl in every port, an aviation radioman of a carrier near the Greek capital confided that he almost did except in Egypt where the veils were a problem. "You couldn't tell whether it was Jane Russell or your grandmother!" he explained.

Admiral Halsey contributed a brief anecdote reflecting upon his experiences as a 1904 midshipman and punched across with the theme that "our sailors are our ambassadors of good will." When the world looks at their faces, he said, they'll know we don't plan to dominate the world. As a sombre note at the close, Kelly paid tribute to those who didn't come back until the Joseph V. Connolly entered New York harbor last week with the vanguard of 6,000 of our war dead. He then emphasized that "our first line of defense is the Navy." *Gilb.*

NEWS AT NINE
With Peter Roberts
Writer: Leonard Allen
15 Mins.; Mon.-thru-Fri., 9 a.m.
Sustaining
WNBC, N. Y.

New news series on WNBC, N. Y., with Peter Roberts, recent acquisition from KYW, Philadelphia, is very listenable. Roberts has an even, unhurried delivery, good enunciation and a clear, assuring voice. Delivery isn't strained or hectic, and one gets the news vivid and straight. There's no editorializing, and the news is concise and complete.

Stanza caught Monday (27), had 15 minutes crowded with significant news of the day, in the French political situation, Polish situation, plane crashes, rail disasters, arrival of U. S. war dead in N. Y., the screen stars hegira to Washington, the Eisler episode in Trenton, N. J.

A breakfaster got a pretty good picture of what was going on in the world, dished up sensibly and soberly. *Bron.*

Follow-up Comment

Stewart Alsop, co-author (with his brother Joseph) of a nationally syndicated column on Washington and world affairs, last Sunday (26) began a month-long standin for Raymond Swing in the latter's quarter-hour news analysis period on ABC. (Swing is off on a lecture tour.) He showed himself to be fitted for the chore in all respects. While his voice was a shade harsh and strident, his delivery was sure and aggressive. His copy was terse and emphatic, pulling no punches. Cleverly, he framed the state of U. S. affairs into a hypothetical report to the Kremlin by a Soviet political analyst, showing what things will "delight" the Communists. He struck at the Progressive Citizens of America, on the left, and the "die-hard isolationist press," on the right, for condemning the Marshall Plan. But he predicted that Congress, "in the nick of time," will approve European aid funds.

Alsop sounds like a good bet for a regular berth on the airwaves.

ROSENTHAL TO R&R

Chicago, Oct. 28.

Ralph J. Rosenthal, account exec for Arthur Meyerhoff agency, switches to Ruthrauff & Ryan, Chicago, Nov. 1.

His major account Mutual Benefit of Omaha, sponsor of Gabriel Heatter's "A Brighter Tomorrow," follows him to R & R Nov. 15.

Minneapolis—Walt Raschick has been named director of KSTP news bureau by Stanley E. Hubbard, president and general manager. Raschick for past 18 months was associate editor of Holiday mag in Philadelphia.

FMA's FCC Plea

Washington, Oct. 28.

FM Assn. filed a petition with the FCC today (Tues.) demanding a public hearing, with the four major AM networks participating, to consider adoption of a rule forbidding the nets from entering into any agreements prohibiting AM-FM duplication.

FMA pointed out that FCC clearly has authority to do this and cited FCC chain-broadcasting regulations which bear the stamp of approval of the Supreme Court.

FMA said a survey showed 92% of FM stations want the right to carry network shows and claimed network pacts banning duplication would adversely affect the ability of FM licensees to serve in the public interest.

Indies

Continued from page 27

preamble to set forth its "affirmative aims." (NAB prexy Justin Miller is writing this now).

Here are principal code revisions recommended by the committee:

1. "Network-inspired" definitions of 15-minute shows as 14.30 units, etc., are wiped out and program units defined as "total elapsed time from the sign-on to sign-off." Same commercial limits apply to day and evening programs. On single-sponsor shows, indies actually cut present code limits on commercial time in two cases—specifying a top of 2.30 minutes on 15-minute shows and 3.45 minutes on half-hour stanzas. In only one case, that of five-minute shows, do they recommend easing the present one-minute limit to 1.15.

2. Double spotting, either on single or multiple-sponsored broadcasts, is out; except where one of the spots is a service announcement 15 seconds or less in length. Such service spots must be limited to two an hour.

3. On multiple-sponsored shows, indies want more latitude so that they may vary actual commercial time from 2.30 to 2.40 minutes on 15 minutes of program time. A program within a 15-minute segment followed by a one-minute spot should be considered a 14-minute program. Where spots follow programs they should be of 30 seconds or less duration. When this is done, the station has the option of hiking its commercial time within the program by 30 seconds.

The indie committee included: Ted Cott, chairman; Frank Blair, WSCR, Scranton; Wayne Coy, WINX, Washington; Arthur Harre, WJJD, Chicago; Edward Lamb, WTOD, Toledo; Al Meyer, KMYR, Denver; Elliott Sanger, WQXR, New York; Harold B. Shaw, WOAY, Oak Hill, W. Va.; Calvin J. Smith, KFAC, Los Angeles; Ben Strouse, WWDC, Washington; Eugene Weil, WLAQ, Rome, Ga.; Ralph Weil, WOV, New York, and Ray Bright, KLEE, Houston, sitting as an observer.

The special committee which would represent this group at the November NAB board meeting includes Cott, Arthur Harre of WJJD, Chicago, and Ben Strouse, WWDC, Washington.

Worcester — Gil Hodges, member of the WTAG announcing staff for eight years and its chief for the past year and a half, resigned last week to Join WMAL in Washington.

Brady Suit Dismissal On 'Church Mouse' Asked

Dismissal of an infringement suit against the Theatre Guild, ABC network and U. S. Steel by William A. Brady was asked by the defendants last week, according to papers filed in N. Y. federal court. Plaintiff alleged that the production of the Ladislaus Fodor play, "A Church Mouse," on "Theatre Guild of the Air," sponsored by U. S. Steel over the ABC net last June 8, infringed upon the show's copyright, which Brady claimed he was assigned in 1931.

In making a general denial of Brady's charges, ABC and the Theatre Guild contended that "Church Mouse," was copyrighted by the late Dr. Alexander Morton and any rights that Brady may have had to the play have now expired or have been assigned to other parties.

NBC's Free Rein

Continued from page 29

announced its first tentative charge schedule, to 65,000 today—an increase of 1,000%. Number of stations during the same time has jumped from eight to 21. Kraft predicted there would be 400,000 sets within range of WNBT's transmitter by the end of 1948, furnishing an audience of some 2,400,000 viewers.

New rate schedule calls for $1,000 an hour for the live studio, as against $750 under the old structure. In addition, there's an added transmitter charge of $500 an hour, as against the previous charge of $100. Studio cost is then scaled down to $600 per half-hour, $400 for 15 minutes to $200 for five minutes. Transmitter charge is $300 per half-hour, $200 for 15 minutes and $125 for film only for one minute. Charge for the film studio alone is $250 per hour, $200 per half-hour and $100 for five minutes.

It's noted that Kraft also assigned a charge for 40-minute shows for both the live studio and transmitter, indicating his belief that video will be broken into different time segments than radio, which has no 40-minute shows at present. Rehearsal time is expected to be the same as under the old schedule, which provided for five hours of studio rehearsal at no charge for each hour show.

In making the announcement, Kraft declared it contained many suggestions from agencies and sponsors. He thanked the agencies for their help in the past and expressed the hope that cooperation would continue to be forthcoming.

THERE'S PLENTY OF BUSINESS IN
DAYTON, OHIO
Get Your Share By Using...
WING The Dayton Station
WEED & CO. National Representatives

FOR SALE
"So You Want to Lead a Band"
starring SAMMY KAYE *and his orchestra*
Mondays, 9:30 pm EST
A VARIETY SHOW that has everything! Laughs, music, prizes, hilarious fun on the downbeat! High in entertainment, low in cost!
Also...
ROSS DOLAN, Detective. .starring William Gargan...Saturdays, 8:00 pm EST
ADVENTURES OF BILL LANCE ... Sundays, 5:00 pm EST
CANDID MICROPHONE ... Thursdays, 8:00 pm EST
ABC PROGRAM DEPARTMENT
CIRCLE 7-5700

Showmanship
— in Programming
— in Merchandising
— in Promotion
That's what keeps listeners tuned in
—and keeps KDYL advertisers happy!
National Representative
JOHN BLAIR & CO.
KDYL
SALT LAKE CITY
UTAH'S NBC STATION

THIS IS THE WAY "CBS PUBLICITY" GOES ABOUT ITS BUSINESS.

"How do you rate the press departments of the four major networks from the standpoint of all-'round service, all year 'round?"

Last month, this question was put directly to every newspaper radio editor from coast to coast.*

Their vote was unhesitating:

"CBS Press Information is BEST...for the NINTH consecutive year."

In fact, CBS was the top choice of more of these editors than all other network publicity-departments combined.

This is a solid, unequivocal endorsement of the way CBS PRESS INFORMATION goes about its business: supplying honest, straightforward reporting, in brilliantly usable form, backed by sound and careful research, sped along by up-to-date technical facilities, and handled by a big, able staff.

And more than this...

It's an acknowledgment of the superior service CBS clients and agencies get on each of their CBS programs, day in day out, year after year.

That's one more reason why they keep coming to CBS; one more reason why CBS is the first choice, today, of more of the country's largest radio advertisers...and more of them exclusively... than any other network.

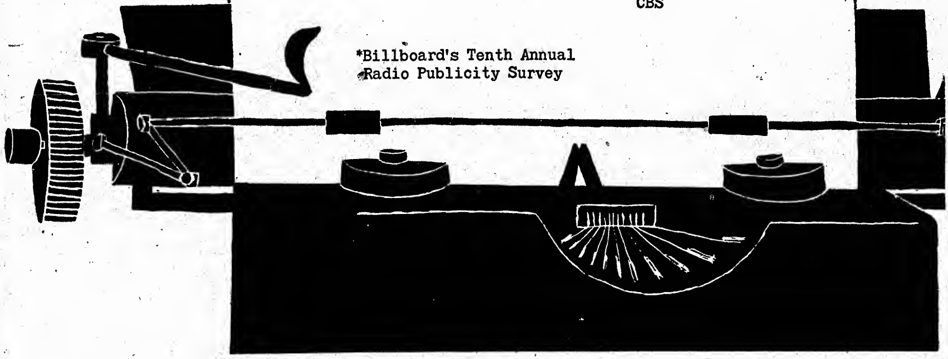
And has been for 11 years in a row!

They find that CBS delivers listeners at less cost than any other network.

And they find CBS PRESS INFORMATION an integral part of the complete network operation that makes this possible.

CBS

*Billboard's Tenth Annual
Radio Publicity Survey



Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK OF OCT. 19

							N. Y.	Chicago		Los Angeles		Denver	Boston		Pitt.	San F.		St. Louis		Mpls.	M'phis	D. C.	K. C.	Dallas	Phoe-nix	Phila.	Seattle		Cincy	Cleveland		
Pos. This week	Pos. Last week	Artist	Label	Song	Pub.		Art Ford—WNEW	Eddie Hubbard—WIND	Bill Evans—WGN	Don Otis—KLAC	Bill Anson—KFWB	Ray Perkins—KFEL	Bob Elliot—WHDH	Sherm Feller—WEEI	Zinkand-Andre—WWSW	Jack Gregson—KSFO	Les Malloy—KYA	Rush Hughes—KXOK	Gil Newsome—KWK	Leigh Kammen—WLOL	Ray Burge—WMPS	Ed Gallaher—WTOP	Eddie Clarke—KCKN	Dick Norman—WRR	Dick Gilbert—KRUX	Joe Grady—WPEN	Mel Gaumer—KING	Bill Griffiths—WOL	Paul Dixon—WCPO	Stanley Gee—WGAR	Bud Wendell—WHK	TOTAL POINTS
1	1	Frances Craig	Bullet	Near You	Supreme	ASCAP	1	1	1	1	5	1	2	..	1	1	1	2	2	2	2	1	3	1	..	1	1	1	1	1	1	219
2	2	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paarmount	ASCAP	..	2	..	..	..	..	..	..	..	..	..	..	..	..	1	2	..	3	..	..	..	3	3	2	5	67
3A	4	Perry Como	Victor	When You Were Sweet 16	Shapiro-B.	ASCAP	5	4	5	4	..	..	..	..	5	2	2	..	..	..	5	..	..	6	..	..	..	..	..	..	10	62
3B	7	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	9	..	..	10	..	1	4	3	..	..	1	1	..	..	..	..	..	..	2	..	..	..	6	..	62
5	5	Perry Como	Victor	I Wonder Who's Kissing Her	Marks	BMI	..	..	2	6	..	..	..	..	..	4	5	..	..	..	7	..	..	2	3	..	2	..	..	7	..	61
6	8	Margaret Whiting	Capitol	You Do	BVC	ASCAP	4	..	..	..	..	..	..	..	..	6	..	4	4	8	6	..	..	..	1	..	..	..	4	9	7	57
7	11	Dorothy Shay	Columbia	Feudin' and Fightin'	Chappell	ASCAP	..	..	9	..	..	..	..	..	..	3	6	..	..	7	..	5	..	..	7	..	3	..	..	8	..	40
8	24	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	..	8	..	..	6	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	2	2	..	3	35
9	9	Johnny Mercer	Capitol	Sugar Blues	Williams	ASCAP	..	..	..	..	..	..	..	..	..	..	..	3	3	..	..	..	..	..	..	..	..	6	5	..	..	27
10	26	Ted Weems	Mercury	Mickey	Chappell-Vogel	ASCAP	..	..	..	..	..	..	..	..	2	..	..	5	5	..	..	..	..	..	..	..	..	..	..	..	6	26
11	10	Freddy Martiu	Victor	Lady From 29 Palms	Martin	ASCAP	..	3	6	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	25
12	3	Frankie Laine	Mercury	That's My Desire	Mills	ASCAP	..	..	4	8	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	4	..	..	..	..	24
13	17	Tex Williams	Capitol	Smoke, Smoke	American	BMI	3	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10	..	..	..	..	7	..	..	..	9	22
14	12	Betty Hutton	Capitol	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	7	..	..	9	7	..	..	..	3	..	..	..	..	8	..	..	..	..	..	..	21
15A	21	Perry Como	Victor	A Fellow Needs a Girl	Williamson	ASCAP	8	..	..	..	..	..	..	..	8	..	..	..	..	..	..	8	..	..	..	9	..	..	..	4	..	18
15B	15	Arthur Godfrey	Columbia	Too-Fat Polka	Shapiro-B.	ASCAP	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	3	..	..	..	..	..	18
15C	30	J. Mercer-K. Cole	Capitol	Save Bones for Henry Jones	Criterion	ASCAP	6	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	18
15D	13	Louis Prima	Victor	Civilization	Morris	ASCAP	..	..	..	..	2	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	8	18
19	50	Harmonicats	Mercury	Peg o' My Heart	Robbins	ASCAP	..	..	7	..	..	8	3	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	17
20A	16	Andrews Sisters	Decca	On the Avenue	Leeds	ASCAP	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	16
20B	22	Vic Damone	Mercury	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	8	..	..	5	..	..	..	..	..	16
20C	..	Larry Green	Victor	Near You	Supreme	ASCAP	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	16
20D	..	Dick Haymes	Decca	Naughty Angeline	Simon	ASCAP	..	..	..	3	..	..	4	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
20E	..	Jo Stafford	Capitol	Stanley Steamer	Chappell	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	6	..	..	3	..	16
25	23	Sammy Kaye	Victor	Apple Blossom Wedding	Shapiro-B.	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	4	15
26A	..	Andrews Sisters	Decca	Lady From 29 Palms	Martin	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	..	13
26B	14	Vic Damone	Mercury	I Have But One Heart	Barton	ASCAP	..	..	8	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	13
26C	..	Eddy Howard	Majestic	Kate	Berlin	ASCAP	..	7	..	..	..	..	..	..	..	10	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	13
26D	..	J. Mercer-K. Cole	Capitol	Harmony	Burke-VH.	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	4	..	..	..	13
26E	..	Dinah Shore	Columbia	You Do	BVC	ASCAP	..	6	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	13
31A	6	Nellie Lutcher	Capitol	Real Gone Guy	Criterion	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	9	..	..	..	12
31B	49	Freddy Martin	Victor	Don't You Laugh Anymore	Oxford	ASCAP	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	12
33	36	Dinah Shore	Columbia	I Wish I Didn't Love You So	Paramount	ASCAP	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	11
34A	42	Perry Como	Victor	So Far	Williamson	ASCAP	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	10
34B	18	Frank Sinatra	Columbia	Ain't Cha Ever Comin' Back	Sinatra	ASCAP	..	..	..	..	..	5	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
34C	..	Sarah Vaughn	Musicraft	Don't Blame Me	Robbins	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	10
37A	..	Diuning Sisters	Capitol	And Mimi	Shapiro-B.	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
37B	..	Elliot Lawrence	Columbia	Near You	Supreme	ASCAP	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37C	38	Nellie Lutcher	Capitol	Hurry On Down	Capitol	ASCAP	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37D	..	Pied Pipers	Capitol	I Wanna Be a Friend of Yours	Hudson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	9
37E	45	Bing Crosby	Decca	You Do	BVC	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	9	..	..	..	..	..	..	..	9
37F	..	Jack Smith	Capitol	Civilization	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	6	..	..	8	..	..	..	9
43A	..	Guy Lombardo	Decca	Hills of Colorado	London	BMI	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43B	..	Margaret Whiting	Capitol	Lazy Countryside	Santly-Joy	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	..	8
43C	..	Margaret Whiting	Capitol	What Doing New Year's Eve	Famous	ASCAP	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	8
44D	..	Jimmy Dorsey	M-G-M	Ballerina	Jefferson	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	7
45A	32	Bing Crosby	Decca	Whiffenpoof Song	Miller	ASCAP	..	..	..	..	..	9	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	10	..	6
45B	..	King Cole Trio	Capitol	I Miss You So	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	6
45C	..	Frank Sinatra	Columbia	Christmas Dreaming	Leeds	ASCAP	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
48A	27	B. Crosby-And. Sis.	Decca	Freedom Train	Berlin	ASCAP	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
48B	29	Sammy Kaye	Victor	Serenade to the Bells	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	4
50	..	Ziggy Elman	M-G-M	Body and Soul	Harms	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	2

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Disking Musicians Who Figure To Lose Most by AFM Ban Feel Petrillo Justified, Eye Club Week

Most of the comparatively small group of musicians in New York who do the majority of freelance recording, transcription and radio work and who stand to be hurt most by the Jan. 1 disking ban imposed by the American Federation of Musicians, have not as yet made up their minds on the subject. While all of them are fearful of the effect on their earning power of the disk ban, they discuss it with reservations, admitting that the AFM head, James C. Petrillo, has a few points in his favor when he rails against coin machines and disk jockeys. At the same time they are keeping fingers crossed for a settlement.

These musicians see not only the disk ban being called, but they also expect a Petrillo battle with radio which will pull them off those jobs, too. They see themselves turning to one-night "club" jobs to earn a living. And so far there are no references to underground disking and possible resignation from the AFM in the event of a prolonged strike.

All told, there aren't more than 500 topflight instrumentalists in N. Y., who work in all three fields. They earn anywhere between $12,000 and $20,000 yearly, the majority of it from recording and transcribing. Radio work runs a poor third since no man works more than three radio programs apiece currently. This is due to the fact that many shows which formerly originated out of N. Y. now come from Hollywood.

In Hollywood, there is said to be

(Continued on page 44)

Coast Terpalace Ops Will Seek Scale Vs. 65% Cut on Band 1-Niters

Hollywood, Oct. 28.

Western Ballroom Operators' Ass'n, group of 20-odd one-nite promoters scattered throughout west, is calling its first get-together since last winter. Precise date hasn't been set as board of organization wants to hold off until after the Midwest Ballroom ops holds its coming pow-wow. Coasters, no doubt, plan to follow a few leads plucked from that confab.

However, it is certain that an effort will be made at meeting of westerners to get all association members to put up a united front and assail agencies with proposition of offering name bands mere scale guarantees on one-niters, against 65% of gross. Marty Landau, secretary of this regional promoters' group, and biggest one-nite tosser hereabouts, is clamoring for adoption of idea by fellow members. He already has the support of Al Bamford, prez of WBOA, and biggest northern California promoter.

Although the top name orks which demand and get the $1,750 and $2,000 guarantees have done well in far west of late, promoters still squirm at going on the line with such heavy guarantees. Too, many of the old, established promoters are openly miffed at the booking agencies, which they accuse of dotting the area with new promoters, as have recently cropped up in Santa Barbara, San Bernardino and Sacramento. Actually, when agencies couldn't get the established promoter in each locale to buy a certain band, bookeries found new backers. These new promoters are not members of the association.

Also on the agenda at terpalace ops' meeting will be talk of collectively angling to get American Society of Composers, Authors and Publishers to reduce current antes on ballroom licensing. Last year the association made a formal pitch of the sort, but got nowhere.

Clyde Lucas Jockeys

Coral Gables, Fla., Oct. 28.

Maestro Clyde Lucas, in Florida for some time since giving up road work with his band, turned disk jockey here last week. He joined WBAY as m.c. of a disk program airing from 4:30 to 5:30 p.m., Monday to Friday.

Opening show got away on a party note, with mayor and other dignitaries on tap.

Seattle's Slice of AFM Disk Coin Put to Work

Seattle, Oct. 28.

American Federation of Musicians' Local 76, here, is currently underwriting concerts and entertainment in service hospitals in this area three times a week on funds provided by the AFM Record Fund. In addition, local plans gratis shows at the Children's Orthopedic Hospital and at the new King County Tuberculosis Sanitarium.

Last week Wyatt Howard's band worked at the Fort Lawton Hospital; Ward Cole's band at the Marine Hospital and Ray Hart's combo at the Bremerton Naval Hospital.

Networks, Indies Seen In Accord On ASCAP Deal

There's a good possibility that the disagreement between network radio executives and independent station owners over one phase of negotiations with the American Society of Composers, Authors and Publishers on renewal of the radio-music contract, may be settled during tomorrow's (Thursday) ASCAP board meet in New York. Radio people assertedly have gotten together on a compromise of the question of who is to pay the performance fee for music programs originating from a network station sustaining and which are sold locally by affiliates. And they have offered ASCAP a solution which is to be digested at tomorrow's monthly meet.

Exact terms of the compromise are undisclosed, but it is claimed that the network representatives are responsible for its development. ASCAPers expect that the settlement of the major question will soon result in the resolving of all angles of the renewal negotiations and an extension of the current deal, which expires Dec. 31, 1949.

The question of who was responsible to ASCAP for the difference between sustaining rates of an unsponsored network show, which is ultimately sold locally by an affiliate, has been holding up final disposition of the contract renewal for months. Both sides had agreed ASCAP was due additional revenue when such a show is sold, but couldn't agree on who was to pay.

CLINTON RETURNS TO GAC IN 5-YEAR DEAL

Larry Clinton returned last week to General Artists Corp., which handled him when he was the country's No. 1 pop maestro. He signed a regulation five-year agreement with the agency calling for certain guarantees, one of which involves a minimum of 12 weeks a year at a major New York location. Clinton several weeks ago had made a booking arrangement with the new Mus-Art agency but cancelled it for the GAC deal.

Clinton, who has been out of the band business, as a leader, for some years, debuts his new band tonight (Wednesday) at Charles Shribman's Symphony Ballroom, Boston. Thereafter, he plays a few one-nighters in New England, and on Nov. 11 goes into Frank Dailey's Meadowbrook, Cedar Grove, N. J., for six weeks, a job he booked himself, incidentally.

Clinton's instrumentation, incidentally, adds up to three trombones, one trumpet, clarinet, alto sax, four rhythm and vibes played by the leader. When he was on top, Clinton played trumpet and trombone. Such a lineup is unusual.

Ralph Hawkes of Boosey & Hawkes sailed for Britain Saturday (18) for a three-month visit to the firm's London office.

18-Hr. Waxing Days At Coast RCA-Victor Studios

Hollywood, Oct. 28.

RCA-Victor's Coast offices has been holding waxing sessions with artists 18 hours a day since James C. Petrillo's ultimatum regarding the cessation of recording Dec. 31. Firm has been flooded with requests from its own artists to wax all that is humanly possible before the recording ban goes into effect. It cut 56 sides during the first seven-day period following Petrillo's last statement.

Victor, along with its artists, has been loaded with pleading cleffers who want their tunes on wax, but the company has turned mainly to new arrangements of old standards plus a full array of semi-classic and classic works.

Diskers Wary On Material During Ban Emergency

Disk company executives seems to be very choosey about the material they assign to talent for recording as a safeguard against an extended recording ban.

Most of the companies dropped a wad of coin during the 27-month ban several years back, when tunes hurriedly cut for the sake of having a stockpile were rated, on second and saner hearings, as not worthy the expense of marketing them. And they apparently do not intend repeating that error.

So far, most major diskers are concentrating on forthcoming show and film scores, and the filing away of albums by top names, out of which, if necessary, individual disks can be taken for single release lists. Pops being accepted and assigned are carefully checked, but publishers can't work too far ahead. Some have planned as far as a year in advance, but any such blueprinting can be smeared by a tune somewhere along the line which runs into negative public reaction. That moves such a schedule up a few months each time it happens.

At the same time, some major pubs are arranging a series of standards for submission to recording companies. This is being done on the theory that (a) the standards selected are ripe for revival and (2) if they are made and the recording ban does come to an early, unexpected end, that disk companies will not have poured money into something they might not want to use after the emergency is over. Standards are always useable.

To this end, Chappell Music, for example, is stacking a group of tunes such as "Roses of Picardy," "Button Up Your Overcoat," "They Didn't Believe Me," "On Miami Shore," "Just a Little Love, a Little Kiss," etc., alongside show and film scores, for disking. Dreyfus combine, of which Chappell is an affiliate, has five forthcoming show scores, it claims, as well as several film scores to worry about. They are "Look Ma, I'm Dancing," "Inside USA," "Make Mine Manhattan," "Bonanza Bound" and the revival of "Sally." And the films, "The Pirate," "Good News" and "Up in Central Park," latter now in production.

Prez of Pitt AFM Local Arrested in Family Row Over His Reelection

Pittsburgh, Oct. 28.

Gene Urban, 53, president of Local 60 of the American Federation of Musicians, was haled before a local alderman last weekend to face a surety of the peace hearing today (Tuesday) on information by his daughter, Crystal Urban, and her husband, Colin R. Garry. Miss Urban, a singer-pianist, charges her father has threatened her unless she drops her efforts in behalf of Hal Davis, his opponent for the presidency of Local 60 in the coming election. Urban was arrested and subsequently freed on bond.

Urban's daughter said the latest threat was made day before she had her father arrested. Miss Urban also claimed that her father tried to keep her out of the musicians union but that she got in anyway, over his objections, last winter. Urban has been president of Local 60 ever since Clair Meeder resigned several years ago to become one of prez James C. Petrillo's lieutenants.

Chi AFM Local Takes Lead In Setting New Rates to Pay S.S., Jobless Taxes; Scale Plus 10%

Chicago, Oct. 28.

Chicago local of the American Federation of Musicians last week took the lead in revising scale rates to make provision for the social security and unemployment taxes bandleaders will be forced to pay in behalf of men in their employ as a result of the demise of the AFM's Form B contract. New rate here will be the current scale plus 10% of the overall salary of the men involved. This will go to the leader to underwrite s.s. and state and federal unemployment levies.

Chicago local's move followed much discussion by the various locals and the national body of the AFM on procedure. And its passing of a new regulation, which covers both steady and single bookings, was made before the national AFM office had signified any conclusions. It was thought that the locals would not act on the subject until the AFM itself had drawn up and distributed new contract blanks to replace the outlawed Form B.

No N. Y. Decision

New York Local 802 of the AFM has not yet decided on its handling of the situation. Secretary Charles Iucci explains that discussions had been held on the problem, and that final meetings on it were to be held sometime this week. He felt that the Chicago regulation requiring an extra 10% above scale to handle tax taps on leaders would perhaps be a pattern for 802.

Up in the Air

When that United Airlines mainliner crashed in Bryce Canyon, Utah, last Friday (24), it caused quite a stir among New York music publishers. A number of pubs and record men were on the Coast and were due back by plane at the end of the week, and Friday evening editions of Saturday morning dailies were scanned as soon as possible for the list of victims.

Manie Sachs and Ted Wallerstein, Columbia Record executives; Rocco Vocco, Lou Levy, Mack Goldman and Bob Mellin were those due to fly back. They all returned together, planing from the Coast Saturday evening and getting to N. Y. Sunday morning.

Jobless Tax Must Be Paid Up to Jan. Last by Leaders

Government tax heads have slightly changed the picture of the social security and unemployment tax situation as it applied to name bandleaders, following the recent demise of the American Federation of Musicians' Form B contract blank.

Two weeks ago bandleaders, who were given to understand that all such tax sums, which might have been paid all along by the leaders instead of the buyers of their bands, as Form B demanded, were advised that they would be responsible for tax payments for their men only back to July 1 last. They were told they would not be asked to pay the sums involved as far back as the statute of limitations on taxes goes, even though bandleaders were being allowed to request return of the disputed tax coin they had paid in the place of the leaders.

Last week, however, the unemployment-tax arm of the Internal Revenue Bureau advised leaders that it expects unemployment tax returns to be paid up as far back as last Jan. 1

Unemployment taxes are paid on the basis of 3% of the first $3,000 in salary to an employee. Some 2.7% of it goes to state tax bureaus, the remaining .3% to Washington. In the event an individual state does not have an unemployment insurance, the entire 3% goes to the national bureau.

LOMBARDO'S $25,800 PASSES 1946 MARK

Guy Lombardo's orchestra started right out where it left off last season when it resumed at the Roosevelt hotel, N. Y., two weeks ago on its 17th season there. Band grossed $25,800 its first week, which surpassed its opening week's figure of the previous year, which ran to $23,700. In on a guarantee against 20% of the gross, Lombardo drew $5,600 for his end, a figure that few, if any, name swing bands draw for location work of a similar type.

Lombardo, incidentally, may wind up as this year's highest diskseller. For the first six months of '47 his Decca records were farther in front in total sales than any other band on any other label, and though he has tapered off a bit since, he still may be the year's No. 1. And that's after 20 years or so of ranking among the top sweet bands.

Duchin Nervous

Eddy Duchin gets married Sunday (2) to Maria Teresa (Chiquita) Winn. Ceremony takes place at Commerce Secretary Averell Harriman's Arden, N. J., estate.

It's the second marriage for both. Duchin was formerly married to Marjorie Oelrichs, who died about a decade ago.

Shirley Moore, and Back Porch Boys, folk singers, inked to term waxing pacts by Apollo label.

Ed Hubbard Resigns As Chairman of Chi NADJ Due to Schedule

Chicago, Oct. 28.

Eddie Hubbard of WIND bowed out last week as chairman of the Chicago unit of the National Ass'n. of Disk Jockeys. In his letter of resignation he said he planned to continue his membership and that his quittal of the chair was prompted by the pressure of other duties which prevented him from doing justice to NADJ. A meeting to pick a new chairman has been set for Thursday (30).

Other items on the agenda of last week's meeting included plans for a fund raising shindig, tentatively set for Feb. 11 at the Aragon. This affair will be the local equivalent of the NADJ variety show of eastern jocks at the Met Opera House Jan. 25. Show will have Tex Beneke orchestra, plus promised appearances of Frank Sinatra, Milton Berle, Gladys Swarthout and Henny Youngman.

Rush Hughes of KXOK, St. Louis, attended the session at the invitation of Hubbard, who had tapped him as the key man in formation of a St. Louis local. Hughes said that the fraternal feeling among Chi jocks was unknown in his city, where the spinners look upon each other as rivals. He also said he had nothing to offer NADJ and consequently wouldn't join, despite fact that national headquarters already had named him as a member.

Ray Starr of KQV, Pittsburgh, has called a NADJ organizational meeting there this week and Marvin Ellin of WCA, Baltimore, also in rounding up members. NADJ constitution divides the country into nine districts, to be recognized when charters are issued by national headquarters.

La Danse Must Go On

Tokyo, Oct. 14.

Florida Dancehall, located on the outskirts of Tokyo, opened its doors to the public last week—but the owner discovered his lights wouldn't work despite his five million yen ($100,000) investment.

The power distributing company explained that its power is too precious for "frivolous amusement." Ministry of Commerce and Industry backed the company up.

Owner refused to take the financial licking, however. He opened his doors, and now GI's and Japs dance in the spacious hall with only four electric batteries furnishing the light.

Jocks, Jukes and Disks

By George Frazier

Johnny Mercer and The King Cole Trio's "Harmony" and "Save the Bones for Henry Jones" (Capitol) are two of the pleasantest faces to have come along in a great while. Judged in terms of what they set out to achieve—which is, presumably, fun on a rather high plane—they are really irreproachable. "Save the Bones for Henry Jones" ('cause he don't eat no meat) is something pretty special. If it's a novelty number, then it's a novelty number with brains. Title, which gives every indication it could become a ubiquitous catch-phrase, is inspired. And even more notable is the rest of the lyric. This is no "Bloop Bleep" that will die of its own impoverished invention, nor, for that matter, is it any "Open the Door, Richard," which, beyond its title, offered nothing contagious. Rather, it is a work of the imagination which employs a scalpel instead of a hack saw to get its point across. It is a prodigiously amusing—and extremely catchy—song about a man who prefers to eschew, rather than chew, meat. It's abundant good humor. It seems unlikely that anyone will render it better than Mercer and the Cole group.

Best Bets

Novelty — "Harmony" and "Save the Bones for Henry Jones" (Johnny Mercer and the King Cole Trio) and "Little Bit This, Little Bit That" and "I'm the Guy Who Found the Lost Chord" (Jimmy Durante).

Ballad — "Golden Earrings" (Peggy Lee) and "I'm the Lonesomest Gal in Town" (Kay Starr).

Rythm—"There'll Be Some Changes Made" (Peggy Lee).

Hillbilly—"Near You" (Oscar and Lonzo).

Hot—"Nagasaki" and "Gonna Get a Girl" (Benny Goodman Sextet) and "Jump It With a Shuffle" (Jessie Price).

Dance — "The Old Ferris Wheel" (Larry Green) and "Kate" (Hal Derwin).

"Harmony" — Johnny Mercer and the King Cole Trio (Capitol).

"Harmony," in which Cole takes to the nickelodeon, is a fine thing, too, and it will probably be on almost as many jukes as "Henry Jones."

Suggested Program

"Near You"—Francis Craig (Bullet).

"Near You"—Lonzo and Oscar (Victor).

"I've Got a Feeling I'm Falling"—Earl Hines (Signature).

"Too Fat Polka—Arthur Godfrey (Columbia).

"Billie's Blues"—Billie Holiday (Columbia).

"Way down Yonder in New Orleans"—Bix and Tram (Columbia).

"The Wildest Gal in Town"—Billy Eckstine

Program No. 2

"Save the Bones for Henry Jones"—Johnny Mercer and the King Cole Trio (Capitol).

"East of the Sun, West of the Moon"—Tommy Dorsey (Victor).

"There'll Be Some Changes Made"—Peggy Lee (Capitol).

"The Whiffenpoof Song" — Bing Crosby (Decca).

"Hey, Lawdy Mama"—Louis Armstrong (Decca).

"Pistol Packin' Mama"—Al Dexter (Columbia).

Wax Facts

Jimmy Durante's "Little Bit This, Little Bit That" and "I'm the Guy Who Found the Lost Chord" bring distinction to the M-G-M label. They represent Durante at the height of his form and juke operators who pass them up should have their heads examined . . . Benny Goodman's best faces in ages are "Nagasaki" and "Gonna Get a Girl" (Capitol). Played by the sextet (the personnels differ on each side) they are unusual. "Gonna Get a Girl," a oldie, is a strong candidate for the buffalodeons. . . .

Peggy Lee's four latest Capitol faces—"I'll Dance at Your Wedding," "Golden Earrings," "A Nightingale Can Sing the Blues," and "There'll Be Some Changes Made"—are of conspicuously uneven quality. The two best are "Changes" and "Earrings," which don't, unfortunately, happen to be coupled. In "Changes," Miss Lee is given a great background by Frank DeVol and is thus spurred on to a first-rate performance. Her treatment of "Earrings," however, seems to us even greater. This is a tune that has been done pretty limply by some big names. She succeeds in making it quite acceptable. Our own feeling is that this (although it may not sell nearly so many copies as certain of her other faces) is far and away the best thing she had turned out on records. Accompanying band, directed by Dave Barbour, hits precisely the proper mood and Barbour's own guitar gypsyisms are a delight.

Hal Derwin's Capitol coupling of "Kate" and "Home Is Where the Heart Is" provide unpretentious dance music . . . So, for that matter, do Larry Green's "Sipping Cider by the Zuyder Zee" and "The Old Ferris Wheel" (Victor) . . . In reviewing Arthur Godfrey's "Too Fat Polka" (Columbia) a few weeks ago, we dismissed it with a line or two of praise. Having listened to it several times since then, we feel more strongly about it. If Columbia gets behind it, you may be wishing they hadn't. It's the sort of thing that can be awfully big on the coin boxes.

Jessie Price does some superlative blues singing in "Nagasaki" and "Jump It With a Shuffle" (Capitol), but Jo Stafford just doesn't sound very convincing in "The Gentleman Is a Dope" on the same label. . . .

Jack Mills, prexy of Mills Music, due back Friday (31) on the Queen Elizabeth from a brief o.o. of the firm's new London branch.

Moore's Diskery

Hollywood, Oct. 28.

Garry Moore, "Take It Or Leave It" emcee, is forming his own odd label disk company with an eye to providing an outlet for Moore's "patter platters." One album of his stuff has already been released by Decca.

Firm, tentatively titled Party Platters, Inc, will drive to round up other patter artists for waxing.

Ray McKinley Band Quits Majestic Disks Over Production Beef

Ray McKinley last week cancelled his orchestra's contract with Majestic Records. Leader took advantage of a 30-day cancellation clause in his agreement with the company and the move was made, it's asserted, over his dissatisfaction with the label's production and distribution of his disks.

McKinley's agreement with Majestic, which has a comparatively short time to run, called for a certain amount of production of his disks. Failing to reach that prescribed output, the company was liable to make up the difference in actual cash. However, in order to secure payment of the cash-in-lieu-of-production-and-sales, McKinley had to give notice. In this case, however, the notice he tendered means the severance of the deal.

MINDY CARSON SET WITH MUSICRAFT

Mindy Carson, virtually an unknown a year ago but who was picked up by Paul Whiteman and worked with him on his ABC net shows, has been signed by Musicraft Records. Deal is a three-year option pact.

Singer will do three disk sessions (12 tunes) for Musicraft before the application of the American Federation of Musicians ban Jan. 1.

Disk Jockey Reviews

THE REVOLVING BANDSTAND
With Les Malloy
70 Mins; 2:10 p.m. daily; six hours, 8:30 a.m., Sunday
Participating
KYA, San Francisco

If a tune can be whistled, sung, or tapped to, it will find a place on Les Malloy's daily disk date. Combining adroit choice of disks, with sporadic playing of request tunes, and timely guest-shots by visiting celebs, "The Revolving Bandstand" cuts a net slice of local listening cake for itself by keeping a weather-beaten ear to the ground and choosing the type of melodies which is, at the moment, enjoying acceptance.

Celebrity interviews are of the Andy Russell, Martha Tilton, Edwin Arnold, Mae West, Stan Kenton pitch, and topics discussed have direct bearing on one phase or another of recording, with a minimum of waste wordage on puff gaffing. Comparative values of various recording performers is a favorite subject, with records played to help analyses along. Local chatter takes spotlight from time to time with reports on entertainment events in offing having news value.

Malloy's stint is devoid of alleged "comedy" and wet-behind-the-ear wisecracking. Presentation is pleasant and content informative and easy on the nerves. Voice is mellow and authoritative. Performance is consistent in spite of length of daily offering. Malloy's 14 years of air savvy is apparent. *Ted.*

RUDOLPH RINGWALL PRESENTS
With Dr. Rudolph Ringwall
30 Mins.; 7:30 p.m., Thursday
WJW, Cleveland Society for Savings

It doesn't seem proper to call the associate director of the Cleveland Symphony Orchestra, a disk jockey. Yet, in his 30 minutes of recordings Dr. Ringwall can stack his ability to spin the platters with any of the hep boys making with jive talk.

Ringwall's forte, however, is with the semi-classical and light classics. And an excellent job he does. His brief introductions to the pieces to be played are concise and entertaining anecdotes. For years, Dr. Ringwall has introduced the lighter classics in Pop Concerts. His experience and technique is excellently transposed to the disks.

On a recent show, for example, Ringwall honored the 100th anni of Mendelssohn's death by spinning "Wedding March," "Scottish Symphony," "War March of the Priests" and "Italian Symphony Finale."

His introductions to the pieces were superb and he used a clever gimmick to throw the show into the closing announcement, pointing out that Mendelssohn's father was a banker. The show being sponsored by a Cleveland bank, Society for Savings. In keeping with the tempo of the program the commercials are short, simple and at a pleasant, easy-to-take pitch.

All in all 30 minutes of good listening. *Mark.*

MALCOLM RICHARDS SHOW
4 hours, 6 a.m., Mon. thru Sat.
Participating
WCPO, Cincinnati

A disciple of Arthur Godfrey, for whom he could double in voice, Malcolm Richards has become increasingly solid with early morning dialers since inaugurating his four-hour stint on this 250-watter a year ago.

His platter spinning is of tunes requested in mailings from listeners, without individual identities, and no puffs or pans about the selections. Personal observations are reserved for the day's weather and general topics.

A young man from the South, where he left his Dixie accent, Richards eases the commercials in painless fashion. Snatches of whistling and singing escape him now and then and there are numerous dead spots, building for nonchalance. A regular part of his routine is to make and drink coffee while on the job in the control room.

Among his sponsors are quarter-hour buyers and local meat spot takers.

Brief intermissions for Richards come hourly when the newsroom cuts in for brief casts. *Koll.*

"DISK DATES"
With Frank Friederick
30 Mins.; 9:30 a.m., Monday thru Friday
Sustaining
WTAM, Cleveland

WTAM pushes its way into the city's parade of disk jockeys with Frank Friederick in a half-hour stanza beamed directly at the housewife and morning femme audience.

Besides the usual spinning of platters, Friederick strives to give his audience bits of feature news from the morning wire. He selects several of the "cutest" and angles them for his audience. As another twist from the usual, he reads a poem written exclusively for the show by Lucy Lapp, station switchboard operator. Verse is good and Friederick does a nice job of tying in background music with reading.

Sometimes, however, show becomes a question of whether there will be more spot commercials or music, but on the mornings on which music, poetry and feature tidbits prevail, the stanza is easy-to-take *Mark.*

10 Best Sellers on Coin-Machines

1.	NEAR YOU (7) (Supreme)	Francis Craig	Bullet
		Larry Green	Victor
2.	I WISH I DIDN'T LOVE YOU (2) (Paramount)	Betty Hutton	Capitol
		Vaughn Monroe	Victor
3.	YOU DO (8) (BVC)	Dinah Shore	Columbia
		Margaret Whiting	Capitol
4.	WHEN YOU WERE SWEET 16 (15) (Shapiro-B)	Perry Como	Victor
		Mills Bros.	Decca
5.	I WONDER WHO'S KISSING HER NOW (7) (Marks)	Perry Como	Victor
6.	CIVILIZATION (2) (Morris)	Louis Prima	Victor
		Jack Smith	Capitol
7.	LADY FROM 29 PALMS (8) (Martin)	Freddy Martin	Victor
		Andrews Sisters	Decca
8.	THAT'S MY DESIRE (27) (Mills)	Frankie Laine	Mercury
		Sammy Kaye	Victor
9.	PEG O' MY HEART (21) (Robbins)	Harmonicats	Vitacoustic
		Three Suns	Victor
10.	I HAVE BUT ONE HEART (8) (Barton)	Vic Damone	Mercury
		Frank Sinatra	Columbia

Coming Up

BALLERINA (Jefferson)	Vaughn Monroe	Victor
	Jimmy Dorsey	M-G-M
KATE (Beriln)	Tommy Dorsey	Victor
	Eddy Howard	Majestic
KOKOMO, IND. (BVC)	Bing Crosby	Decca
	Dinah Shore	Columbia
SUGAR BLUES (Williams)	Johnny Mercer	Capitol
APPLE BLOSSOM WEDDING (Shapiro-B)	Buddy Clark	Columbia
	Sammy Kaye	Victor
HOW SOON (Supreme)	Jack Owens	Tower
SERENADE OF THE BELLS (Morris)	Sammy Kaye	Victor
LAZY COUNTRYSIDE (Santly-Joy)	Dinah Shore	Columbia
	Margaret Whiting	Capitol
ON THE AVENUE (Leeds)	Andrews-Cavallaro	Decca
	Eddy Howard	Majestic
WHIFFENPOOF SONG (Miller)	Bing Crosby	Decca
NAUGHTY ANGELINE (Simon)	Dick Haymes	Decca
	Art Lund	M-G-M
BLACK AND BLUE (Mills)	Frankie Laine	Mercury
SNATCH AND GRAB IT (Capitol)	Julia Lee	Capitol
PEGGY O'NEILL (Feist)	Harmonicats	Vitacoustic
I MISS YOU SO (Leeds)	King Cole Trio	Capitol
	Cats and Fiddle	Victor
CUMANA (Martin)	Freddy Martin	Victor
FELLOW NEEDS A GIRL (Wililamson)	Perry Como	Victor
	Frank Sinatra	Columbia
DON'T YOU LOVE ME ANYMORE (Oxford)	Freddy Martin	Victor
	Buddy Clarke	Columbia
AND MIMI (Shapiro-B)	Dick Haymes	Decca
	Art Lund	M-G-M
SAVE THE BONES (Capitol)	Mercer-King Cole	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Disk Jock Vaude Unit?

Chicago, Oct. 28.

Rush Hughes, KXOK, St. Louis disk jockey, had confabs here last week with Frankie Laine and Frances Wayne, regarding the possibility of forming a package road show. Platter pilot's idea is to enlist a group of recording artists for theatre tours.

Hughes hopes to use Sam Donohue's orchestra for deal.

Musicians-AFM

Continued from page 43

more than 500 men doing the same sort of work. But there the majority of earnings comes from radio performances for the reason pointed out above. Chicago's musicians are a negligible factor in the picture since neither radio nor recording of any kind is on a comparable scale with either N. Y. or Hollywood.

In so far as name band musicians are concerned, the picture is dimmer. Men included in the very top bands, it's claimed, don't earn much more than $1,000 annually from recording and transcription work with their bosses, over and above regular dance work salaries. Those men working weekly radio shows with their leaders (Vaughn Monroe, for example, who has the Camel program) draw more annually, but at the moment they are few. There are only a few organized name bands with radio commercials.

As for the recording ban's effect on leaders, there are only between 65 and 70 maestroes who have disk contracts calling for royalty deals on sales. Of this number, a much smaller amount actually sell enough disks to secure royalty statements over and above their guarantees.

GUESS WHOSE DECCA ALBUM JUST PASSED A MILLION*...

* YOU GUESSED IT........

This is the album that did it! Merry Christmas, a collection of favorite Christmas songs. Among them is White Christmas, which as a single, has already broken all industry sales records. Congratulations, Bing!

Heavy Run of P.A. Cancellations Seen to Hustle New Recordings

Booking agencies expect that the next two months, prior to the effect of the recording ban set as of Jan. 1 by the American Federation of Musicians, will include a heavy run of booking cancellations.

Name talent will in many instances require time to prepare new tunes for recording and to do the actual cutting and, rather than perform these chores on the run, as many do during normal times, they will cancel bookings to get them in.

Main reason for the cancellations is that the talent would be on road tours and not available to studios. Singers and bands on location, or even in theatres for a fair length of time in New York, Chicago or Hollywood, won't find cancellations necessary in most instances.

Sues Pubs, Artists, Disk Cos. for Infringement

Charging infringement of her unpublished copyrighted tune, "Wake Up My Heart," songwriter Hilda Katz has brought suit in N. Y. federal court against Radio Corp. of America, Wood Music Co., Shapiro-Bernstein, Little Jack Little, Jack Palmer and Teddy Powell. Plaintiff claims the defendants infringed upon her composition after April 1, 1944, by recording, publishing and licensing the use of her song without her consent.

Action seeks injunction and accounting of profits derived by the defendants from the alleged infringement.

A GREAT SONG . . .
BECOMING Greater
THROUGH THE YEARS

Winter Wonderland

by DICK SMITH and FELIX BERNARD

Endorsed and recorded by...

GUY LOMBARDO and THE ANDREWS SISTERS
(Decca)

PERRY COMO
(Victor)

SAMMY KAYE
(Victor)

JOHNNY LONG
(Signature)

JOHNNY MERCER and THE PIED PIPERS
(Capitol)

BREGMAN, VOCCO and CONN, Inc.
NEW YORK • CHICAGO • HOLLYWOOD

Jack Kapp West

Jack Kapp, Decca prez, leaves New York for the Coast Monday (3). He'll be west about three weeks on business.

All major companies with Coast branches are doing considerable recording in that area, as well as Coast indie firms. Decca, however, is doing fewer sides than the others.

See Bigtime Habit As Snag to Petrillo

There are those who believe that if it is the aim of the American Federation of Musicians to completely revert the musical position of the entertainment world to use of local bands in radio stations, theatres, etc., that the union is in for a jolt. It's felt that the widespread use of recording, transcriptions and the piping of network shows into local radio outlets, which Petrillo would also like to stop, all have established a standard of performance by bands, singers, etc., that would be difficult to brush aside in favor of lower local standards.

It's the idea of many that if Petrillo were to force disk jockeys off the air and was able to inject house bands of local musicians into the vacated air time, that the public would not accept the comparatively inferior performances. This is firmly believed by some, but at the same time there are scoffers on this theory who are of the opinion that the general public cannot determine between good and bad.

There are also other opinions to the effect that the musicians who make the higher standard disks and transcriptions would return to their own haunts to take up radio jobs, etc., rather than remain in metropolitan centers to earn their coin. Added to this is the feeling that if small towns and medium city jobs were created for musicians that more good men capable of high performance standards would be developed.

Spitalny Lights

Pittsburgh, Oct. 28.

Jimmy Spitalny has decided that maybe following in the family's footsteps is the best thing for him after all so he's back in town reorganizing his dance band. Son of Maurice Spitalny, local radio maestro, and nephew of Phil Spitalny, he dropped the baton several months ago to try his luck on the Coast as a nitery single.

When that didn't pan out too well, young Spitalny came back east and joined Stevens Music Company in New York as a contact man. Took him only a short time to discover that wasn't what he wanted either, so he's home once more and getting as many of his old musicians as he can back together again.

Understood he'll go into Ankara as soon as Raymond Scott orchestra winds up there. Spitalny was at the Ankara before going to Hollywood and was a big hit there.

Songs With Largest Radio Audience

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of October 17-23, 1947

A Fellow Needs a Girl—*"Allegro"	Williamson
Ain'tcha Ever Comin' Back	Sinatra
All My Love	Harms
All Of Me	Bourne
Almost Like Being In Love—*"Brigadoon"	Fox
—And Mimi	Shapiro-B
Christmas Dreaming	Leeds
Civilization	Morris
Come To the Mardi Gras	Southern
Don't You Love Me Anymore	Oxford
Feudin' And Fightin'	Chappell
Forgiving You	Mellin
Gonna Get a Girl	Miller
I Have But One Heart	Barton
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I Wonder Who's Kissing Her Now	Marks
Just An Old Love Of Mine	C-P
Kate	Berlin
Lady From 29 Palms	Martin
Love And the Weather	Berlin
Naughty Angeline	Simon
Near You	Supreme
On the Avenue	Leeds
Peg O' My Heart	Robbins
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
That's My Desire	Mills
When You Were Sweet Sixteen	Shapiro-B
Whiffenpoof Song	Miller
You Do—†"Mother Wore Tights"	BVC

The remaining 23 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

A Girl That I Remember	BMI
An Apple Blossom Wedding	Shapiro-B
Ballerina	Jefferson
Best Things In Life Are Free	Crawford
Chicksaw Limited	Harris
Fun And Fancy Free—†"Fun And Fancy Free"	Santly-Joy
Hills of Colorado	London
Home Is Where the Heart Is	Advanced
It Happened In Hawaii	Remick
The Little Old Mill	Shapiro-B
Love For Love	Witmark
My, How Time Goes By	Chappell
Papa You Dance With Me—*"High Button Shoes"	Morris
Put Yourself In My Place, Baby	Burke-VH
Sipping Cider By the Zuyder Zee	Bloom
Story of Sorrento	Pemora
Tallahassee	Famous
There'll Be Some Changes Made	Marks
Those Things Money Can't Buy	Robbins
Too Marvelous For Words	Harms
Two Loves Have I	Miller
What Are You Doing New Year's Eve	Famous
Why Should I Cry Over You	Feist

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*†Filmusical. *Legit Musical.*

Chi Music School Head Accuses 2 of Conspiracy

Chicago, Oct. 28.

Rudolph Ganz, conductor and prexy of the Chicago Musical College, has filed charges in Chi circuit court accusing Thomas Hart Fisher, former attorney for the school, and his secretary, Betty Ford, of conspiring to take over the college. Suit accuses Fisher of substituting his name and his secretary's for those of college's real directors in corporate reports.

Suit asks accounting of the school's and endowment funds and an injunction restraining Fisher from representing himself as a director of the institution.

Sister Rosetta Tharpe is still with Decca Records. She was reported several weeks back as having moved to RCA-Victor.

SMOKE!
SMOKE!
SMOKE!
(That Cigarette)

AMERICAN MUSIC, INC.
9109 Sunset Blvd., Hollywood 46, Cal.
Garet Romero 55 W. 42 St., N.Y.C.

WARNING

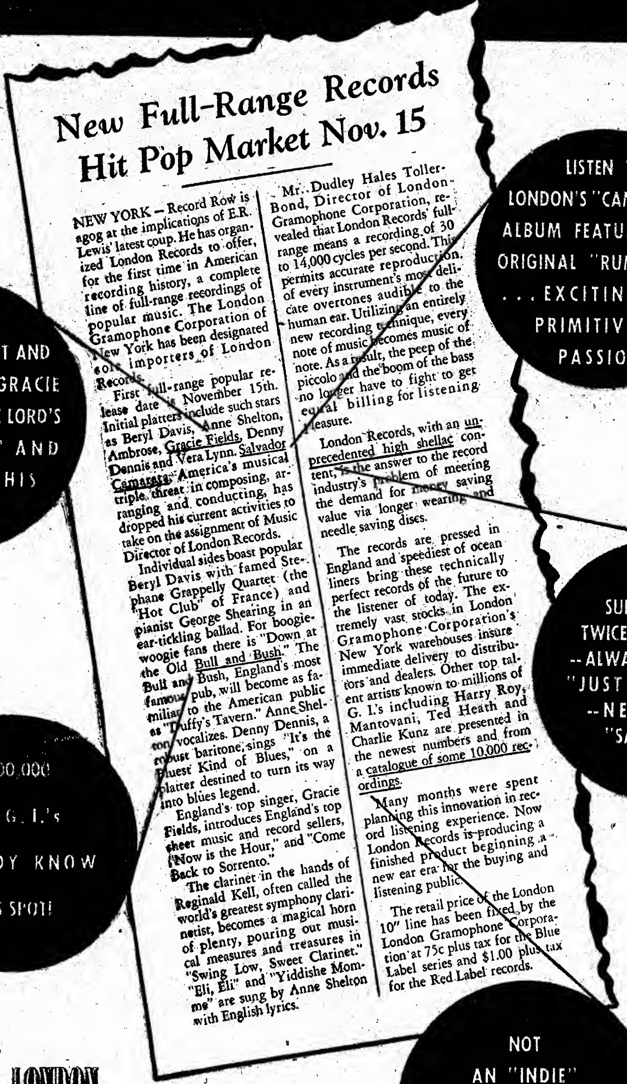
Our publication "CASEY JONES" is not a version, but is the original copyrighted song, original in words and original in music and it has been so decided in a United States Federal Court

CASEY JONES

Words by T. LAWRENCE SEIBERT
Music by EDDIE NEWTON

SHAPIRO, BERNSTEIN & CO. INC Music Publishers
1270 Sixth Ave., New York

Here's the LONDON Story



New Full-Range Records Hit Pop Market Nov. 15

NEW YORK — Record Row is agog at the implications of E.R. Lewis' latest coup. He has organized London Records to offer, for the first time in American recording history, a complete line of full-range recordings of popular music. The London Gramophone Corporation of New York has been designated sole importers of London Records.

First full-range popular release date is November 15th. Initial platters include such stars as Beryl Davis, Anne Shelton, Ambrose, Gracie Fields, Denny Dennis and Vera Lynn. Salvador Camarata, America's musical triple threat in composing, arranging and conducting, has dropped his current activities to take on the assignment of Music Director of London Records.

Individual sides boast popular Beryl Davis with famed Stephane Grappelly Quartet (the "Hot Club" of France) and pianist George Shearing in an ear-tickling ballad. For boogie-woogie fans there is "Down at the Old Bull and Bush." The Bull and Bush, England's most famous pub, will become as familiar to the American public as "Duffy's Tavern." Anne Shelton vocalizes. Denny Dennis, a robust baritone, sings "It's the Bluest Kind of Blues," on a platter destined to turn its way into blues legend.

England's top singer, Gracie Fields, introduces England's top sheet music and record sellers, "Now is the Hour," and "Come Back to Sorrento."

The clarinet in the hands of Reginald Kell, often called the world's greatest symphony clarinetist, becomes a magical horn of plenty, pouring out musical measures and treasures in "Swing Low, Sweet Clarinet." "Eli, Eli" and "Yiddishe Momme" are sung by Anne Shelton with English lyrics.

Mr. Dudley Hales Toller-Bond, Director of London Gramophone Corporation, revealed that London Records' full-range means a recording of 30 to 14,000 cycles per second. This permits accurate reproduction of every instrument's most delicate overtones audible to the human ear. Utilizing an entirely new recording technique, every note of music becomes music of note. As a result, the peep of the piccolo and the boom of the bass no longer have to fight to get equal billing for listening pleasure.

London Records, with an unprecedented high shellac content, is the answer to the record industry's problem of meeting the demand for money saving value via longer wearing and needle saving discs.

The records are pressed in England and speediest of ocean liners bring these technically perfect records of the future to the listener of today. The extremely vast stocks in London Gramophone Corporation's New York warehouses insure immediate delivery to distributors and dealers. Other top talent artists known to millions of G. I.'s including Harry Roy, Mantovani, Ted Heath and Charlie Kunz are presented in the newest numbers and from a catalogue of some 10,000 recordings.

Many months were spent planning this innovation in record listening experience. Now London Records is producing a finished product beginning a new ear era for the buying and listening public.

The retail price of the London 10" line has been fixed by the London Gramophone Corporation at 75c plus tax for the Blue Label series and $1.00 plus tax for the Red Label records.

FOR THAT XMAS SPIRIT AND GIFTING, GRACIE SINGS, "THE LORD'S PRAYER" AND "BLESS THIS HOUSE."

LISTEN TO LONDON'S "CAMARATA" ALBUM FEATURING HIS ORIGINAL "RUMBALERO" . . . EXCITING AND PRIMITIVE AS PASSION!

FLINT-HARD SURFACE GIVES TWICE THE PLAYS --ALWAYS SOUNDS "JUST BOUGHT" --NEVER ANY "SAND-PAPER" SCRATCH.

1,000,000 EX-G.I.'s ALREADY KNOW THIS SPOT!

NOT AN "INDIE" --WE'RE HERE TODAY AND HERE TO STAY.

LONDON

The London Gramophone Corp., 16 W. 22 St., N.Y.C. OR-4-4600

Band Reviews

JAZZ AT THE PHILHARMONIC
Norman Granz, m.c., with Coleman Hawkins, Bill Harris, Flip Phillips, Hank Jones, Ray Brown, Howard McGee, J. C. Heard and Helen Humes.
Orchestra Hall, Chicago

"Jazz at the Philharmonic" session here (14) left many in well-filled Orchestra Hall wondering how casual can a jazz concert get. Coleman Hawkins, with top billing, sidled offstage twice during his set and failed to appear for the ensemble closer. Norman Granz dashed after departing soloists to bring them back for encores, but each time it was no soap and he returned looking like a man put down. Entire affair was marked by scant regard for showmanship.

Flip Phillips, as in other recent sessions, is the standout, tending to overshadow Hawkins. Latter isn't at his best in a be-bop set, although his sax blends well with Howard McGee's deft trumpet. Ray Brown, bass, and Hank Jones, piano, displayed nimble craftsmanship throughout. J. C. Heard overdid the drumming at several points, pounding out what amounted to a continuous solo upfront on his side of the stage. Bill Harris worked with clinical perfection.

Helen Humes' winsome styling paid off in encores. Her choice of slightly purple material might pose a problem in musical integrity as related to this group. Her pop interlude in an otherwise non-commercial session got the top hand.

"How High the Moon" came out as a synthetic finale, with Heard heavy on stick waving and the other musicians in a hurry to kiss off the evening as one of those things. Audience nevertheless was enthusiastic from the first to last note. So much so that the applause smothered some of the better passages.
Baxt.

VAUGHN MONROE ORCH (20)
With Madeline Russell, Moon Maids (4)
Commodore Hotel, New York

Coincident with the reopening of its Century Room with Vaughn Monroe (his 12th run at the spot), the Commodore hotel made a great improvement in the physical setup of the spot. It shifted the bandstand, wihch had been badly placed at the middle of the long, narrow room, to one end. This is where it had been years ago.

Century Room is tiered. As the bandstand is situated now, it occupies a position to the right of the entrance, and that simply replaces the first level. A second tier runs up and around, behind the stand. Looking at it from every angle the move is a great improvement. For one thing it allows a band to sound better since there's almost the entire length of the room in front for the sound to spread out.

However, there's one drawback to the arrangement. Speaker, which handles vocals by Monroe and his femmes, is set above and slightly forward of the bandstand (and, for a change, it's an unusually good system) and it pushes the sound only outward. People behind that speaker on both sides of the bandstand and behind it get only a mumble of sound. It should be rearranged, which should prove a problem, for if the speakers were moved to the back wall, behind the bandstand there would be a feedback on the mikes.

Be that as it may, Monroe's combination isn't much different than when last reviewed. It smartly performs under almost a business man's bounce beat for dinner, and blows out, albeit a bit too loudly, for supper patrons. But Monroe is still the coverup for all that goes on behind him. His vocals sell like hotcakes and the arrangements worked out to combine the Moon Maids with his work are like money in the bank. That they are is attested to by the biz being done at the Commodore, with most N. Y. rooms off. Last week, the band played to over 1,100 covers Friday and Saturday (10-11), which is great biz at any time.

Monroe has a new girl soloist, Madeline Russell. She's excellent. A warm, well controlled voice, good phrasing and clear diction make her stand out.
Wood.

BUDDY CLARKE ORCH (11)
With Norma Hutton
El Morocco, Montreal

From the swank Normandie Roof of the Mount Royal hotel, where he became a victim of the booking rivalry of Mae Johnson, former Music Corp. of America contact for that hotel, but now in biz for herself, and MCA, Buddy Clarke has gone over to this new nightclub within two days of ending his Mount Royal run. Keeping the same excellent musical arrangements he has been featuring, Clarke's group gives out the same danceable and versatile rhythms.

Clarke has slightly changed his combination, based on four saxes, three trumpets and three rhythm, plus himself on violin and/or vocals. His four saxes can break into one violin, one flute and two clarinets for color while the three trumpets can add two more violins. With this very adept combo, Clarke plays Montreal's best dance music and provides experienced backing for the twice nightly shows.

Clarke's music has fine quality; its sound is unusually full for 11 pieces and he constantly varies tempo, to the satisfaction of every type of dancer. Over a year ago, Clarke was featuring with his band, then at the Normandie Roof, vocalist Norma Hutton. He released her so she could lead a band of her own at the El Morocco, where Clarke is now. When he moved in here, displacing Miss Hutton's band, the singer stayed on with him, though this arrangement is only for two weeks. Results are happy. Miss Hutton is a solid performer and she's singing at her best with a band she knows well. She also duets with Clarke and they're a treat. Clarke sings in a smooth tenor voice. *Marc.*

JIMMY JOY ORCH (12)
With Ellen White
Muehlebach Hotel, Kansas City

Jimmy Joy is a vet in this area and has an established following. This time he's out with a comparatively new band, however, which was put together in Chi last spring. Crew had a swing through the mid-central states, and now is making some of Joy's regular stands in the mid-west.

A distinctive reed man himself, Joy's music pretty much follows the reed lead idea with five sax-clarinets heading the instrumentation. Band is rounded out with four brass, piano, string bass and drums. This coincides with the pattern Joy has set over the past 10 years here, and the music put out by the new assemblage is of a solid beat tinged with sweet nature that patrons have come to expect of him.

While the forte of the band is sweet with beat, Joy's large library is plentifully equipped to now and then touch the novelty side. Such as the leader's trick of tooting two clarinets at the same time, or his warbling a novelty tune—more than likely an old standard. These come in for major attention in this stand where the memory tunes are always welcome.

On vocals Ellen White is featured. She's a K.C. gal and is getting extra notice in this hometown stand. She works out quite often, mostly on the sweeter tunes, and rates a good hand for her moderate soprano range. Earl Henry and Jimmy Morgan, of the orchestra, are in for frequent vocals, Henry on ballads and Morgan on novelty tunes. Most of the arrangements for the crew are penned by Ray Thomas, trombonist.
Quin.

Bandleaders on Boats Get 2d Best Coin (Capt. Is Tops); Ask Pay Cut

Eastern Steamship Lines, which conducts coastwise ocean trips out of New York, recently appealed to N. Y. Local 802 of the American Federation of Musicians to reduce its recently established scale for ship-musicians. Appeal was based on the line's claim that the scale, at least in so far as its boats were concerned, made the leader of shipboard musicians the second highest-paid man aboard. Only the captain got more coin—and he was responsible for a $3,000,000 ship, its cargo and passengers whereas the bandleader was responsible for only five hours of music a day.

Local 802's new scale for ship jobs is so attractive that many musicians are fighting to get into the field—and all want to be leaders. Scale runs $110.25 weekly for leader, plus firstclass accommodations. For sidemen, it runs to a flat $9 a day plus similar accommodations, room included. Before the war, scales varied according to trip, weekly or monthly basis. For sidemen, it was $3 a day, plus lower-class accommodations. Some leaders drew only $90 a month.

All ship scales, incidentally, are now governed by the local which has jurisdiction over a ship's home port. Formerly, they were uniform.

Thornton Named To Hypo London Co. in U.S.

London Records, label recently established in the U. S. by the English Decca company, intends spreading its activity in this country as widely as possible. Last week it named J. Gordon Thornton as sales promotion head; a post he held with the American Decca distributing outfit, which formerly was affiliated with the British organization.

London Records will distribute in this country recordings of melodies made by English disk artists, plus material recorded with English musicians by Tuttie Camarata, U. S. arranger and writer. They will be pressed in England by Decca, Ltd., and are slated to sell in the U. S. for 85c.

Among London's initial releases in this country, due Nov. 15, is, incidentally, a disking by Beryl Davis, now with RCA-Victor. She's [illegible] and has been here about a year. Others included in the release include Gracie Fields, Anee Shelton, Denny Dennis, [illegible] of the background music conduct[illegible] by Camarata. Tunes are a mixture of English hits and U. S. current pops and standards.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Nat Brandwynne*	Waldorf (400; $2)	3	2,200	7,925
Johnny Long	Pennsylvania (500; $1-$1.50)	1	1,475	1,475
Ray McKinley*	New Yorker (400; $1-$1.50)	5	1,250	8,425
Johnny Pineapple	Lexington (300; $1-$1.50)	50	900	46,225
Guy Lombardo	Roosevelt (400; $1-$1.50)	2	2,400	16,150
Vaughn Monroe	Commodore (400; $1-$1.50)	3	2,150	7,900

* *Jean Sablon at Waldorf, Ice Show at New Yorker.*

Chicago

Ray Heatherton (Marine Room, Edgewater Beach, 700; $1.50-$2.50 min.). Off a bit, but still hefty 4,200.

Jose Melis (College Inn, Sherman, 700; $2-$3.50 min.). Several thousand off. Poor 3,000.

Ray Morton (Mayfair Room, Blackstone; 300; $3.50 min.-$1 cover). Peter Lind Hayes and Mary Healy pulling best grosses spot has seen in years. Sock 2,754.

Orrin Tucker (Boulevard Room, Stevens, 650; $3.50 min.-$1 cover). Convention and football crowds total up to fancy 4,100.

Griff Williams (Empire Room, Palmer; 550; $3.50 min.-$1 cover). Pleasing 3,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1.50-$2). Good 2,600 tabs.

Jan Garber (Biltmore; 900; $1-$1.50). Strong 2,500 covers.

Location Jobs, Not in Hotels

(*Chicago*)

Marty Gould (Chez Paree; 550; $3.50 min.). Mitzi Green & Jackie Miles brisk at 4,800.

Sherman Hayes (Blackhawk; 500; $2.50 min.). Week-end grosses up. Trim 3,300.

Buddy Moreno (Aragon; $1-$1.25 adm.). Lush 17,500 for final week. Eddy Howard Monday (27).

Leighton Noble (Trianon; $1-$1.25 adm.). Noble did well in his first stand in the midwest; slick 16,000 for first week. Trianon holds 25th anniversary fete Nov. 11 for six days, bringing in two bands (Tex Beneke one-nighter on the 16th).

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Biz falling by the wayside; very light 2,700.

(*Los Angeles*)

Harry Owens (Aragon, B, Ocean Park, 4th wk.). Wound stand with satisfactory 5,400 admishes.

Alvino Rey (Meadowbrook, B, Culver City, 3d wk.). Ended stay with weak 1,800 stub-buyers. **Lionel Hampton** in this frame on five-week ticket.

Harry James (Palladium, B, Hollywood, 3d wk.). Hovered around 13,000 admishes, good enough.

Ed Fishman's AFM Permit Restored After 26 Mos.

Hollywood, October 26.

Ed Fishman had his American Federation of Musicians booking franchise restored last week after being blackballed by the union for the past 26 months. Rep. Carroll Kearns (R., Pa.) interceded personally for Fishman by calling James C. Petrillo's Wisconsin home and eliciting a promise of full restoration that would permit Fishman's doing business with AFM musicians again.

Fishman and AFM's Local 47 had previously cleared up misunderstanding that originally caused the franchise to be revoked, but the international body still refused to re-license Fishman until Kearns' interest was aroused during hearings held here. Fishman will be back in business for himself or with an agency affiliation within the month.

Music Notes

Mickey Rooney organizing musical combo consisting of Jimmy Cook, sax, Herb Jeffries handling vocals and Rooney on the ivories...Dick Bradley, Tower Records chief, will open offices here shortly, aiming ultimately at Coast headquarters...Dave Bernie joined Famous as West coast rep...Andre Previn pacted by RCA-Victor and is in the midst of an eight sided album for firm...Bill Coty new Coast rep for Beverly Music...Starlighters pacted for Columbia's musical "Song of Idaho."...Frankie Laine set for Nov. 5 opening at Paramount, San Francisco...Sidney Miller and Inez James inking eight originals for Donald O'Connor, Olga San Juan, U-I starrer, "Are You With It?"...Dave Franklin opening Amusement Music pub company featuring comedy songs and material...Gina Janss set for Ciro's, Mexico City, at November's end...Bert Reisfeld set to pen title song for Columbia's "Song of Idaho."...June Allyson, Peter Lawford, Joan McCracken and Pat Marshall are waxing a "Good News" album for M-G-M label...Dr. Edward Kilenyi set to ink musical score for Alson Productions' "The Tender Years," starring Joe E. Brown.

TRULY A STANDARD!
TRUE
By WALTER G. SAMUELS
and LEONARD WHITCUP
SANTLY-JOY, INC.
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TOMMY VALANDO, Gen. Pro. Mgr.

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is proud to announce
the appointment of
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Mr. Larry Funk
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Another "PEG"
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Jerry Murad's
HARMONICATS
PEGGY
O'NEIL
[illegible] Music by
[illegible]
and [illegible] Dodge
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HARRY LINK, Gen. Prof. Mgr.
GEORGE DALIN, Prof. Mgr.

Everyone Is Waiting to Hear
WHAT ARE
YOU DOING
NEW YEAR'S EVE

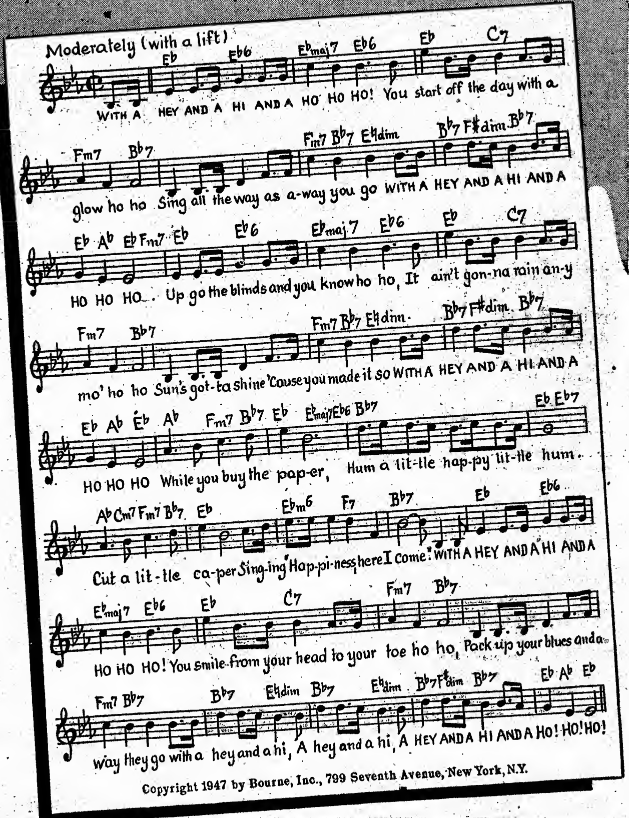
NOVEMBER
BRIGADOON
MUSIC MONTH

Smash Hit!

WITH A HEY AND A HI AND A HO HO HO!

Words by MANN CURTIS — Music by VIC MIZZY

RECORDED 100%


Moderately (with a lift)
Eb Eb6 Ebmaj7 Eb6 Eb C7
WITH A HEY AND A HI AND A HO HO HO! You start off the day with a
Fm7 Bb7 Fm7 Bb7 E♮dim Bb7 F♯dim Bb7
glow ho ho Sing all the way as a-way you go WITH A HEY AND A HI AND A
Eb Ab Eb Fm7 Eb Eb6 Ebmaj7 Eb6 Eb C7
HO HO HO... Up go the blinds and you know ho ho, It ain't gon-na rain an-y
Fm7 Bb7 Fm7 Bb7 E♮dim Bb7 F♯dim Bb7
mo' ho ho Sun's got-ta shine 'Cause you made it so WITH A HEY AND A HI AND A
Eb Ab Eb Ab Fm7 Bb7 Eb Ebmaj7 Eb6 Bb7 Eb Eb7
HO HO HO While you buy the pap-er, Hum a lit-tle hap-py lit-tle hum.
Ab Cm7 Fm7 Bb7 Eb Ebm6 F7 Bb7 Eb Eb6
Cut a lit-tle ca-per Sing-ing Hap-pi-ness here I come! WITH A HEY AND A HI AND A
Ebmaj7 Eb6 Eb C7 Fm7 Bb7
HO HO HO! You smile from your head to your toe ho ho, Pack up your blues and a-
Fm7 Bb7 Bb7 E♮dim Bb7 E♮dim Bb7 F♯dim Bb7 Eb Ab Eb
way they go with a hey and a hi, A hey and a hi, A HEY AND A HI AND A HO! HO! HO!

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FOR

DECEMBER RELEASE

WHO WERE YOU KISSING

(WHEN YOU KISSED ME LAST NIGHT)

BOURNE, INC., 799 - 7th AVE., NEW YORK, N. Y.

Hollywood—BILL RICHARDS and MIKE GOULD
Chicago—AL KAVELIN
New York—BEN BORNSTEIN
Cincinnati—GEORGE DION

On the Upbeat

New York

Phil Brito's Musicraft Recording of "Ave Maria," entirely in Italian . . . Johnny Blowers holding a jazz musician nights at his new club at Astoria, L. I. . . . Randy Brooks into Paramount theatre, Nov. 5 or 12 with King Cole Trio. . . . Vaughn Monroe added new vocalist, Madeline Russell, to his band at Commodore hotel . . . William Horne, classical tenor, signed by Keynote Records. . . . Beverly Music will publish all tunes from Dick Haymes' independently-produced films. . . . Sammy Kaye into New Yorker hotel Monday (27) . . . Harry Reser, former leader of Clicquot Club Eskimos, of early radio, signed by Apollo Records as head of novelty disk division. . . . Claude Hopkins' new quartet and Rena collins signed by Rainbow disks. . . . Eddy Howard set up own music publishing company, called Lake Shore Music. . . . Chappell Music took "Say Something Nice About Me" from Sammy Stept.

Chicago

Al Jarvis, Hollywood disk jockey, here on first lap of vacation....Al Johns, now at Stork Club, Council Bluffs, closes into Baker hotel, Dallas, Dec. 1...Ray Anthony on college date series including Miami U., Oxford, Ohio, Nov. 15...Sonny Dunham also in college territory; at Carleton, Northview, Minn., Dec. 13....Jimmy McPartland back into the Brass Rail after a month's lay-off due to illness!...Bob Thiele and Ray Bloch, brass hats for Signature records, in for week-end, enroute to Coast for recording session with Connie Haines...Ed (Jack, the Bellboy) McKenzie in from Detroit ...Nellie Lutcher makes her first midwest appearance at the Regal theatre, week of Dec. 5, with Dizzy Gillespie orchestra...Leo Diamond here for disk cutting date at Vitacoustic...Ros Metzger, Ruthrauff & Ryan v.p., penned "When You're Far From Home," being introduced by Frankie Carle....Dave LeWinter, at Pump Room, signed by Standard Radio Transcriptions.... Buddy Robbins, son of Jack Robbins, here conferring with Erwin Barg....Dick Bradley of Tower Records to Hollywood for organization purposes....Jack Carroll, recent Vitacoustic signee, waxing four sides ....Joe Callan, head of the one-night department at Frederick Brothers, resigned last week and is enroute to California. No replacement set....Freddie Nagel into Chase hotel, St. Louis, Dec. 12-31, when he will be joined by Skitch Henderson as a double New Year's Eve lure....Gay Claridge returns to LaMartinique, Chi., Jan. 1 for second time in four months ...Ray Robbins into the Peabody, Memphis, New Year's Eve....After closing Palmer House, Dec. 24, Griff Williams skedded for midwest one-night tour...; Art Tatum's orch into the Club Detour, outlying Chi nitery....Leighton Noble into the Hotel Schroeder, Dec. 2, with Russ Morgan set Dec. 23....Jack Fina into Casa Loma Ballroom, St. Louis, Dec. 3-18 ....Sherman Hayes bows Christmas Eve at Muehlebach hotel, Kansas City....Buddy Moreno inked into Claridge, Memphis, Nov. 21, followed by two weeks at Southern Hills hotel, Tulsa, Dec. 20.

Pittsburgh

Three Loose Nuts replace Johnny Kaye trio at Oasis' Tropical Bar on Monday (3) . . . Lawrence Welk returns to Bill Green's, Nov. 7, following Tommy Carlyn band . . . Nuff Rey Quartet into the Hollywood Show Bar for a run . . . Dizzy Gillespie into Savoy Ballroom Nov. 7 for one-night stand . . . Raymond Scott opened indefinite stay at Ankara Monday (27). It's a return engagement . . . Pianist Joe Lescak still ailing, so Harry Walton continues to pinch-hit with Billy Catizone's orchestra at Terrace Room . . . Walter Gable band had its option picked up at Bachelors Club . . . Teenie Trent switched back from Mercur Music Bar to Carnival Lounge as piano soloist.

Hollywood

Woody Herman has secured release from Jan. 1 week booking at Million Dollar theatre, L. A., so he can cinch date at Palladium Ballroom here, starting Feb. 10. Maury Cohen, Palladium op, demands that names playing for him do not play within 60 miles for 60 days prior to setting up at Palladium....Lyle Thayer, local rep of Mus-Art, on prowl through Pacific Northwest. MCA hawking Les Brown for one-niters hereabouts, asking $1,000 per against usual 60%....Barbara Nelson, femme sax, formerly featured by Boyd Raeburn, broke in as leader of 15-piece crew, otherwise all-male, at Glendale auditorium Sat. (25). Benny Carter arranging for outfit....Mission Beach, San Diego ballroom, now housing a walkathon for eight weeks. City laws prohibit billing of word, "walkathon," so event is being plugged as "speed derby" . . . . Sterling Young into Aragon for a week . . . . Hal Pruden starts stand at Flamingo, Las Vegas, Nov. 6....Tex Beneke inked for Universal-International short, to be lensed just before band blares into Palladium Dec. 23....Gerald Wilson's sepia combo set for week of Nov. 18 at Million Dollar....Stan Kenton last week started cutting new jazz album, "Prologue Suite," for Capitol, in between one-niters in this territory....Peggy Lee, who entered hosp last week for kidney ailment checkup, told by medicos to lay off for a month.

Kansas City

Dorothy Hacker in third week on organing at Putsch's 210 in the Plaza; Henry O'Neill, local lad, is completing five months at the piano in the same spot...Jeanie Leitt back at Stubb's after trip to New York and stint on the "Big Break" radio show...Phil Levant orchestra closed out a short stand at the Pla-Mor last week.. Spike Jones' troupe brought in as the send-off attraction at the annual American Royal Ball in the Muny Auditorium last week...Jerry Biesen new Hammondist in the Tropics...Dee Peterson orchestra continues long run at Southern Mansion ..Tommy Juneau orchestra into the Penguin Room of the Continental hotel; Arlene Lund has taken over the solovox in the Omar Room .. Don Tiff and Jimmy Campbell band at Scotty's.

PARIS PUBS BOOST ALL SHEET MUSIC PRICES

Paris, Oct. 14.

Price of sheet music here, after a music publishers' meeting, was upped from 10 to 15 francs (16c) for small size, and from 30 to 40 francs (35c) for piano accompaniment.

It's pointed out that though cost of living has multiplied by about 15 times the price of music had only gone up about five times.

Best sellers here are Charles Trenet's "La Mer," Vandair and Henri Betti's "Regiment des Mandolines," Jacques Palute and Louiguy's "La danseuse est creole." Also doing well. Guy Lafargue's "Petit Cousin" and Edith Piaf's "La vie en rose."

Inside Orchestras—Music

Igor Stravinsky's move in adapting an excerpt from his "Firebird Suite" to a pop tune which Leeds Music is publishing as "Summer Moon" was motivated for the purpose of increasing his income via the jukebox and other modern media. But his sudden switch from the realm of serious music brought Leeds a wealth of publicity in top sheets of the nation's press—rare, indeed, for music stories.

Stravinsky's yarn hit the front page of the N. Y. Times Thursday (23). The same afternoon the N. Y. Sun placed the piece on page one while Sunday's (26) N. Y. Herald Tribune carried it on the first page of its second section. This week there are stories scheduled for Life, Time, Newsweek and Pathfinder. Original release also was widely printed in key city dailies through the country.

As an indication of what publicity can do for a song, Leeds has had calls from many of the ad agencies, and signs even point to some plugs from one of the big symphony orchestras. Most shows plan to program "Summer Moon" together with "Firebird Suite," from which it was derived. Leeds' publicist Arnold Shaw handled the ballyhoo.

There seems to be quite a disagreement over the expected resignation from Frankie Carle's orchestra of vocalist Marjorie Hughes, his daughter. Several weeks ago, VARIETY was advised by Carle's handlers that the singer, who's married to Hugh Backenstoe, pianist understudy to Carle, was quitting the band to return to the family home in California to await the birth of her first child. Now Carle and his handlers can't understand the item. It's flatly denied that Miss Hughes is leaving for any reason.

Idea of suggesting recordings for performance on disk jockey shows, which VARIETY began doing some time ago as part of George Frazier's disk reviews, may or may not be the source, but at least one press agent in New York is incorporating the thought in press releases for his clients. Milton Karle, who handles the plugging for most or all of the artists managed by Carlos Gastel, is getting out weekly releases to which are added "suggested records" for disk shows. Releases go to almost every disk jock in the country and, of course, cover only those artists with whom Karle is concerned.

With Mickey Mangano rejoining band last week, Tommy Dorsey now finds himself with same crewmen, with exception of three rhythmen, that he had last year when he disbanded in mid-winter. Clarinetist Buddy Di Franco and tenor sax Boomie Richmond jumped back into old chairs just before Mangano reappeared. After breaking up in N. Y., Dorsey re-formed in Hollywood in May for summer-long stand at his Casino Gardens. He started with new faces, but gradually the vets drifted back one by one, gravitated probably by the solid skein of dates Dorsey had lined up (he's booked into February).

San Antonio seemingly has become the guitar-strumming center of the nation. At least that is the consensus of dealers here, who have been supplying an unprecedented demand for the instrument from the youth of the city, especially on the Spanish speaking west side.

It is estimated by one dealer that there are 550 boys from seven to 17 years of age in the western section twanging strings. Since the first of the year he has sold 216 guitars.

Best British Sheet Sellers

(Week Ending Oct. 23)

London, Oct. 24.

Now Is the Hour	K.-Prowse
Sorrento	Ricordi
Little Old Mill	Dash
Danger Ahead	Yale
I'll Make Up For Everything	Maurice
First Love Last Love	Dash
Guilty	F. D. & H.
Chi-Ba-Ba	Sun
Old Spanish Trail	Maurice
I Believe	Morris
Garden In the Rain	Connelly
That's My Desire	Feldman

Second 12

Mam'selle	F. D. & H.
Apple Blossom Wedding	Connelly
People Will Say	Williamson
Lovely World and You	Cinephonic
Anniversary Song	Connelly
Sun In the Morning	Berlin
Souvenirs	Wright
Donegal	Leeds
Heartaches	Connelly
What a Beautiful Morning	Williamson
They Say It's Wonderful	Berlin
Mia Canzione d'Amore	Feldman

That Certain Party
It's a Lonesome Old Town
I Never Knew
Oh How I Miss You Tonight
That Old Gang of Mine
Yearning
BOURNE, INC.
799 Seventh Ave.
New York

Ev'ryone in town knew all about her,
Neighbors used to pass her with a frown.
They would point her out
And tell you things about
THE
WILDEST GAL IN TOWN
YELLEN & FAIN
Chas. Ross, Gen. Mgr.
131 West 52nd St., N. Y. C.

Philly Grid Star Signs To Cut Vocal Disks

Philadelphia, Oct. 28.

Bosh Pritchard, star halfback of the Philadelphia Eagles, has embarked on a career as a crooner.

Grid star has signed up with Tune-Disc Records, a local platter outfit, to make a series of platters. Guy is a southerner and with an okay baritone voice. A couple of local niteries are interested in signing him after the grid season is finished.

Torme Into Sherman, Chi

Hollywood, Oct. 28.

Mel Torme, current at the Paramount, N. Y., has been signed for four weeks at Sherman hotel, Chicago, starting Nov. 21.

Singer will get flat $1,500 per stanza, figure he currently is getting at Broadway showcase.

Guy Lombardo is passing up the International speed boat regatta scheduled to be held Nov. 8-9 at Guadalajara, Mexico.

RICHARD
HIMBER'S
MUSICAL
ABRACADABRA
A SMASH HIT!
(See Page 35)

MUSIC PUBLISHERS HOLDING CORPORATION
announces the appointment of
JACK McCOY
as
Director of Standard Exploitation
for the firms of
M. Witmark & Sons — Harms, Inc.
Remick Music Corp. — Advanced Music Corp.
New World Music Corp.
RCA BLDG.—ROCKEFELLER CENTER
NEW YORK 20, N. Y.

'You Won't Lose With Me,' Kenton Tells Ops And Really Means It

Hollywood, Oct. 28.

Stan Kenton has been delighting one-nite promoters along the Coast, where he is winding up a skein of 25 dates by telling ops that "no promoter will lose money with me" and offering to reimburse, at least partially, dance-tossers for any coin losses incurred on his dates.

Upstate, where he played several towns for promoter Al Bamford, reportedly Kenton lost promoter some slight coin in one spot and immediately told Bamford if he did not recoup loss on following night, Kenton would dig it out of his own pocket. Bamford got even without a donation.

Last week Kenton had worst date of tour, a shot for Marty Landau in San Bernardino, which drew fewer than 1,000 customers at $1.25 net admish. He made Landau same promise, and also made up the promoter's loss when he jumped to Long Beach and packed the muny aud for Landau.

Undoubtedly, Kenton is most popular of all name batoneers with Coast promoters, who gave him his first start in the band biz. For a big outfit he has been asking rather small guarantees, $1,500 in most instances, occasionally $1,750.

Kenton's 5G Concert

Pasadena, Oct. 28.

Stan Kenton band grossed $5,300 at a jazz concert here last week promoted by KFWB disk jockey Gene Norman. At top of $3.60, one-niter was a near-sellout.

Booked at $1,500 guarantee against 50% cut of proceeds over $3,000, Kenton emerged with about $3,000 on the date.

Schall, Prima Part

Max Schall, personal manager of Louis Prima, quits the band business as of Saturday (1), when his agreement with Prima expires. He's going into a tailoring business with a tailor who's been making his clothes for the past couple years. He's now on the prowl for space to set up shop in New York.

Schall has been with Prima for a year. Before that he was manager of Charlie Spivak, Claude Thornhill and, years ago, of Buddy Rogers. For a while he was in music publishing, too.

If It's True
Mills Bros. (Decca 25284)
Johnny Desmond-Page Cavanaugh Trio (Victor 20-2312)
Cootie Williams (Majestic 1165)
Art Mooney (M.G.M. 10092)
•
Tonight You Belong to Me
Leo Diamond's Harmonica Hit (Vitacoustic 11B)
•
Black and Blue
Frankie Laine (Mercury No. 1026)
MILLS MUSIC, Inc.
1619 Broadway New York 19

15 Best Sheet Sellers

(*Week Ending Oct. 25*)

Title	Writers	Publisher
NEAR YOU	(*Francis Craig-Kermit Goell*)	Supreme
YOU DO	(*Joe Myrow-Mack Gordon*)	BVC
I WISH I DIDN'T LOVE YOU	(*Frank Loesser*)	Paramount
APPLE BLOSSOM WEDDING	(*Nat Simon-Jimmy Kennedy*)	Shapiro-B
WONDER WHO'S KISSING HER	(*Will M. Hough-Frank Adams-Joseph E. Howard*)	Marks
WHEN YOU WERE SWEET 16	(*James Thornton*)	Shapiro-B
WHIFFENPOOF SONG	(*Meade Minngerode-George Pomeroy-Tod Galloway*)	Miller
LADY FROM 29 PALMS	(*Allie Wrubel*)	Martin
FEUDIN' AND FIGHTIN'	(*Burton Lane-Al Dubin*)	Chappell
I HAVE BUT ONE HEART	(*Johnny Farrow-Marty Symes*)	Barton
PEG O' MY HEART	(*Alfred Bryan-Fred Fisher*)	Robbins
AND MIMI	(*Nat Simon-Jimmy Kennedy*)	Shapiro-B
KOKOMO, IND.	(*Joe Myrow-Mack Gordon*)	BVC
FREEDOM TRAIN	(*Irving Berlin*)	Berlin
CIVILIZATION	(*Carl Sigman-Bob Hilliard*)	Morris

COL. H'WOOD PLANT TO START PRESSING JAN. 1!

Hollywood, Oct. 28.

Columbia Records' new plant here, which has been under construction for almost a year, is slated to begin pressing on, of all times, Jan. 1, when the American Federation of Musicians ban against disking by its members is to take effect. Exact production capacity of the new plant is undisclosed.

When the building is completed, Columbia Hollywood branch executives will have offices in the plant, and living quarters for visiting execs are provided for in the new structure.

Oatune Brothers Cancel Dates on Father's Illness

Hollywood, Oct. 28.

Three oatune bandleaders, Bob, Luke and Johnny Lee Wills, have sidetracked their combos temporarily and late last week hurtled to bedside of very ill father in Tulsa, Okla.

Bob Wills will rejoin his orchestra here by Friday (31), he hopes, when crew starts three-day stand at Aragon ballroom, Ocean Park. This is first time, incidentally, that that site has booked a cactus-chanting crew. Luke Wills' outfit has been ensconced in a local western dancehall. Johnny Lee Wills constantly plays Texas-Oklahoma territory.

Pitt's Femme Disk Jock

Pittsburgh, Oct. 28.

Pittsburgh's first femme disk jockey is 20-year-old Betty Lou Purvis, daughter of Maestro Jack Purvis She's been taken on by the town's newest station, WPGH, which finally took to the air a week ago after several delays.

Gal got her jockeying experience in Oil City, Pa., where she also did some radio continuity writing earlier this year. She spins platters on WPGH every week-day 3:30 to 4:30.

Latin American Music Society, Inc., was chartered as a non-profit membership corporation in New York last week.

Caceres to Ciro's

San Antonio, Oct. 28.

Emilio Caceres, local violinist and a member of the WOAI staff band, has signed a contract to open at Ciro's, Hollywood, Nov. 25 fronting his own band. According to Caceres the band will be composed mainly of Los Angeles musicians with a few local men. Mike Hettler, a local singer, will be vocalist.

Indie Diskeries Mulling South of Border Trek To Beat Petrillo Ban

Hollywood, Oct. 28.

Independent record companies in this locality plan to fly south of the border for recording sessions if the need should arise. Some of the indies are already in possession of Mexican studios due to their production for Mexican population here. Others are busy lining up recording space of any description.

In the meantime, disk firms are invading every available recording studio in an effort to pile up masters for anywhere from six months to five years.

Coast and Variety record labels have been caught shorter than the majority of indies. Variety label has only 12 un-released masters, four of which have already been pressed and are ready to go. Firm hopes to get 24 new masters in backlog within the next two months. Both companies will go into Mexico if necessary for Latin tunes and American pop ditties by Mexican artists. Coast is currently worried as its talent is on p. a.'s.

Some Way Ahead

Bill McCall's Four Star label is over a year ahead with some 300 masters while Aladdin's backlog is claimed is extensive enough to cover between four and five years. Aladdin records spiritual groups without instruments which may be waxed and released at anytime.

Exclusive and Modern diskeries both have two years of masters stashed away. Modern will make use of every available hour to cut its seven leading artists and will also go back over old discarded masters to see what can be salvaged.

United Artist comany, which has 11 disk labels under its belt now, is waxing at top speed and expects to have enough masters for a year and a half coverage. John Clein, United Artist head, stated that they will slice in Mexico if need be. Company has studios there already.

Some indie companies stated that when they can no longer hold their breath, they will delve into a full bag of tricks. Aside from waxing in Mexico and other foreign spots, they will use the non-union musicians and union musicians under aliases.

I'M A LONELY LITTLE PETUNIA
(IN AN ONION PATCH)
LAWRENCE WELK—Decca
"TWO-TON" BAKER—Mercury
THE HAPPY GANG—Victor
TOMMY TUCKER—Lang-Worth
TOMMY TUCKER—Columbia
HARMONAIRES—Embassy
LAWRENCE WELK—Standard
RYTVOC, INC., 1585 B'way, New York 19
The House of "CHOO CHOO CH'BOOGIE" Fame

KAYE TO ADD CHORUS, ACTS FOR CONCERTS

Sammy Kaye has come up with a new idea in bookings for his band. He intends to work a couple of weeks of concerts early next spring on the theory that there are many listeners of his "So You Want to Lead a Band" and "Sunday Serenade" air shows who don't go to dances or to theatres. He figures on adding a vocal chorus and acts to the entertainment already included in his outfit.

Dates will be set up beginning early in March, immediately following his Capitol theatre, New York, run. Thereafter, he will head into the southwest, playing theatres and one-nighters, a territory his band has never before worked.

AFM Local Head Sues Hotel Over Fire Injuries

Mt. Vernon, O., Oct, 28.

Arthur E. Streng of Columbus, president of the American Federation of Musicians local there, last week (16) filed suit in Knox County Common Pleas Court against the Packard Hotel Co., seeking $20,369 for personal injuries and loss of belongings in a July 17, 1946, fire at the Hotel Curtis.

Suit is the first damage claim to reach court as result of the fire, which injured 11 persons, routed 61 guests and partially destroyed the building.

Song Suit Settled

Suit and countersuit involving the ownership of a tune, "Just in Case You Change Your Mind," have been discontinued according to papers filed in N. Y. Federal court last week.

Action was brought by Herman Lubinsky and the Savoy Music Co. against Leeds Music. Lubinsky claimed the writers of the song had assigned him publishing rights in 1945 and later made a deal with Leeds.

Irving Fields Asks Apology of Pluggers For 'False' Accusation

Irving Fields, whose band at the Crest Room, New York, was last week marked "unfair" and out of bounds to members of the Music Publishers Contact Employees union, has objected sharply to the organization's action. In a letter to the MPCE by his attorney, Fields demanded that the union "publicly retract and apologize" for a charge of "unethical practices" filed against him by MPCE members. He asserts that the charges against him are "without basis in fact" and that they form a "libelous accusation."

Fields deemed it unfair of the MPCE to put its mark upon him without first giving him an opportunity to defend himself. MPCE's rap was handed out upon testimony of its members, and Fields was not asked to give his side of the story. He feels that whatever charges were made against him were not sufficient to justify the MPCE's action.

Meanwhile, the MPCE, which had previously banned members' attendance at Herman Shubert's Pelham Heath Inn, in suburban N. Y., on similar counts, is planning other moves. It has been temporarily deferred, however, due to the eye operation performed last week in N. Y. on prez Bob Miller. He's now okay, incidentally.

A.K. Diskers' Social Org

Vinton, Va., Oct. 28.

A new organization, with a show business flavor but on an entirely social basis and without any commercial angle, is now in the making here—the Assn. of Pioneer Recording Artists and Record Collectors.

Idea for the group sprouted recently with John Bieling, former Victor and Edison singer. Sponsors say they want to get in touch with as many pioneer recording artists as possible, meaning those who were making records before electrical recording was introduced in 1925, and invite them to take part in the one or two-day get-to-gether which will be held in September, 1948.

ABE OLMAN
SUGGESTS FOR YOUR PROGRAM
YOU'RE A SWEETHEART
Music by . . .
JIMMY McHUGH
ROBBINS

NOVEMBER
BRIGADOON
MUSIC MONTH

MARVIN FISHER ANNOUNCES THE REVIVAL OF THE ALL-TIME GREAT SONG
DARDANELLA
With Top RECORDINGS by TOP ARTISTS
BUNNY BERRIGAN—Victor
RAY BLOCK—Signature
LES BROWN—Columbia
HERB FIELDS—Victor
JACK FINA—Mercury
MORTON GOULD—Columbia
THE HARMONICATS—Universal
MILT HERTH TRIO—Decca
KORN KOBBLERS—M-G-M
BORRAH MINEVITCH—Decca
VAUGHN MONROE—Victor
THREE SUNS—Victor
TRANSCRIPTIONS
RAY BLOCK—World
RAY BLOCK—Muzak
BEN SELVIN—Muzak
GUY LOMBARDO—World
LENNY HERMAN—Lang-Worth
ALVINO REY—Capitol
FRED FISHER MUSIC CO., Inc., 1619 Broadway, New York 19, N. Y.

Nat'l Tavern Assn. Sets Up Fund To Combat 'Drys' at A.C. Annual Confab

Atlantic City, Oct. 28.

Alarmed at the many local option contests which are forcing taverns out of business, members of the National Tavern Assn. at its final convention session here last Friday (24) voted for a special fund to be used to combat dry organizations throughout the U. S.

Another resolution voted by representatives from 26 states called on Congress to assign "proper authorities" to make a continuous check on grains and other foods destined for foreign markets to see that they reach their proper destination. The convention supported the voluntary food saving program and the Citizens Food committee.

In earlier sessions they heard from Vice-Admiral F. E. M. Whiting, of New York City, president of the Licensed Beverage Industries, Inc., declare that while the 60-day shutdown of production in distilleries, which started Saturday, would cause some disruption in the industry, it would create no hardships for the people.

Whiting said there was enough whiskey on hand to carry over this period. At the same time James J. Donovan, of Norwood, O., the Assn's. president, advised cafe owners not to get panicky over the shutdown and warned them against "over buying" of whiskey.

Donovan declared that while there would be no liquor shortage if the shutdown lasts only 60 days or six months. "There is a stark feeling that this may be just the beginning and where it may lead no one can say," he stated.

Whiting warned the tavernmen they must help eliminate the causes of adverse opinion toward the alcoholic beverage industry in order to stave off further prohibition gains.

Cole Trio's 5G at N.Y. Par

Hollywood, Oct. 28.

King Cole Trio has been booked for a stand at the N. Y. Paramount, starting Nov. 12 at a flat $5,000 per stanza. Booking is for three weeks, with option for two additional.

If option isn't plucked by the Par, combo will open at the Latin Quarter, Cincinnati nitery, on Dec. 5.

GOMEDY PATTER
For All Branches of Theatricals
FUN-MASTER
"The Show Biz Gag File"
Nos. 1 to 22 @ $1.00 ea.
(22 for $18.00)
10 PARODIES for $5.00
"How to Be an Emcee"
$3.00 Including 2 Gag Files
Send for list of material; parodies, comedy songs, minstrel bits—blackouts, skits, etc.
NO C.O.D's
PAULA SMITH
200 W. 54th St., New York 19

Hub Censors Crack Down On Martha Raye's Act

Boston, Oct. 28.

Death of Martha Raye's mother in Hollywood last week interrupted a censorship free-for-all in the Hub's Latin Quarter. Star's routine had been oo-ed by the Boston Licensing Board and found not acceptable. Members of the Board had forced her to revise material, omit songs, and had appeared at the Quarter in person to see to it their recommendations were enforced when star received word of her mother's passing. She finished the show and planed out with her husband.

The Latin Quarter, however, is still in the doghouse, with operators ordered to appear before the board and explain why Miss Raye was allowed to use blue material in her act.

SARDI'S, HOLLYWOOD, WILL DROP SHOWS

Hollywood, Oct. 28.

Sardi's Hollywood boulevard eatery, will turn nitery late in November.

New policy will dispense with late night disk jockey shows which have been originating from there for the past three months. Night spot will open with Harold Stern's band, Martha Davis, pianist-singer and Lillian Randolph.

Heidt Tees New Air Idea With Date at L.A. Vauder

Hollywood, Oct. 28.

Horace Heidt will break in his new airshow idea, which starts for Phillip Morris in December, with a week's stand at Million Dollar vaudfilmer, Nov. 25. Bandleader is keeping rather mum about his radio show, but it will revolve around his newly formed orchestra and amateurs and will be broadcast weekly from theatres, tour of which Music Corp. of America now is setting, eastward across Texas.

On the break-in here, no broadcast will be made, as engagement will wind before either debut. Heidt will play Million Dollar on a percentage deal, reportedly 50-50 from first dollar.

Bandwagon Music Publishers, Inc. chartered in New York, with a capital stock of 100 shares, no par value. Directors: George Bell, Clinton M. Bell and Sigmund Milau, New York.

JOE MAXINE
MAGE and KARR
Currently "Taping" and Touring with
ANDY RUSSELL UNIT
OPENING WEEK OCT. 30TH
ORIENTAL, CHICAGO
Direction: JACK KALCHEIM, 1270 Sixth Ave., New York

MAXINE
SULLIVAN
CURRENTLY
LE RUBAN BLEU, New York
RADIO: Sundays, 3-3:15 P.M., WNEW
Personal Manager
JOSEPH MARSOLAIS
1697 Broadway • New York
Suite 906 • CI. 5-4034—5
Direction:
MUSIC CORP. OF AMERICA

Jackie Gleason Tops New Bill Due at Riviera, N.J.

Jackie Gleason has been set for the Riviera, Ft. Lee, N. J., to open tomorrow (Thurs.). Booking calls for two weeks and options. Others on the new bill will be Larry Marvin and Patricia & Capella.

The Riviera, usually a summer operation, is being kept open by Bill Miller, as long as business holds up. It's claimed that with the current wave of warm weather, business has been unusually big over the weekends, which is sufficient to carry the nut for the rest of the week.

Anti-Shelveyites Now Want AGVA Conv. Held In N.Y. Near 4A Scrutiny

A movement is under way to hold the forthcoming convention of the American Guild of Variety Artists in New York instead of Chicago or Cincinnati as presently contemplated by the AGVA administration.

The plea for change of locale will be made at the next Associated Actors & Artistes of America meeting, date of which hasn't been set yet.

It will be pointed out that outside of New York and Los Angeles, there's no appreciable opposition to the present administration headed by Matt Shelvey. In Chicago, where convention was originally planned to be held, town is completely dominated by Shelvey as is evidenced by the fact that there are only seven nominations for the seven available convention delegate posts.

Sophie Tucker's $14,000 From Book Sales to Charity

Hollywood, Oct. 28.

Total of 55 charitable organizations have been presented with $14,435 by Sophie Tucker in the seven weeks of her night club appearances in Hollywood, and checks for $2,000 more will be mailed shortly. Gifts are the result of sales of her book to nitery customers.

Organizations which have benefited from her local engagement include United Jewish Appeal, Motion Picture Division, $1,000; Saratoga Springs Cure and Convalescent Home, $1,000; John Tracy Foundation, $1,000; B'nai B'rith Lodge of Beverly Hills, $1,000; Lou Costello Jr., Foundation, $1,000; Duarte Sanitarium, $1,000; Home for Incurables, Brooklyn, $1,000; Wilshire Juniors of Mt. Sinai Home, $500; Jewish Theological Seminary, Hartford, $500; Congregation Ezrath Israel, N. Y., $500.

Sisters of Monastery, $100; St. Joan of Arc Church, $100; Parish of St. James, Las Vegas, $50; Wednesday Guild, $50; National Amputation Chapter, N. Y., $100; National Council to Combat Blindness, $100; Solomon Research Medical Foundation, Chicago, $50; American Jewish Congress, $200; B'nai B'rith, Amos Chapter, Boston, $50; Guardians Home for the Aged, Beverly Hills, $100; Las Vegas Firemen's Benefit Association $100.

Hollywood Chapter Military Order of Purple Heart, $100; Temple Israel of L. A. $250; Disabled American Veterans, L. A., $100; St. John Hospital Foundation, Santa Monica, $100; Women's Division National Jewish Welfare, L. A., $200; Western Jewish Institute, $100; Asthmatic Children's Auxiliary, L. A., $100; West Dallas Social Center, $50; Friends of Habonim, L. A., $100; Convalescent Home for Crippled Children, Chino, $100; Sephardic Sisterhood Temple Tifreth Israel, L. A., $100; N. Y. Eye and Ear Infirmary, $265; L. A. Veterans Digest, $20; St. Vincent de Paul Society, L. A., $200.

Industrial Center Home for Aged, L. A., $200; Junior Auxiliary Jewish Home for Aged, $500; Spastic Children's Foundation, L. A., $200; Vista del Mar Child Care of L. A., $100; L. A. Chapter National Home of Jewish Children, $100; Malvinia Weil Children Service Guild of L. A., $100; Queen of Angels Hospital, $100; Social Service Auxiliary, U. S. Marine Hospital, N. Y. C., $100; Valley Youth Assistance League, $100; St. Augustine's Church, Oakland, Cal., $100.

Social Service Center, Phoenix, $100; Community Settlement Ass'n., Riverside, $100; L. A. Ladies Aux. No. 66 Jewish War Veterans, $100; Montefiore Home, Sydney, Australia, $200; Women's League for Eddie Cantor Camp, $200; League for Crippled Children, $100; Odessa Terein, $100; Tulchiner Relief, Brooklyn, $50; Chonim Dal Society, $100.

Night Club Reviews

Cafe Soc. Uptown, N. Y.

Jimmy Savo, Abbey Albert's and Gao Gurgel's Orchs; $3.50 *minimum.*

This is a repeat date for Jimmy Savo at Cafe Society Uptown, and he'll be back again. The little comic, lone act on this bill, still can draw 'em in, and when he gets a mob into a joint he knows how to hold 'em.

Savo's recent misfortune, wherein he was forced to undergo amputation of a leg, has had considerable publicity, and the general tendency, perhaps, may be to see him out of curiosity. But the curiosity's eclipsed the first moment he's out on the floor. It's entertainment that Savo is selling, and it's entertainment alone that socks the mob.

There isn't much new in Savo's routine, but then again it seems there's hardly any necessity for new material. Inevitably there will be shouts for him to do his broad versions of "Road to Mandalay," "River, Stay Away," or "One Meat Ball." These, of course, are still Savo's sock standards.

The little comic knows pacing and all the little bits of business that go to achieve intimacy between audience and performer. Only the exigencies of time limit his stay on this floor.

Abbey Albert's orch plays well for Savo, and Gao Gurgel's rhumba outfit has a neat rhythm for the dancers.

Kahn.

Click, Philly

Philadelphia, Oct. 22.

Xavier Cugat Orch (20) *with Aladdin; Charlie Mohacey Unit* (6); *no cover or min.; dinners,* $2.50 *up.*

Cugie's a click at the Click.

That's the word at Frank Palumbo's huge boite at where Xavier Cugat is playing a return engagement and packing the joint with his stylized south-of-the-border rhythms.

The place has been specially redecorated with Cugatiana—caricatures; banners; maraccas on the tables and other gimmicks.

Cugat is featuring an unbroken diet of rhumba samba music and the customers love it. Missing is his usual femme vocalist-feature. Most of the chirping is done by Aladdin, who does an okay job. Theres one femme in the band, a youngster named Norma, but Cugat keeps her "buried" in back of the band. Moving her down front would add a little s.a. to the aggregation.

Maistro's personable fronting of his orchestra is, as usual, the spark which makes the band different from other Latin-tune purveying aggregations.

Alternating on the revolving bandstand is Charlie Mohacey's unit, a good local band.

House was jammed when caught (Wed. supper). *Shal.*

Bowman Room, N. Y.
(HOTEL BILTMORE)

Lanny Ross, Stephen Kisley Orch with Pat Whitney, Sonny Weldon Orch; no minimum, $1 *cover weekdays,* $1.50 *Saturday.*

Lanny Ross still retains a certain charm and the youthful good looks that have been among his main stocks in trade. Recently out of the Army, in which he served in Special Services with distinction, Ross' voice retains the flexibility and sweetness that stamped him as one of the outstanding tenors of radio in the '30s.

What Ross needs right now is better pacing of his numbers and, perhaps, less reliance on the old standards that he uses. He's got to get away from the patron's thought that he's doing the same kind of tunes he did in the '30s, though, come to think of it, the old tunes seem to be currying an unusually strong favor these days. A little more in the current-day ballad vein is in order.

This room is no easy spot in which to work, because of its lack of intimacy, and it's to Ross' credit that he barely requires the mike that he does use. One mustn't overlook the fact that Ross is one of those legit tenors who can sing out without ever being classed as a crooner. What he must do now, primarily, is sharpen up his talk while introducing his numbers. In toto, an engaging personality for hotels and theatres without being socko.

Enoch Light subbed opening night in pacing the Stephen Kisley orch for Ross and the dancing. Pat Whitney is a cute little singer with the orch, and Sonny Weldon's band is the alternate outfit. Both orchs do okay.

Kahn.

Latin Quarter, Chi

Chicago, Oct. 24.

Phil Foster, Day, Dawn & Dusk, Callahan Sisters, Harmonikings, Dick Hyde, Line (8), *Buddy Shaw Orch;* $1 *cover,* $2.50 *minimum.*

The Latin Quarter scuttles its name policy with this one, switching to a "star of tomorrow" approach on a trimmed budget. The Randolph Street nitery also is easing its minimum by half a buck and cutting the price of food and liquor. All of which is meant to make up for slackening biz.

Day, Dawn & Dusk, repeating here after several years' absence, score roundly with their song routines. Dusk's waggish pantomime and rubber-faced mugging fetches ample applause for "Shortenin' Bread" and "Frankie & Johnny." Trio encores with a revival number that had the whole place clapping out the beat. Their closer, "Calliope," in which the effect of the old steam piano is caught to perfection, drew heavy applause.

The Callahan Sisters (2) tap out the usual with drive and personality, wearing transparent rain capes which they doff for boogie rhythm terping that goes well. The two Harmonikings do a standard turn with a regulation instrument and a kingsize job. Lad lipping the larger keyboard made it look extra tough, using a stance favored by discus throwers. Pair gets its best reception with "Holiday for Strings" and

(Continued on page 54)

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NOVEMBER
BRIGADOON
MUSIC MONTH

N.Y.'s 802 Persists in Trying For Standby Coin From B'way Vauders

Situation between the major New York vaudfilm theatres—Paramount, Strand and Capitol—and N. Y. local 802 of the American Federation of Musicians is currently at a standstill. Officials of 802, however, expect to get another meeting with the theatremen.

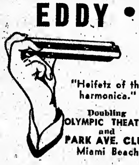
Two weeks ago the theatres flatly refused, under the Taft-Hartley Act, to continue payment of standby salaries to the union when they use "travelling" name bands. They took this attitude both on the basis of the T-H law, and on the advice of the American Federation of Musicians, which has long frowned on standby salary demands by locals. National AFM has no control over standbys.

On the other hand, 802 officials feel that since its contracts with the State, Roxy and Music Hall, which use house bands, run until September, 1948, that the Par, Cap and Strand are bound to the same time period, that standbys are still in order since the T-H act isn't effective until those contracts expire.

NEW HOSPITAL UNIT TO REPLACE USO-CS

A permanent organization to supply professional entertainment for hospitalized vets was insured last week with the formation of Veterans Hospital Camp Shows, Inc., to replace USO-Camp Shows when latter disbands Dec. 31.

VHCS has been incorporated in New York state as a non-profit organization. Sponsoring organizations include theatrical unions and other organizations.



EDDY • MANSON

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JACK DAVIES New York
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Chateau Renault, A.C., Reverting To Eatery

Atlantic City, Oct. 28.

Chateau Renault, which has operated as a nitery will become a straight eatery as a result of the purchase last week of 50% of the spot by Charles Horowitz, operator of a downtown restaurant.

Horowitz closed place over the weekend and said it would be refurbished and will reopen shortly as a restaurant sans talent.

AGVA CRACKS DOWN ON CUFFO NITERY SHOWS

Acting on complaints that the Hillcrest Country Club, Kansas City, had been getting talent cuffo since dispensing with floorshow policy, American Guild of Variety Artists has declared the spot out of bounds.

Investigation by an AGVA rep disclosed that the cuffo talent is offered under guise of testimonials or benefit shows, and union is now investigating what spots or talent agencies in that area has been supplying the acts, with idea of taking action against the offenders. Acts reputed to have played dates, sans salary, will also come under the investigative spotlight of the union.

AGVA's regulation prohibit cuffo appearances at other than bonafide charity shows or benefits okayed by the Theatre Authority. It has bulletined the membership on the matter at various times, but nevertheless figure performers are cajoled into playing these dates and neglect reporting such approaches to the union.

Minevitch Pays Off $300 Claim on Clubdate Breach

Borrah Minevitch, owner and producer of Harmonica Rascals, paid off a claim of $300 to Henry Bieben, agent, due to failure of Rascals to fulfill a club date at the Broadwood hotel, Philadelphia, some months ago.

Agent took matter to American Guild of Variety Artists, which arbitrated controversy and held Minevitch liable for the breach. Latter paid off this week.

Petit Casino Folds

Paris, Oct. 21.

Petit Casino, on the Boulevards, the last of the old type Paris vaude stands, is folding. A lot of Paris celebs got their start there.

It was the last hall to serve drinks included in the admission price.

Gypsy Markoff, accordionist-singer who just closed an eight-week engagement at the Balalajka, Washington, opens at the Golden Fiddle, New York Hungarian-Gypsy nitery, tonight (29) for four weeks with options.

RICHARD
HIMBER'S
MUSICAL
ABRACADABRA
A SMASH HIT!
(See Page 35)

Shirley Ross Back

Hollywood, Oct. 28.

Shirley Ross, who has been in professional retirement for some time, will climb back into harness with a fortnight stand at Flamingo, Las Vegas, starting Nov. 6.

William Morris agency now is digging some eastern vaude dates for the chirp (Mrs. Ken Dolan).

Grade Eyes Talent For London Palladium Return to Two-a-Day

Hollywood, Oct. 28.

Lew Grade, British vaude booker, blew in over the weekend from London, on a prowl for Hollywood names which he can secure to appear at the London Casino and the Palladium. He is being steered around by agent-booker Eddie Sherman, his rep in the U. S.

According to Grade, the Palladium will drop its current policy of staging spectacle musicals when "Here, There and Everywhere" closes in January, and will revert to old policy of two-a-day vaude. Palladium dropped variety shows in favor of long-run spectacles at outset of the war.

Martha Raye, Geo. Price Signed for Harem, N.Y.

In keeping with policy of changing headliners every two weeks in order to keep the patrons interested, the Harem, N. Y., has set Martha Raye, who goes in Dec. 28, and Georgie Price and Frances Faye for the Dec. 7 bill.

Myron Cohen, who starts off the fortnightly change policy, debuts Nov. 15.

Nellie Lutcher Set For Vaudates at $1,750

Hollywood, Oct. 28.

Nellie Lutcher, who soared from a $100-a-week slot in local black-and-tanneries within past four months on strength of her Capitol recordings, has been inked for pair of vaude weeks at $1,750 a frame. Singer-pianist plays Adams, Newark, Nov. 27 and following stanza is set for Regal, Chicago.

On Dec. 19, she starts a four-week run at Sherman hotel, Chicago.

N.J. Court Nixes Refund, Rules 'Strippers' Employes

Trenton, Oct. 28.

Burlesque performers playing New Jersey theatres were ruled employes and not independent contractors by the N. J. supreme court last week. Ruling was made in the case of the Empire Theatre, Newark, appeal of the N. J. Unemployment Compensation Commission ruling which had declared that the strippers and other featured performers are eligible for unemployment compensation.

Theatre had argued that since the peelers take no direction as to performance of their act, they are construed as independent contractors rather than employees. The Commission disagreed and the supreme court upheld the state body.

The Empire theatre had sought a refund of $1,745 paid under protest for unemployment contributions of featured performers working that house.

Embassy, N.Y., Opening

Embassy Club, N. Y., which closed last spring, will reopen tomorrow (Thursday) night. Initial bill will have Edwards and Diane, Paul Duke, Dorothy Blaine, Arleen Stone and Larry Funt's band.

Room will be operated by Murray Sass and Serge Gomez, with Leonard Green set as exclusive booker.

Francis Craig's Vauders

Francis Craig, who's Bullet label disking of "Near You" has brought him into the name category, has been booked for his first N. Y. vaude date. Craig is set for Loew's State, Dec. 11.

Craig precedes this date with two weeks at the Oriental, Chicago, starting Nov. 6, and the Capitol theatre, Washington, Dec. 4.

"Jungle Rhumba," recently acquired by Leeds Music, is another tune creating a disturbance on indie label. Artistic, Coast waxery, made it by pianist Gene Galian.

Tussle Over String Section Salary Almost Cancels Voice's Cap, N.Y., Date

There was trouble between Frank Sinatra and the Capitol theatre, New York, over the singer's forthcoming run at the house, due to open Nov. 13. Dispute was over the supplementing of Skitch Henderson's orchestra, which will back Sinatra, with a string section. And however remote the idea of a breach over less than $1,500, in salaries, for a while there was a possibility Sinatra won't play the date. It was all straightened out yesterday (Tuesday), however.

It seems that when the Capitol signed Sinatra—at $25,000 guarantee weekly for three weeks plus a percentage deal, the first time that the Cap, Strand or Paramount has ever consented to such an arrangement—it agreed to the singer's exercising approval over picture, band and acts. He wanted Henderson. Cap said okay and bought the band from Music Corp. of America. What Sinatra forgot at the time was that Henderson's band, now a set size playing locations, one-nighters, etc., includes no strings. He had recalled the selected outfit Henderson conducted for him at a Hotel Waldorf-Astoria, N. Y., date two years ago.

At any rate, when Sinatra found Henderson had no strings he wanted nine added at the Cap's expense. Theatre balked, but offered to pay half the extra cost. Sinatra cited the agreement, which gives him the right to approve accompaniment, etc. Cap answered that it was giving a gross split and Sinatra should split the difference.

And Sinatra was just as willing to head back to the Coast without playing the theatre.

McHUGH HEADS NEW AGENTS' ASSN. IN PA.

Reading, Pa., Oct. 28.

Theatrical Agents' Assn. of Pennsylvania, whose membership comprises about 30 talent agents in eastern Pennsylvania, has been given the nod by American Guild of Variety Artists, which will recognize it as official bargaining group in that area to deal in union matters.

At meeting held last week Johnny McHugh was elected prexy of organization. Other officers elected were Mel Sober, veepee; Ferp Roberts, secretary, Tex Rose, treasurer.

Other agents in group include Harry Cooke, Mickey Morton, Bobby Dease, Bob Whitman, Dan Shafer, Don Tinley, Bill Schweikle, Mickey Kleman.

All had been formerly franchised by AGVA under individual franchises at $50 per year for principal and $25 annually for associates. Under new setup group will receive franchises sans fee such as obtains with other recognized agents' associates under AGVA regulations.

Morey's Schedule

STRAND THEATRE
4 and 5 Shows Daily

WHN
Morey's Matinee
3:30 to 4:30 Daily
(Direct from His Dressing Room at the Strand)
The Morey Amsterdam Show
7:30 to 8:00 P.M. Daily

WOR—Mutual
"Stop Me If You've Heard This One"
with
Cal Tinney — Lew Lehr
Roger Bower
Morey Amsterdam
9:00 to 9:30 P. M., E.S.T.
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Owner and Operator
Entertaining Nightly

RESTAURANT
MOREY'S Restaurant
151 W. 57th St.
Owner and Operator

SONG-WRITER
(Leo Feist, Inc.)
"Rum & Coca Cola"
"Why, O Why, Did I Ever Leave Wyoming"
"I Cain't Get Offa My Horse"
"Just for You"
(Theme of a Dick Haymes Prod.)

AUTHOR
"The Poor Man's Nobody"
(Released April '48)
"Bright Sayings of My Wife"
(Release Dec. '48)

JACK KALCHEIM—LEO MORGAN—ZEB EPSTIN—MILTON BERGER—HARRY MAYER
Are "Dare-Devils"
Look Who They Book Into the STRAND THEATRE (New York)
Morey Amsterdam
SO---YOU THINK YOU'RE BUSY

Night Club Reviews

Continued from page 52

Latin Quarter, Chi.

the mouth harp anthem, "Peg O' My Heart."

Phil Foster, who bowed in Chi last spring at the short-lived Copacabana, has a low-pressure style that doesn't quite get over to that part of the audience accustomed to rapid delivery and a screaming punch line. He had them guessing in his boss routine and results were divided on his standby, "Old Gang of Mine on the Corner." This last could stand localizing, which also applies to other parts of his material. Dodger fans, for example, get chuckles in the midwest as compared to guffaws back east.

Foster's army impressions were well received, along with his familiar "What Happens When Two Girls Go . . ." His "Last Man on Earth" is a weak closer and should be vitaminized or forgotten. The situation wasn't helped by lack of yocks on such asides as "So much for ad libbing. Now I'll go back and die with the material."

The new line prances neatly in a Swiss bell-ringing turn and there's lots of flash in their Indian number. Strobolite effects in war dance is an impressive deal. Buddy Shaw Orch backs expertly throughout, with Dick Hyde supplying smooth baritone vocals. *Baxt.*

Havana Madrid, N. Y.

Corday & Triano, Darnell Bros. (2), Alverez Mera, Sacassas Orch, Noro Morales Orch; $2.50 min.

So long as Noro Morales remains at the Havana-Madrid, this Latino emporium will have its share of trade. A prime draw for the rhumba-addicts, Morales is filling this room at the late sessions, which gives Angel Lopez's spot an assured income.

Consequently, the cafe is shortchanging its talent budgets as far as show values are concerned. Lopez is apparently working on the idea that out of the medium-priced acts there are some that are capable of being developed. He's currently trying his luck with the Darnell Bros. (2) (New Acts), who are still to find the type of comedy that best suits them, since they're experimenting with bits of routines that are identified with other comics.

Singer on this show, Alverez Mera, (also New Acts) impresses as being a vocal find, but has yet to pick up the showmanly attributes and polish evident in top singers.

The vet part of the show are Corday and Triano, a hard-working pair of ballroomers who get immediate attention with the fast lifts and spins and impress with many sections of their straight terp passages. Except for some break-in dates, this team has been away from the business for some time because of a leg injury to the male half of team. Work at this show doesn't indicate that he's holding back. He's in there pitching for good all-around results.

Sacassas does the showbacking for good results, but apparently hasn't rehearsed sufficiently with the performers, inasmuch as the crew wasn't prepared for encores. *José.*

Famous Door, N. Y.

Roy Eldridge Orch (5), Stuff Smith Trio; $2 minimum.

The 52d street clubs are still the mecca of the swing aficionados. The various clubs dotting that lane are currently offering a prize assortment of the various schools of jazz ranging from Dixieland to bebop. However, the youngsters who during war-days dropped big dough in these boites are considerably lessheeled these days, with the consequence that most of the business is done via the bar, where the minimums do not apply.

At the Famous Door, Mike Westerman, who at one time operated the Onyx club, has two outfits that have name value on the street. Roy Eldredge with an outfit comprising his trumpet, sax, drum, piano and bass, is able to mix his numbers between uninhibited swing and the more restrained ballad offerings. He imparts a great deal of vigor in both. Most of all, his trumpetings get the biggest acclaim. His trumpet virtuosity is the strongest feature of the outfit, although Ike Quebec's sax gets some acclaim on its own.

In contrast, Stuff Smith's trio, with leader at the fiddle supported by a piano and bass, is a little more restrained in volume, although his violining has much imagination and color, and gives the impression that he rides along on a mood. Consequently, he swings from passages of Debussy's "Clair de Lune" to extremely fast numbers. Smith imparts a sense of humor to most of his work and is a safe bet as far as audience receptivity is concerned.

Although the street hasn't hatched a band in sometime, Westerman is considering the installation of a 12-piece outfit later this season in an effort to test the sector's postwar incubation powers. Most activity is confined to small units in keeping with the adjusted talent purses of the clubs there. At the present time, there's little call for installation of vocalists here. This would mean the added 20% tax rap on the customers' checks. *Jose.*

Johnny Guarnieri will head a trio opening Nov. 3 at the Iridium room of the St. Regis hotel, N. Y.

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Bowery, Detroit

Detroit, Oct. 24.

Rex Weber, Dell O'Dell, Hal Fisher, Robert Drake & Little Jeanie, Charles Carrer, Joanne Jordan, St. Clair & Durand, Lee Mason, Jumpin' Jivers, Muriel Kretlow Girls, Ben Young Orch; $1 admish weekdays, $1.50-$2.50 Sat.

The Bowery's sustained success—13 years—demonstrates there's still an audience for an oldtime family bill of straight vaude entertainment, and also that they'll come a long ways to see it. The spot is over the line in Hamtramck, a buck-fifty taxi ride (without tip) from midtown Detroit, and until this summer when steel shortage cut down plant operations business was consistently capacity or near that. It's picked up appreciably the past two weeks.

Mrs. Frank Barbaro now has the complete management. It was deeded to her in the recent divorce settlement. She openly says that the thing has become too much for her to handle and she'd wish her ex would return from the Coast, where he now lives, and resume the nitery's direction. Detroit's evening-outers rate it as the town's liveliest rendezvous. It must be the special atmosphere in addition to that four and a half-hour show. The decor is not a far throw from that of a well maintained garage and the tables and chairs are so closely arrayed as to make it difficult sometimes to avoid picking up your neighbor's drink.

To the vaude and nitery performer the Bowery is a verdant oasis. The rule is 10 acts, with a turn often held over for a second week. With a nut for the bill that runs from $4,000 to $10,000 the bookings shuttle from the standards and not so standards to the top boite names of the moment. Recent topliners have included Martha Raye, Cass Daley, Harry Richman and Harvey Stone. For the current week the vaude tab stands close to the $4,000 figure, with feature billing going to Rex Weber, Dell O'Dell and Hal Fisher, the m.c. The next bill will be headed by Ben Blue.

The Bowery's regulars must be of hardy constitutions to sit through that four and a half-hour runoff. Acts like to play the spot because of this customer aptitude for platzing and the sustained enthusiasm from out front. The regular don't need much coaxing to join in a community sing and that eases the sailing no little for the succeeding acts.

This particular bill jells and plays well. Weber taxes their curiosity with his routine of bouncing off all kinds of sounds without opening his mouth. Dell O'Dell heightens this curiosity in the magic department, proving exceptionally adept at her tricks as well as a smart showwoman.

In the vocal department Lee Mason whams 'em with his resonant baritone in a repertoire of show tunes and standards, and Joanne Jordan packs that special sexy touch in looks and her torch numbers. The dancing runs from one extreme to the other, the smooth acrobatic ballroom rhythms of St. Clair and Durand and the whirlwind antics of the Jumpin' Jivers, who highlight their act by inducing the customers up onto the stage. Robert Drake and his midget partner, Little Jeanie, mix double entendre crossfire with impressions of film personalities, while on the novelty side Charles Carrer plies 'em with a fast juggling routine that entails mostly the use of cocktail-bar utensils and glassware.

Hal Fisher's casual style of introducing the acts and tossing off a monolog blends in perfectly with the Bowery's atmosphere and clientele. The Ben Young orch docs a solid job for the runoff and gives off good danceable music. *Odec.*

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 28.

James Wildenthaler has been upped and flashing a good clinic report.

After two and a half years of cure and mastering four major operations, Kitty Bernard left for Chicago home with all-clear papers.

Jeanette Binkley in from Lancaster, Pa., spending a week's vacash with her father, John Binkley, who is progressing nicely.

Larry Doyle, Jr. and frau in to visit his dad, Larry Doyle, former Giant second baseman of yesteryears, who is doing nicely at Trudeau sanatorium.

Dr .Homer McCleary, Will Rogers medico, off on a month's vacation.

Ben Schaffer returned to the lodge after spending furlough in N. Y. C.

Marie Regan progressing nicely after broncoscophy operation.

Eddie Vogt will spend 10-day furlough with the "Hank" Hearns in Charlotte, N. C.

Pauline Russell tossed a farewell party for Kitty Bernard. Those attending were Ann Rowe, Sophie Mede, Forrest Glenn, Sam Schulman and Jack Helmer.

Among those of the profession who made the grade and remained in business here are Anton "Tony" Anderson, now manager of Pontaic theatre and Mayor of Saranac Lake; Bryce Levign, bandleader; Carl Greaves, minstrel-tenor, manager Lido nitery, Plattsburg, N. Y.; Helen O'Reilly, owner of Hollywood Dressshop; Marty Fisher, manager of auto agency and garage; Eddie & Margaret Dougherty, Taxi business, and Don Stone, owner of Melody nitery.

Lee Klimick, during the past two years switchboard operator at the Rogers, left for N.Y.C. with an all-clear.

Charles Dortic of Columbia Pictures and John Rubach of Paramount, in to visit Moe Gould who is perting up nicely.

Thanks to Marty Lynch, Syracuse, N. Y., for his salute to the colony gang; ditto to the Dancing Knights of Buffalo.

Alice Farley, who checked out of here with an all-clear two years ago, booked at the Majestic nitery, Lake Placid, stopped off to mitt the gang.

Agnes Timmons Browning shot in to bedside chat with Arthur Slattery, who is making nice progress.

(Write to those that are ill.)

Stardust Room, B'klyn

(HOTEL ST. GEORGE)

Walter Powell Orch (6) with Lynn Erroll; Min. $2, Fri., $3, Sat.

With this booking it may be a step upward for Walter Powell and His Musical Funsters (formerly "Mousie" Powell and His Musical Maniacs), but its definitely a pace downward for the St. George's Stardust Room. Clothed in old rose decor with deep carpets and indirect lighting, this 350-capacity room cries for a sophisticated, subdued atmosphere. Instead it has Powell's aggregation with its musical bottles, musical balloons, a trombone that imitates a B-29, and a host of other inanities.

Partially balancing the band's corny antics is vocalist Lynn Erroll, who sings an operetta selection plus two standards and does them well. However, her stint lends insufficient decorum, although it's a move in the right direction. Powell's brand of entertainment may be okay for nabe niteries where he appeared prior to his present engagement, but it's doubtful it will register among the more conservative Brooklyn Heights clientele this room has attracted in the past.

In Powell's personal bag of tricks are such crude stunts as "imitating" a train by blowing on a trombone held vertically. No novelty either is the timeworn mimicking of other bands' themes such as Ted Lewis, Fred Waring, Louis Prima, ad infiinitum. Sax player Arthur Powell contribs a novelty vocal of "Dinah" which is very much in keeping with the general spirit of things. He also does "Minnie Moocher." For the finale is Walter Powell's solo on a trombone outlines of which are framed in blue neon tubing. It's all very Buck Rogersish.

Reportedly having had experience in light opera, Miss Erroll makes her bow here as a band vocalist. She's a pert, peaches and cream blonde whose chassis stands out to advantage in a black gown. Opens with "I Love You Dear," then encores with "Comin' Through The Rye." First number is an exhibition piece affording her full opportunity to reveal her richly toned lyric soprano. Latter song, as well as "Dark Eyes," also points up the natural qualities of her voice.

For dancing Powell's outfit is okay. His rythms are of the conventional variety usually found in six piece combos. Crew breaks down into three rhythm, one reed, one brass plus Powell's trombone. Brass man occasionally shifts to accordion.

AMA Setting Up Rodeo

Arena Managers Assn. members are currently meeting in New York to set up annual Spring rodeo. Show, to be labeled the Lone Star Ranch rodeo, is likely to have Gene Autry as its star.

Walter Brown of the Boston Garden, is chairman of the AMA committee handling the rodeo.

Biltmore Bowl, L. A.

(BILTMORE HOTEL)

Los Angeles, Oct. 23.

Lowe, Hite & Stanley, Bob Williams, The Ambassadorettes, Anita Martell, Jan Garber Orch, Vicki Owens Combo (4); couvert $1, Saturdays $1.50.

This downtown hotel spot doesn't change its shows too often, consequently each offering has to be good. Current layout is no exception. It's fast and laugh-loaded and manager Joe Faber can take another bow for smart booking.

Top spot goes to Lowe, Hite & Stanley who draw laughs from the moment they romp onto the floor for their takeoff on the Andrews Sisters. Pantomimicry aided by recordings is deftly handled and trio's version of "Boogie Woogie Bugle Boy," "Sonny Boy," and "Cow Cow Boogie," adds up to sock entertainment. The clowning is surefire.

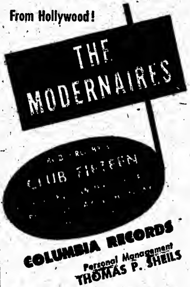
Crowding them for laughs is Bob Williams who works with a pair of pooches for a rib-tickling satire on dog acts. His canines are well-trained and Williams is an effective mugger, drawing roars with his anguished expressions when his charges fail to deliver on cue.

Anita Martell, juggler, does okay with the usual assortment of hats and balls but patter could stand some changes—particularly references to being in Hollywood recently, since that line cuts no ice here.

Opener, the Ambassadorettes, trio of femme acrobats, gets the show off to a fast start. Gals are surefooted and have worked out some effective routines, particularly a brilliantly-timed variation on the jump rope routine.

Show marks the debut of Jan Garber ork here, following the 78-week stand of Russ Morgan. Garber can probably stay as long as he wants to, too. Current crew is a well-rounded band that's perfect for this type of spot and the Garber arrangements keep the floor crowded for terping. Softly - appealing relief music is supplied by Vicki Owens combo. *Kap.*

Estelle Sloane has been set for the Waldorf-Astoria hotel, N. Y., starting Dec. 20.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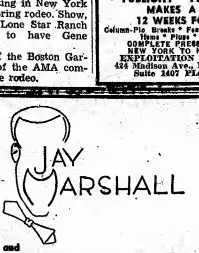
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New Acts

GORDON MacRAE
Songs
15 Mins.
Strand, N. Y.

Already a click as a singer on radio network shows, Gordon MacRae needs only that impetus supplied by personal appearances to catapult him into the topmost sanctum now inhabited by Crosby, Sinatra, Como, Haymes, et al. This lad has that extra touch of class, that magic spark that's needed to ignite a wide circle of appreciation beyond that of the ephemeral bobbysox faddists. He also records for Capitol.

MacRae has three vital factors operating in his corner. First and foremost, he can really sing. There's more here than a stylistic whisper being amplified by a mike;. MacRae's pipes are masculine, resonant and flexible over a broad enough range for handling of pop tunes and light classical numbers. Second, he's a glamour-boy type without the brilliantine. And third, he has an easy and ingratiating personality with an excellent speaking voice.

For his current Strand date, he combines all three assets into a surefire vaude item. Numbers include "Near You," "I Wish I Didn't Love You So Much," "Body and Soul" and "You Do." Going beyond the torchy ballads, MacRae also sinks his teeth into Irving Berlin's "Freedom Train" with a vigorous rendition that earns him a sock bowoff.
Herm.

LA VERNE & JON
Dance
5 Mins.
Leon & Eddie's, N. Y.

LaVerne & Jon represent another of the many European acts that have been imported to the U. S. since the war's end. They're supposedly from France and if their terping is any indication of the Gallic ballroom standard then that must be good.

Graceful and working with well-set routines, their act resembles somewhat that of the DeMarcos. Emphasis is on fancy lifts and spins but there's also considerable touch of the cakewalk. Too many of such acts make too much with the smile, but these two would do better to crack open once in a while. As it is—and this is their chief drawback—their deadpan leads the audience to believe it's all a gag and that they'll go into a gag routine. Versatility is demonstrated in three numbers, including a straight waltz, a beguine and a can-can takeoff.
Stal.

ALVEREZ MERA
Songs
10 Mins.
Havana-Madrid, N. Y.

Alverez Mera, a Cuban import who has still to learn English, is equipped with a powerful set of pipes that don't need a microphone to reach the far corners of large niteries. He has volume, range and fine tones in the upper and lower registers, as well as a good flair for interpretation.

At this Havana-Madrid debut, he displays his potential with three numbers, which include "Granada" and "Yo Quiero Mucho," for they get cries of "ole" from the native elements. Since he's not yet versed in English, he can't display a speaking voice and isn't able to get across some personality numbers that would aid in setting him off to better advantage.

Once he learns more of American and showmanship, he'll develop into a solid performer.
Jose.

FAYE & ANDRE
Adagio
5 Mins.
Leon & Eddie's, N. Y.

A couple of muscled adagio dancers with plenty of thrills in their routine for the audience, Faye and Andre impress as a top-quality act. Fact that adagio teams have become somewhat of a rarity in niteries, too, lends something of a lift to their performance.

They go through the standard leaps and runs, but have sufficient added qualities to sock them across. Way he dips her head within a hair's breadth of the floor draws gasps and his one-armed overhead lift is neatly done. Flash finale, in which she balances horizontally across the back of his neck while he spins without holding her, gets them off to hefty and well-deserved applause.
Stal.

DICK BAIN
Harmonica
6 Mins.
Leon & Eddie's, N. Y.

Former member of the "Harmonica Rascals," Dick Bain is striking out on his own in a single. Personable youngster, he plays a good harmonica but has nothing special to offer as far as tonal quality and overall virtuosity are concerned.

"Tico-Tico" gets him off to a fast start, with the gag of subbing a miniature mouth-organ halfway through the number worked in well. His "St. Louis Blues" is standard stuff but he picks up slightly on "When Day Is Dne," for a nice walkoff. Little more concentration on achieving better tone would help him immensely.
Stal.

RAY DOREY
Songs
10 Mins.
RKO, Boston

Having built up a strong local following as a radio baritone over WBZ-WBZA and snagged nice sales on recent Majestic labels, Ray Dorey tees off as a stage band singer here this week to demonstrate plenty of promise.

Backed up by Larry Flint's house orch, which is a good show band but not exactly geared to pacing a newcomer, he stays on the safe side with such of his recordings as "Mam'selle," "And Mimi," "Tallahassee" and "Freedom Train." He displays an excellent and accomplished baritone of strong masculine quality, and doesn't resort to mannerism. On the other hand, at the moment, he doesn't register on stage as an individual personality. The only thing lacking, in short, is sock, and it seems with his fine stage presence that this is a matter of the right auspices rather than more experience. For Dorey is clearly one of the better vocalists of the day as it stands. Identified with the right tune—and given a wow musical backing—he can hit the top in a hurry.
Elie.

SHIRLEY POWELL
Songs
6 Mins.
Leon & Eddie's, N. Y.

Shirley Powell is a featured songstress on WINS, N. Y. indie, but this marks her first nitery warbling date. A diminutive gal with a deep, throaty voice, she surprises with the volume of her pipes. Her chief trouble is her lack of facial expression, meaning she's okay on ballads but can't put over a show tune like "Cain't Say No" until she takes a few dramatic lessons.

She tees off with "Can't Believe That You're In Love With Me," which is too fast for her style. Does better on "Wish I Didn't Love You So," but loses the low notes in her throat. "Oklahoma!" number misses because it's not stylized enough. She has a voice, though, and will be okay for nitery work once she breaks away from her radio habits and learns to sell more dramatically.
Stal.

DARNELL BROS. (2)
Comedy
12 Mins.
Havana-Madrid, N. Y.

The Darnell Bros. so far show only possibilities as a singing team, despite their efforts at comedy. Their vocals produce a good blend of harmony, and if they'd stay with harmonies and special material songs, they'd possibly do much better on nitery floors. Their current act, stressing comedy, isn't too impressive.

They have a fair set of band impersonations and can mimic a good variety of instruments. However, their panto of filmhouse patrons, and the section of their act which calls for audience volunteers moving lips while the Darnells do the talk, has been displayed with better effect by others.

They need a general reshuffling of their act before they can start being regulars on the class nitery circuits.
Jose.

PEGGY McCUE
Dance
5 Mins.
Leon & Eddie's, N. Y.

An extremely pretty gal with a pert, cleancut quality, Peggy McCue matches her looks with her fast tapstering. She leads off a heavy list of four dance acts in the current bill here and gives the others a nice target to shoot at for honors.

Light and plenty fast on her feet, she's imbued her routines with plenty of spins and interesting arm motions to distinguish her from the standard solo femme terpers. Act winds up with a couple of fast splits, deftly executed, that get her off to heavy applause. Definitely capable of making a mark for herself in any vaude or nitery date.
Stal.

NORMANN PARIS 3
Vocal-Instrumental
14 Mins.
Le Ruban Bleu, N. Y.

Normann Paris Trio is one of the brightest new combinations around. Name member of the unit is the pianologist who gives out on the ivories in telltale manner, backed by string bass and guitar. In toto they're plenty OK for sound as they whip up "Fantasie Impromptu" in modern style, along with other slick arrangements.

Trios of this nature frequently are lost in the shuffle of being serviceable accompanists period. But not so Paris who, firstly, is a stylized piano virtuoso in his own right; and in combination with his other two strings a zingy act that can play class cafes and vaudeville with equal facility. They also offer plenty for the platters.
Abel.

SIS & SONNY ARTHURS
Comedy Dance
7 Mins.
Leon & Eddie's, N. Y.

A couple of extremenly talented youngsters, Sis and Sonny Arthurs draw plenty of yocks with their comedy dance routines. Although this is their first New York nitery appearance, they have the poise and stage-presence of veterans and should be around for quite a while to come.

With no indication that it's a comedy routine, they start off rightly enough and then go suddenly into their boisterous roughstuff as he drops her in the middle of a lift on her derriere. Rest of the act is an hilarious knockabout routine, with the femme seemingly taking plenty of punishment. For a neat switch at the end, she picks him up and lugs him off the stage.

Couple also handles the audience-participation gag here, getting a couple from the ringside to come up to dance with them. They carry it off well, getting plenty of added laughs.
Stal.

GEORGE KREISLER
Comedian at Piano
20 Mins.
Le Ruban Bleu, N. Y.

George Kreisler is obviously a lammister from mittel-Europa, but there is nothing foreign about his sense of comedy. He has a fine and distinctive style of doing comedy songs with a left-handed approach such as "I Hate Your Guts," "Please Shoot Your Husband," "What Little Girls Are Made Of," a psychiatric number, and the like. A cleancut personality, he does his stuff with a pseudo-disarming naivete, broadly blinking his eyes actually, he overdoes that bit of business), and reels off a flock of novelty ditties that ring the bell.

His style is smooth, approach intelligent, and impact punchy — which isn't bad parlay for intime entertainer. Kreisler is a cinch in any class of boite.
Abel.

Unit Review

Stars on Ice

London, Oct. 23.

Tom Arnold's presentation of ice revue in two parts (23 scenes). Devised and produced by Gerald Palmer. Features Daphne Walker, Eva Nykolova, 3 Rookies, Arthur Apfel, McKellen Bros., Adele Inge, Eddie Marcel, Maurice Barlow & Freddie Day, Bert Wright & Zena, The Lidwells, Glen Goddard, Tony Somers, Jean Warren, Don Viveash & Harry Reddy, George Mansfield & Bernie Harris, Valerie Moon. At Stoll theatre, London, Oct. 22, '47.

This second of Tom Arnold's ice revues has everything—skill, life, color, comedy and talent plus. Unlike its predecessor which had a third of the show is straight vaudevill intersecting the ice spectacle, this one runs entirely on skates with single of Bert Wright and Zena, which made a break in the second half with their acrobatic-juggling turn.

Daphne Walker succeeds Cecilia Colledge as the stellar attraction. She gives some swift varied exhibition numbers and her comely gaiety makes her a pleasing personality.

Newcomer to English audiences is Adele Inge from the U. S. who scored in intricate figures and novel acrobatic stunts. Next in popularity on the femmes is Eva Nykolova, champion of Czecho-Slovakia who in a Scottish set does a nimble sword dance.

Three Rookies, making their London debut, provide plenty of slapstick comedy as do the McKellen brothers with a clever football coach routine that gets plenty laughs. Maurice Barlow, on stilts is equally popular, also the Lidwells in amusing drunk characters ending with trick cycle stunt. Arthur Apfel scores in a spinning top number. The highlight is a badminton match between English George Mansfield and U. S. rep. Bernie Harris, who give an exciting contest of three games including many slithering falls and expert skill, with the British champ scoring the deciding match.

The many lovely sets range from Old Spain to London Town in 1815, with the Thames frozen and the colorful Regency period gowns floating gracefully, culminating in artistic snowstorm.

A ballet of the elements to the music of Grieg and Sibelius sets off Daphne Walker's charm as the Spirit of Spring and the entire company give competent support, particularly in a "Blue of the Night" vision set to Gershwin's "Rhapsody in Blue."

Young starlets given opportunity to develop their own routine give a snappy trio execution of "Jive in a Dive" winning generous acclaim.

Eddie Marcel is a humorous compere, and Bert Wright & Zena click in the solitary skateless vaude act. Don Viveash and Harry Reddy race round breathlessly in a fine exhibition of controlled speed.

Appreciative first-night audience greeted show with enthusiasm and undoubtedly this presentation will equal the popularity of the previous Ice Revue and statisfy Stoll theatre patrons for months to come.
Clem.

Claude Thornhill orchestra is set for the Cincinnati debs grand ball Dec. 22 and the Memphis Holiday Debutante Club's big shindig at the Memphis Country Club Dec. 23.

Variety Bills

WEEK OF OCTOBER 29

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 30
Buck & Bubbles
3 Chesterfields
Shep Fields Orc
Jane Powell
Music Hall (I) 30
E Talbot-Martin
Paul Franke
Lucille Cummings
Dorothy Keller
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 29
Charlie Spivak Orc
Al Bernie
Tip Tap & Toe
Mel Torme
Roxy (I) 29
Veloz & Yolanda
Sid Caesar
State (L) 30
J L & M Caites
The Bricklayers
Yvette
Jack Powell
Slate Bros
The Appletons
Strand (W) 31
Ted Weems Orc
Gordon MacRae
Morey Amsterdam
The Glenne
BRONX
Windsor (I) 31-2
Buddy Walker
Eddie Jack & Betty
Bob Douglas
Gonzales Duo
Carleton & Dell
BROOKLYN
Flatbush (I) 31-2
Larry Daniels
4 Moroccans
Harrie & Allen
Alma Kaye
Hicks & Berry
QUEENS
Jamaica (I) 29-1
Coral Colliano 3
(eight to fill)
AKRON
Palace (I) 30-2
Tommy Dorsey Orc
Emerald Sis
Prof Backwards
Town Criers
BALTIMORE
Hippodrome (I) 1
Burns 2 & Evelyn
Joey Rardin
Martin Bros
Vic Damone
State (I) 30-1
The Claytons
Sid Krofft
Fred Lightner
Julie & Russell
2-5
Lane & Small
Ann Beebe
Sid Stone Co
Roberta's Circus
BOSTON
Boston (R) 30
Joey Adams
The Juvellys
Georgia Gibbe
(two to fill)
CAMDEN
Towers (I) 30-2
The Rumonds
Kate Murtah
The Youmane
Ross & Stone
Coce, Steve & Eddy
CHICAGO
Chicago (P) 31
Truth Consequencee
Ralph Edwards
Oriental (I) 30
Andy Russell
Martha Tilton
Dick Wesson
Marge & Barr
Gus Arnheim Orc
COLUMBUS
Palace (R) 3-5
Glenn Miller Orc
Tylor, Thorne
& Roberts
Eddie Bartell
HARTFORD
State (I) 31-3
Sugar C Robinson
Buddy Morrow Orc
Cy Reeves
R & M Carnevale
MIAMI
Olympia (P) 29
Krick & Bodo
George Guest
Hal Winters
J Seiler
Dolinoff & Raye S
NEWARK
Adams (I) 30
Gene Krupa Orc
Francis Craig
Joey Bishop
Jane Wynn
PATERSON
Majestic (I) 30-2
Catherine Harris
Ted Lester
R & I Drake
Milton Douglas
The Herzogs
3-5
The Ambassadors
Jerry Coe
Gordon's Dogs
Stan Irwin
Nickoll, Paul
& Shari
PHILADELPHIA
Carman (I) 30)
Juanita Skate Cps
A & J Johnston
Mary Mon Toy
Lew Nelson
PROVIDENCE
Capitol (I) 29
Gary Morton
3 Extremes
The Day Dreamers
Jordon & Parvis
Billy Romano
READING
Rajah (I) 30-1
Ray Anthony Orc
Robert Sis & White
Barr & Estes
The Pitchmen
ROCKFORD
Palace (I) 31
Clemens,
Bellings Co
3 Harmoninotes
Connie Stevens
Bozo Harrell Co
Paul Walker Orc
(one to fill)
SAN FRANCISCO
Golden Gate (R) 29
M Valdes Orc
Nonohalants
Renee DeMarco
Clifford Guest
SPRINGFIELD
Court Sq (I) 30-2
Jerry Coe
Eugenie Baird
Bob Sydney
Ade Duval Co
B Well & 4 Fays
Pedro & Durand
WASHINGTON
Capitol (L) 30
Johnson & Owen
Bunin Puppets
Arlie Dann
A Murray Dcrs

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BRITAIN

CARDIFF
New Theatre (I) 27
Monte Ray
Scott Sanders
O'Brien & Brooklyn
Donald B Stuart
Cilla's Doge
Hooper Sie
Pim & Win
Lee Storks
CHISWICK
Empire (I) 27
Arthur Askey
Eddie Gray
Barna & Brook
Elsie Percival
Nor Kiddle
Doyle Kids
Cleef & Moroney
Mills Sie & Michael
LEICESTER
Palace (I) 27
Ignorance Is Bliss
Alys
Pam & Jill
Banda & Vickie
Cawalini &
Canine Com'dia's
Jimmie Robbins
Terry O'Neill
Ronne Conn
MANCHESTER
Hippodrome (I) 27
Venus Keeps Date
Gaston & Andree
Charlie Wood
Frankie Higgins
De Vere Dancers
Nat Jackley
Those Were Days
Arthur Scott
Jim Jessiman Co
SHEPH'RDS BUSH
Empire (I) 27
Country Cousins
Lester & Hayeeeds
Marie Lawton
Chris Sande
Bijou & Freda
B K Marion & Co
WOOD GREEN
Empire (I) 27
Old Mother Riley
& Daughter Kitty

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Alice Pearce
Marc Lawrence
Amanda Lane
3 Flames
George Bauer
Ellis Larkin 3
Belmont-Plaza
Russell Swann
Bob Dixon
Taylor Line
Davila Orc
Eddie Stone Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard
Bill Dillard
Normann Paris 3
Wally Blacker
Cafe Society
(Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Neille Lutcher
Dave Martin Orc
Cafe Society Uptn
Jimmy Savo
Abbey Albert Orc
Carnival
Ray Bolger
Beatrice Kraft
Kaye Ballard
Wiere Bros
Yvonne Adair
Paul Gavotte
Reid Orc
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
Il Curbello Orc
Jack Prase Orc
Copacabana
Joe E Lewis
Jet MacDonald
Mario & Floria
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Pilar Gomez
Barreira &
Margarita
Los Shamulos
Los Cabelleros
Enrique Aragon O
Greenwich Vil. Inn
Jackie Phillips
Jerry Cooper
Shirley Allen
Ned Harvey Orc
Sonny Roberts O
Harem
Jack Cole Dcrs
Moore & Lesey
Lucille Page
Lee Bartel
Nevada Smith
Fausto Curbello O
Art Roman O
Hotel Edison
Gay Claridge Orc
No 1 Fifth Ave
Louise Howard
Nype & Cole
Hazel Webster
Downey & Fonville
Highlights
Hotel Biltmore
Lanny Ross
Pat Whitney
Mark David
Sonny Woldon O
Stephen Kisley O
Hotel Lexington
Alomas Hawaiians
Havana-Madrid
Noro Morales Orc
Alverez Mora
Darnell Bros.
Corday & Triano
Sacasas Orc
Iceland
Rose Ellin
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Frankie Frissaura
Blimpy Blank Orc
La Martinique
Franklin Twins
Anne Francine
Erwin Kent Orc
Maya Orc
Nicola Mathey Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc
Shirley Powell
S & S Arthurs
Peggy McCue
Dick Bain
Laverne & Jon
Faye & Andre
Shepard Line
Old Roumanian
Sadie Banks
Lou Seiler
Althea
Joey Dean
Joe LaPorte Orc
D'Aquila Orc
Essex House
Richard Himber O
Hotel New Yorker
Sammy Kaye Orc
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Walton & O'Rourke
McLerie & Butler
Chas Reader Orc
Van Smith Orc
Hotel Plaza
M & G Champion
Liberace
Joel Herron Orc
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Edo Lubich Orc
Latin Quarter
Willie Howard
Al Kelly
Mazzone-Abbott D's
Stuart Morgan Dcrs
Gloria Le Roy
Emile Boreo
Piroska
Miriam Gwynns
Bon Vivants
Vincent Travers O
Riviera
Jackie Gleason
Larry Marvin
Tony Bavaar
Catalino Orc
Hotel St Regis
Beryl Davis
Milt Shaw
Laszia & Pepito
Maria Morales
Darling & Jones
Paul Sparr Orc
J Guarneri 3
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Spivy's
Spivy
Shiela Barrett
Versailles
Dwight Fiske
Bob Grant Orc
Panchito Orc
Village Barn
Nancy & Michael
Gerald Griffin Jr
Ranch Orc
Village Vanguard
Chippy Hill
Jay Marshall
Jerry Reed
Don Frye
Waldorf-Astoria
Jean Sablon
Nat Brandwynne O
Misha Borr Orc
Wivel
Bob Lee
Kay Carole
Brynne Lorey
Janie Scott
Danny White
Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

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Blackhawk
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Don Cblesta
Chez Adorables (10)
Toy & Wing
Hotel Blackstone
Jerry Lester
Ray Morton Orc
Hotel Bismark
Fred Harris, Donna
& Annette
Rudenko Bros (2)
Renro Delson O
The Stewarts (4)
Helsings
Lionel Prouting O
Ralph Cooke
Marvin Himmel
Susan King
Adrian Lorraine
H Edgewater Beach
R Heatherton Orc
Gene Sheldon
Andre & Kelphine
Marian Fedele
Song Stylists (4)
D Hild Dancers (12)
Patti Chapman
Hotel Sherman
Carl Marx
Jack Owens
Eddie Hubbard
Jose Mells
Jean Williams
Latin Quarter
Phil Foster
Latin Lovelies (12)
Buddy Shaw Orc
Day, Dawn & Dusk
Dick Hyde
Palmer House
Griff Williams Orc
Florence Desmond
Artino & Counsuelo
Ray Malone
Howard De Courcy
Hotel Stevens
Orin Tucker Orc
Prof Lamberti
Marcella Gould
E & J Slack
Sensationalists (3)
Scotee Marsh
Boulevar-dears

Chi Cafe Held Up

Chicago, Oct. 28.

Chicago last week got a taste of bistro stickups that have been sweeping the midwest when the Tradewinds Cafe was robbed of $5,300.

Three armed youths entered by a side door and forced six employees to lay on the floor, while they took the money from two cashiers.

Xavier Cugat plays Nov. 2 at the St. Nicholas Arena, New York, in a concert and dance promoted by the Spanish theatrical sheet, "Revista Teatral."

Strand, N. Y.

Ted Weems Orch (15) *with Shirley Richards and Elmo Tanner; Morey Amsterdam, Gordon MacRae, The Glenns* (3); *'That Hagan Girl'* (*WB*), *reviewed in* VARIETY, *Oct.* 22.

Strand's current presentation is one of those rare layouts in which every item clicks — 60 minutes of solid, sustained entertainment. Primarily, the payoff stems from the triple parlay of Ted Weems' orch, the uninhibited Morey Amsterdam and Gordon MacRae's baritone.

It'll always remain one of those unfathomable showbiz enigmas how a band of Ted Weems' caliber could have fallen into comparative oblivion for so many years [illegible] make a comeback on the sensational but chance popularity of the "Heartaches" disk (which, incidentally, earned Weems not a cent, since he previously sold the rights). This aggregation is a natural as a stage band. Besides comprising firstrate sidemen who dish up highly palatable melodic rhythms on the sweet side, this crew carries no less than five crack vocalists who, among themselves, could suffice as a one-act show.

As a result, orch gives a heavy accent to warbling in all styles, comedy, scat and straight, with a brace of whistling from Elmo Tanner. Opens with "A Little Spanish Town," featuring the sax player at the mike. Standout bit is furnished by guitarist Glenn West, who does renditions of "Huggin' and A-Chalkin'" and "Cecelia." Midway in the show, the rotund bass man, Billy Blair, delivers three scat numbers with pantomimic assists good for plenty of laughs. Orch then segues into "Heartaches," with muted brass and Tanner whistling the chorus. Femme vocalist with the band, Shirley Richards, also registers effectively with a novelty tune, "I Wonder Where That Man of Mine Has Went," and a Betty Hutton takeoff on "Doin' It the Hard Way." Orch brings down curtain with a clever interpretation by Tanner of "The Martins and The Coys" with the action flashed on the screen.

Amsterdam kills 'em. For 15 minutes he lets out with a patterful of gags that, as the radio measurement boys would put it, has one of the highest laugh-per-second levels in the business. Amsterdam is a one-man "Can You Top This" act, rolling them off the top of his noggin with consummate ease. For a comic, he sometimes goes out on the far end of a political limb. His pokes at Senator Robert Taft, President Truman and daughter Margaret have a sharp edge that might conceivably bring some squawks. Amsterdam apparently works without much of an established routine, depending mostly on his rich larder of gags. Some of his stuff is too blue for family houses, and one nasty swipe at the ushers could be easily eliminated. He also sings, but only to lapse into a double-talk routine that acts as a springboard for another series of quips. He could, and probably would, stay on indefinitely if the management would let him.

MacRae's warbling marks him as a surefire bet for the magic circle of the country's toprung crooners (New Acts). In the opening spot, the Glenns, comprising two guys and a gal, register strongly with a well-paced acro-dancing routine. *Herm.*

Radio City, Mpls.

Minneapolis, Oct. 28.

Desi Arnaz Orch (18) *with Dulcina, Jack Parker, Marion Hutton, Pat Henning; "Merton of the Movies"* (*M-G*).

This theatre does itself proud currently. For solid entertainment the present stage layout, with the magnetic, talented Desi Anraz and bis excellent band, ace singer Marion Hutton, funny Pat Henning and clever Jack Parker, takes its place among the best presentations the town has had in some time.

Arnaz's own varied talents blossom forth in his busy rôle of conductor, emcee, singer, comedian and dancer to dominate and sparkle the proceedings. With its five brass, four saxes, five rhythm, including marracas and bongoes, and three strings, his band seems expertly fashioned to dispense the pop swing stuff as well as authentic Latin-American music. Its melodic emanations never fail to be car-intruiging. They've never too brassy or too loud and the marracas and bongoes give them a distinctive flavor.

"The Continental" is right in the band's groove as a starter. Then the colorful, lively Dulcina wiggles her way through two Spanish numbers, "Mama Yo Quiero" anl "Say, Si Si."

Arnaz, whose dry humor spice his running fire of comment during the show, has an amusing comedy interlude with a stooge before Jack Parker, one of the best jugglers of Indian clubs and balls ever to hit these parts, goes through his routine of unsual and difficult stunts.

"Malaguera" is featured by the pianist's soloing and shows the band off to the best advantage of any of its numbers, reaching a near-symphonic high. Marion Hutton, songstress par-excellent, puts over familiar numbers with individual comedic touches and rare skill and "It's a Great Day," "My Brooklyn Love Song," "Feudin' and Fightin'" and "Please Take Me Home" at her hands are socko.

Arnaz, assisted by Dulcina, repeats the smash hit he scored here before as he contrasts the rhumba and jitterburg terpsichore during the spoofing "North America Take It Away." Pat Henning is using much the same material that he has displayed here before, but the clowning, gags, patter, business and comedy impressions don't grow any less screamingly funny through repetition and, as always, he stops the show.

The whirlwind finale, "Babalu," finds Arnaz and the musicians thumping away for dear life on the conga drums for an exciting finish to a continuously lively and diverting show. House well filled for first afternoon performance opening day. *Rees.*

Apollo, N. Y.

Cat Anderson Orch (12), *Ladd Lyon* (3), *Ella Fitzgerald, Buck & Bubbles, Davey Green, Dee Dee Brown, Marcellus Wilson; "The Pretender"* (*Rep*).

Cat Anderson's bouncy combo, Ella Fitzgerald, sepia songstress, and Buck and Bubbles, funstering hoofers, spark the current layout at the Apollo, N. Y. Anderson and Miss Fitzgerald are repeaters, having played the Harlem showcase several months ago. Buck and Bubbles haven't played house in four years. However, its a solid triumvirate which keeps things moving at a swift, satisfying pace to keep the payees interested all the way.

Anderson's combo, comprising three rhythms, five saxes, two trombones and two trumpets (including the maestro), gives out solidly with bouncy tunes, plenty loud and brassy. And that's what they go for here.

Band tees off with a sizzler, "Oh Boy" to set things for Davey Green's neat tenoring of "Danny Boy" and then take over for hep version of "Swinging the Cat." Dee Dee Brown, male dancer, follows with clever tapstering, topped by upside down dance on special apparatus, which has hoofer balancing on rope and pounding out cleats. It's an effective novelty that wins appreciation.

Ladd Lyon, only offay act on bill, scores with his neat balancing atop tables, chairs and bottle-tops. Then brings up a Negro stooge for more clown balancing for plenty laughs. Off to solid returns.

Band takes over again for pop medley and pulls all the stops on "Cat's Boogie" as a prelude to Buck and Bubbles turn. Latter slays them with their comedics, hoofery, pianoing and vocals. Lads come on to good reception and close to even heftier salvos. Miss Fitzgerald also clicks in her song stanza, of which they couldn't seem to get enough. Introing with a pair of her recordings, "Beginning to See the Light" and "Stairway to the Stars," which sets her neatly, she counters with "Oop Papa Dow" and "Lady Be Good," with comedy assist from Buck and Bubbles on the latter, worked up for a sock finale. Marcellus Wilson emcees bill in satisfactory manner. *Edba.*

Olympia, Miami

Miami, Oct. 24.

Tommy Dix, Radio Rogues, Eddy Manson with Margery Welles, Frank Tucker & Gloria, Lott & Joe Anders, Les Rhode House Orch; "Desert Fury" (*Par*).

Brisk pace-maintained by layout here this week, with healthy reception.

Add Tommy Dix to the group of vauders who play this house regularly and set themselves solidly each time out. Diminutive baritone retains that boyish appeal and assortment of full voiced arrangements of the pops, semi-classics and musical comedy hits. Blending includes "Ol' Debbil Moon," "Lord's Prayer" and his theme "Buckle Down, Winsocki" for the highlights. Paces nicely to rate topliner spot.

Another familiar turn here are the Radio Rogues with their assortment of vocal mimicry. Carbons include FDR, Jolson, Sinatra, Ink Spots, Lorre and others with a nostalgic parade of voices of yesteryear, such as Graham McNamee, Ben Bernie and Russ Columbo to add extra flip to their palm rousing canto.

New here, but one of the better acts of the kind to play the house, is Eddy Manson, harmonica virtuoso. Accomped by Margery Welles at the piano he turns in an intelligently balanced session. Stuff ranges from classics to blues, with technique fully displayed in such compositions as "Rumanian Rhapsody" and "Powerhouse." Aud receptivity constant throughout.

Pace setters Lott and Joe Anders serve up neatly contrived bike and juggling turn. Garner gasps and warm up things in zingy fashion. Show bracketers are Fred Tucker and Gloria. Eccentric hoofery gets fair measure of giggles, but added patter by the male doesn't quite come off. Overall, earn the palming they rate, but effect comedic wise would be more certain with elimination of some of the heavier gags.

Les Rhode and house orch background in smooth, competent style. *Lary.*

Roxy, N. Y.

Veloz & Yolanda, Sid Caesar, H. Leopold Spitalny's Choral Ensemble with Jeanne Park, Roxyettes, Paul Ash Orch; "Forever Amber" (*20th*), *reviewed in* VARIETY, *Oct. 15, '47.*

Paired with 20th-Fox's Technicolor 140-minute film, "Forever Amber," Roxy bill currently is a tight and tasteful layout that's nicely contrasted to the film fare. Show is brief but solid entries in the terping, comedy and choral departments make for balance and adequate fullness.

For spectacle, show opens with a massive, colorful routine featuring the Roxyette precision corps garbed in Scotch plaids against a raised platform holding H. Leopold Spitalny's choral ensemble of 50 mixed voices. Group, with operatic soprano Jeanne Park in solo spot, delivers two sock arrangements of a couple of Scottish airs, "Coming Through the Rye" and "Annie Laurie." As space-saving gimmick to make room for both the chorus and dancers, Paul Ash's house orch has been moved onto a side extension of the stage, effectively adding a sense of breadth to the spectacle.

Sid Caesar, young nitery and vaude comic who clicked heavily on his last date at this house, returns with a new set of routines that equally set the customers in happy mood. Rigged with his laryngal sound effects, Caesar does two clever takeoffs on film subjects. First, in German dialect, is a travesty on the psychological pix cycle, which he handles in broad, though not corny style. Windup piece is his version of a gangster film trailer which, in about five minutes, manages to sock every cliche in the book right on the nose. Time pressure permits no encore despite heavy mitting.

Veloz and Yolanda, in closing spot, flash the same brand of superlative hoofing that's put them among the top ballroom teams in the business. Their routines have that extra touch of class, sense of timing, versatility and grace that distinguishes bigtimers from the second-raters. Stint includes a traditional ballroomology item, a humorous jive version of an old-fashioned minuet and, bringing down the curtain with an assist from the Roxyettes, a swirling waltz to "The Blue Danube." *Herm.*

Capitol, Wash.

Washington, Oct. 24.

The Appletons (3), *Jack Powell, Leslie & Carroll, Henny Youngman; "This Time for Keeps"* (*M-G*).

Lineup at Capitol this week is hardly All-American, but moves along at a steady clip with enough variety and appeal to add up to pleasant entertainment.

Headliner is Henny Youngman, whose volley of gags is fast and funny. On the whole they register, except when he gets too Broadway for this type audience, and running accompaniment of chuckles suddenly halts. Comic varies his patter with his familiar song and fiddling routine. Acts as his own stooge part of the time, kidding himself and cheering himself along. This seems to click best with the customers. Comic is plenty hep, yet fell short of getting all-out audience response at show caught.

Jack Powell, blackface comedy drummer, clicks in a 10 minute solo during which he beats everything in sight. Has orch background part of the time, but mostly depends on his own rhythm with the sticks, a naive expression of delight, and lots of motion. Uses his drums in first part of act, then shoves them aside and turns the stage into his instrument, using floor, a chair, orch pit and even sole of his shoe. Gets lion's share of mitting.

Leslie & Carroll do a conventional Broadway hit tune stint. Team sing their numbers straight, with some boy-and-girl biz for effect. They stick to sentimental pop tunes, with the emphasis on Victor Herbert. Best bet, however, is final George M. Cohan medley.

Show tees off with the Appletons, novelty terp act several notches above average curtain raisers. Trio of terpers—two girls and man—do an acro-comedy version of apache routine. Terping is not first rate, but act is novel and gets laughs. *Lowe.*

RKO, Boston

Boston, Oct. 24.

Alan Carney, Hal LeRoy, Ray Dorey, Jean Darling, Pansy the horse, Rigoletto Bros., Aimee Sisterss "Singapore" (*U-1*).

Not up to the RKO's usual standards—and the fourth in a row for this band house — current routine fails to jell into a strong enough bill to bring in biz with a holdover pic. Result is very offish biz except on weekend.

Bill leads off with the Rigoletto brothers and Aimee sisters in a novelty juggling act offering magic and some bell ringing as well. Jean Darling, last here in "Carousel," warbles a medley from that opus plus "Temptation" and "Jealousy," most of them in a fairly serious style, and fails to register as strongly as she should because the songs she does don't display her at her best. Needs a less formal approach for this house.

Hal LeRoy, always a staunch performer, does well with a long session of taps, chatter and novelty stuff, and Ray Dorey, a local product, debuts as a vaude singer with a list of his Majestic recordings, including "Mam'selle," "Freedom Train," "And Mimi," etc., and does very well. (See New Acts.) Alan Carney, in the ace spot, provides the real wow of the show with a routine of imitations of Robinson, Barrymore, Laughton, Beery, etc., winding up with sock soap box oration. Leaves the otherwise so-so show on the upbeat. *Elie.*

State, N. Y.

Rose Marie, Pitchmen, Adam & Jayne Di Gatano, Jay Marshall, 3 *Dunhills, Gaynor & Ross, Louis Basil House Orch; "Down to Earth"* (*Col*).

The prime collection of talent on the current State show constitutes one of the strongest programs that this house has had in some time. Sidney Piermont's exhibit has pace, variety, polish and roughhouse, to achieve an all-around state of excellence.

In a bill of this type, there's no outstanding performance, but surprises are frequently registered. Major surprise here is the efficacy of Jay Marshall's literate magico act upon the audience. Marshall, who's been travelling between the Blue Angel and Village Vanguard (in fact he's doubling between the State and the latter spot), has been confined mainly to intime cubicles, and heretofore hasn't been showing his stuff around New York in the larger theatres. He proves that his smart line of chatter and incidental line of tricks are extremely potent, and it's likely that he'll be a regular in vauderies from here on in.

The opening session with Gaynor and Ross provides a fast warmup with a smoothly executed selection of tricks while the same vein is continued by the Three Dunhills, a hard working tap-trio with picturesque routines. The terpers get by on design of taps rather than any outstanding tricks.

Name draw of the layout is Rose Marie, the former moppet chirper, who's been a major click since reaching adult status. While she goes over with her straight numbers, the comedic tunes get the strongest hands. After impression of Durante and her Italo-English version of "C'ne Lune" caused enough excitement to necessitate a begoff speech.

Roughhouse is supplied by the Pitchmen with Allan Parado at the piano. Their imitations of various band instruments is done via a kazoo-like instrument. Legend goes that they did this same act while selling these gadgets at the N. Y. Worlds Fair and their agent was astute enough to see its vaude possibilities. The same line of entertainment now pays off immeasurably more coin-wise as well as applause returns.

Closer is by the Adam and Jayne Di Gatano, a smart ballroom twain who show smooth and flowing routines punctuated with good lifts and spins. Despite their position at the end of the bill, excellence of their turn is attested by the fact that they completely hold their audience in this precarious spot, even to the extent of being able to do an encore.

The Louis Basil house orch adds a fillup at the beginning with the rendition of "Near You," with the band saxist doing the vocal. It would have been better if the singer had memorized the lyrics before going on. *Jose.*

National, L'ville

Louisville, Oct. 24.

Max Baer & Slapsie Maxie Rosenbloom, Prof. Backwards, Anne Russell, Floria Vestoff, Martin & Floranz; "Philo Vance's Gamble" (*PRC*).

Business is on the light side this week, with Max Baer and Maxie Rosenbloom names having little appeal to local patrons. Their turn went over feebly at show caught Friday (24), with the house about two-thirds full. Two ex-heavys make a neat appearance, and have a bright line of clowning and parodies, but at this session Baer was suffering from a heavy cold and had to turn over the bulk of the comedy endeavors to Rosenbloom. Used much of their nightclub material, which was a trifle off-color for family audiences. Rosenbloom's chatter was overlong, and could have been clipped for better results.

Opener, Floria Vestoff, attractive tapster, does okay in her terp stanza to win nice response.

Martin and Floranz, mixed team, please with some clever puppet manipulations. Work in black costumes, with the spot on the marionets. They got over swell with the lively puppet impersonations of film stars, their best a team of Mae West and Durante animations which earn neat applause.

Prof. Backwards, back in town for his reverse spelling on a blackboard of multi-lettered words, a click as usual. Took considerably more time with a clever monologue of topical gags, which received a nice reception.

House orchestra gives show neat backing. *Hold.*

'Rightist' Gable

Continued from page 1

war years passed, Rightist Hungarian administrations prohibited showings of American pix. After liberation "Boom Town" was revived and ran at some places for a few weeks in 1945. But since then no Gable pic has been shown.

Some weeks ago ads appeared in papers on "Somewhere I'll Find You" (Metro). Motion Picture Export Assn. started record advertising campaign and prepared for a gala opening in Budapest's biggest house, the 2,500-seater Varosi Szinhaz, owned by the city. Opening was scheduled for Tuesday (14).

Saturday (11) the Communist paper Szabadsag printed an article stating that Gable was the actor who testified against Shirley Temple, Katharine Hepburn and Edward G. Robinson before the House Committee of Un-American Activities. Article further claimed that Gable took part in making anti-Soviet pictures, is an enemy of trade unions and is leader of the group which wants to chase Charles Chaplin out of the U. S.

Hungarian Film Trade Union, the article continued, therefore decided to ban the appearance of Clark Gable pix from Hungarian screens. Chairman and secretary of union sent a protesting note to Communist minister of interior, Laszlo Rajk, saying that union members would abandon their working places in those theatres wanting to screen pictures with actors serving "fascist, imperialistic capitalism."

Sunday (12) small items appeared in two papers saying that Gable had joined the Friends of the Soviet Union in the U.S. The Communist paper claimed this was nothing but a "cheap MPEA trick." Anyhow on Monday (13) Varosi Szinhaz advertised a new French pic instead.

Rumania Bars Taylor

Bucharest, Oct. 28.

Repercussions from the Washington hearings of the House Committee on Un-American Activities threaten a ban on American films throughout Rumania. Communist press particularly has urged a closed door in the future for all pictures in which Robert Taylor appears. Actor aroused the ire of local Red publications by testifying before the committee that he disapproved of Communists in Hollywood and also urged they be deported to Russia.

Commenting upon Taylor's testimony, Rumania Libera editorialized that "elementary decency toward the sentiments of Rumanian public opinion would require an immediate prohibition on this actor's films." Paper also charged an imperialistic "fifth column" in the country is aided by American pictures. Films here have been distributed by the Motion Picture Export Assn. Two Metro imports, "National Velvet" and "Random Harvest," were recently barred by the censor's whims.

10 Others Added

In addition to the Taylor nix, the Rumanian government Monday (27) imposed an absolute ban on exhib of U. S. pix involving 10 other stars, presumably because of testimony given last week in Washington before the House Un-American Committee.

Outlawed are Barbara Stanwyck, Ginger Rogers, Sonja Henie, Greta Garbo, Clark Gable, Wallace Beery, Robert Montgomery, Adolphe Menjou, George Murphy and Pat O'Brien.

Dizzy Dean

Continued from page 1

can't pronounce all the names in the Cleveland outfield!"

Dean, who has a five-year contract at $25,000 a year as a radio baseball commentator, turned down the disk jockey job very flatly. "I couldn't stand the strain," he said, "of watching them Browns by day and then listening to Rooshian music at night."

Another of Dean's radio troubles has been cleared up. The Missouri Teachers Ass'n. has abandoned its appeal to the FCC to get Dean thrown off the air. The teachers complained that Dean was having a bad effect on thousands of boy and girl listeners, causing the youngsters to make unpardonable errors in speech. They said Dizzy Deanisms were creeping insidiously into the juvenile language.

His public answer to the teachers' charges was this: "They's a lot of people who don't say ain't who ain't eatin'."

'Counter' Ends $60,000 in Red; Miss Courtneidge Pacted for Aussie

"Under the Counter," English play with music that was a London smash, expired Saturday (25) on Broadway at the Shubert, where it lasted less than a month. Business for the show, which starred Cicely Courtneidge and possessed a line of English "lookers," started mildly, then tapered, last week's takings being estimated at under $12,000, lowest gross for a N. Y. musical in years.

Understood the N. Y. red for "Counter" is in excess of $60,000 what with overseas transportation costs and operating losses.

Miss Courtneidge, however, has been signed for an Australian engagement in the revue, along with Thorley Walters, her juvenile lead. A couple of other cast-members may be inked, with balance of cast to be recruited Down Under.

Dorothy Stewart, N. Y. rep for J. C. Williamson Theatres, who inked the deal, also bought the costumes of the N. Y. production, which will be shipped abroad this week. Sets will be constructed in Sydney. Miss Courtneidge, who was signed for 26 weeks, with option of another 26, will leave from the Coast Nov. 22 by air for Australia, stopping off in Honolulu.

The Arthur Macrae production as seen in Aussie will be the London version which ran two seasons, rather than the recent three-week version. British items pulled out of the N. Y. production will be put back, with Miss Courtneidge doing more of her own impersonations, as in London. Three sets will be used, as in the London version, instead of the single-set N. Y. edition. Aussie production will open at the Royal, Sydney, Dec. 20; will play Melbourne, probably Adelaide and Brisbane, and definitely New Zealand.

Miss Courtneidge is a big favorite Down Under because of her British films. She'll also do some radio work in Aussie in addition to her legiter.

CONFUSION ARISES ON WING, ANTA ACTIVITIES

American Theatre Wing is a little annoyed at confusion between some of its activities and those of other organizations. Most recent one involves the American National Theatre and Academy, which, like the Wing, has announced intention of running a school and providing entertainment in hospitals.

The Wing once voted money to ANTA but otherwise there's no connection, except goodneighborliness, between the two organizations. Their functions are different. ANTA was reported to take over the United Theatrical War Activities Committee, when, as a matter of fact, when the war ended the Wing absorbed the functions and personnel of UTWAC. Plays which UTWAC used to send to hospitals have been added to the Wing's program.

Wing, incidentally, is well started on a long-range program of activities which are designed to cover a two-year period.

Wing's corps, which has been teaching new techniques of conducting entertainment in neuro-psychiatric hospitals, has won commendation from the Army. Weekly service to vet hospitals is being handled by a committee headed by Esther Hawley, who has been occupied with that activity for four years. At the peak around 1,200 entertainers weekly were assigned to veterans, most of whom are bedridden, and currently 700 are appearing each week.

Chi Theatres Bow To Musician Demands

Chicago, Oct. 28.

After meeting of the Chicago Federation of Musicians last week (23), when Chicago Civic Opera House and Civic theatre were placed on the unfair list of Local 10 for refusal of the Civic theatre to hire eight musicians for legiter, "Late Christopher Bean," management of both theatres reversed itself the following day and put the eight men in the pit with salaries retroactive to Oct. 20.

James Thompson, president of the Wacker Corp., operator of the two theatres, agreed to extend provisions of a contract that expired Sept. 1, until Jan. 15, 1948.

Magyar Actors in Stew (Or Is It a Goulash?)

A quarrel has been simmering since early summer within the Hungarian actors union, little known on Broadway though it's an affiliate of the Associated Actors and Artistes of America, the parent actors union. Union has between 50 and 60 members, and there are enough Hungarian-Americans in the U. S. to support a tour of five or six weeks of one nighters. All the actors are otherwise employed during most of the year.

One faction contends that the "opposition" ousted them from the union after "illegally" electing new officers. Equity was assigned the task of pacifying the foreign-tongued combatants but it's no dice as yet. Last week the factions argued it out for four hours at Equity, where Angus Duncan, assistant executive secretary, listened to loud-voiced testimony, an interpreter being required at times. Session abruptly ended when one battler had to catch a train for Philadelphia to appear in a Hungarian performance.

NW Coast Stands Beef on Few Dates

Northwest Coast stands are again complaining about the scarcity of road shows. but showmen there are confident that profitable patronage awaits any attraction of merit.

Houses in that section which usually book pictures and stage plays are veering to vaudeville as a change of pace for patrons, and satisfactory results are reliably reported. Northwestern managers also are depending upon concerts to a considerable extent, nearly every stand having at least two series of concert programs. Advance sales are exceptional.

It is believed that if showmen can be assured of a fair number of legit bookings, inter-city subscriptions could be obtained which would guarantee substantial grosses. One name show that played the territory this fall was "I Remember Mama," with Charlotte Greenwood, and it drew sensational business in Seattle and Portland.

When more legiters will reach the northwest is problematic. There are 33 attractions on tour currently but few are routed beyond the Rockies. Last year 41 tourers were trouping at this time but few reached the far west.

PHILLY INQUIRER NETS 35G ON FASHION SHOW

Philadelphia, Oct. 28.

The Philadelphia Inquirer took an expensive flier into show biz last week with the presentation of a combination musical comedy and fashion show at the Locust. The show played to capacity houses for nine performances—five nights and four matinees with a net take of $35,000. Opening night's receipts were $10,000 at a $7.80 top for the benefit of the Bryn Mawr Hospital Thrift Shop, pet charity for Philly's blueblood Main Liners.

Title of the production was "Cinderella of Rittenhouse Square" and featured creations from New York's most exclusive fashion salons.

Book was by Cynthia Cabot, fashion editor of the Inquirer.

Best job was the set designing by Albert Johnson. Music by Dr. Clay A. Boland, who does tune chore for annual Mask and Wig show of University of Pennsylvania, is just fair. Orchestra was conducted in okay fashion by Norman Black, musical director of Inquirer's station WFIL. Staging was under direction of Gluck-Sandor, with Eleanor Lambert acting as fashion selector.

LEAVES LONDON 'ANNIE'

Doris Fishwick, English legit-concert singer, who was in the London cast of "Annie Get Your Gun," left show recently to come to America.

Contralto plans to do some radio work and possibly a musical comedy here.

Stimulate Jobs

Six actors from Equity Council and six more from the membership have been appointed to the recently-formed Economic Betterment Committee in Equity, to look into the unemployment situation among actors and suggest ideas for stimulating work activity. Six from Council are Aline MacMahon, Philip Loeb, Kathleen O'Brien, Warren Coleman, Jane Seymour, Margalo Gilmore; from membership, Blanche Yurka, Xenia Bank, George Keane, Neil Fitzgerald, Angus Duncan and Winston O'Keefe.

O'Keefe, who is also exec director of American Theatre Wing's professional training program, is group's temporary chairman. Group has held three meetings already, and under consideration is an extensive survey of theatrical work situation by certified accountants.

Party Dip Forces 'Our Lan'' Fold

Vacillation of Broadway grosses for shows with theatre parties is sharply demonstrated in the case of "Our Lan'," announced to close at the Royale next Saturday (1), after five varied weeks.

For week ending Oct. 18 takings were $16,000, top gross for the mixed-cast drama, which originated in a downtown little theatre last spring and was snapped up by Eddie Dowling and Louis J. Singer. There were four sellout parties at $2,800 each, indicating how weak the draw was at boxoffice. Last week business dived to around $7,500, there having been only one party.

For the current week it's understood party deals assure a gross considerably higher than last week's, but with few additional parties in sight the show management ordered "last 8 times" in its Monday (27) ads. Theodore Ward, who wrote the drama, is mulling a plan to take over the show, Singer agreeing to accept a percentage deal with the stipulation that he is not to be responsible for any losses. Dowling turned over the operation of "Lan'" to Singer after peeking at the skeptical notices.

"How I Wonder" is another show dependent almost entirely on parties, and when those deals are over the play is slated to fold, tentative closing date being Nov. 22. One party agent, who put up $500 is advance on her agreement for "Wonder," refused to go through with the deal. Stated that she preferred to take the loss rather than face the squawks from the charity organization that was slated to sell tickets as a benefit. Understood that agents have received a flock of complaints from "clients" because of parties for mediocre shows, especially because of the excessive prices.

Outside of actors' salaries, the scenic studio and accessory people, Ward was the only "Lan'" financial winner. National Theatre conference granted him $1,000 and the Theatre Guild gave the author a $50 scholarship, those rewards being in addition to royalties. Guild recommended the drama to its subscribers, which partly accounts for the volume of theatre parties.

NEW RAILROAD RULES SET ON BAGGAGECARS

New railroad regulations covering baggagecars, which had been pending since early this year, are now in force, but only straight-play transportation costs will be affected.

There is an increase of 25% in the number of fares required by the roads in order to have the "free" baggagecars for shows. Attractions with 25 or more persons will not be affected but those with a smaller personnel must purchase 25 firstclass tickets or pay for 32½ coach fares.

Musicals usually have double the number of people than the new minimum requirement and use two or more cars. Where additional baggagecars are used, not covered by the fares paid, the tilt is 25% on a mileage basis. Because of managerial protests the carriers did not get the okay on the new tariffs from the Interstate Commerce Commission for around nine months. Railroads obtained the increases on the ground of increase cost of operation.

1,000 Actors in Current Shows Less Than 20% of Equity Members

Last January 1,700 players had stage jobs whereas currently around 1,000 are in legit shows, or less than 20% of Equity's total membership, which is the reason why some of the leaders of the organization appear to be worried.

Backwardness in production is the explanation, and although the number of new shows is expected to perk, indications are that 1947-48 will not see as many legiters in stage action as last season, there being few productions in rehearsal.

Equity's membership has been constantly increasing and there is no brake on applications, nor can there be unless new regulations are adopted to stiffen the qualifications. Through summer there was a stream of new members, nearly all being young players from summer stocks. During September alone 220 newcomers were "elected" by the council, for under the rules any applicant with a contract for a legit show is eligible for membership.

The preponderant number of Equityites not yet in shows does not mean that they are not earning money in the profession. Quite a percentage are in radio, a fair list in nightclubs and a growing group in eastern-made pictures. Film activity in and around the metropolis is most welcome to New York actors, some of whom secure camera assignments without interference with radio or stage jobs. While there is a horde of actors looking for legit placements, some take part or full time store jobs, also doing modeling.

As of early this week there was one additional straight play due this fall other than those which have opened, are in rehearsal or trying out prior to Broadway. There are more musicals than dramas and comedies in sight, which is not usual, but it indicates there are more jobs for the chorus than the principals.

Broadway's season up to October's end is slightly ahead of last autumn as to the number of new shows, numbering 20, compared to 18 a year ago, but more revivals were then on, which accounts for all theatres having been occupied, a condition that is not current. However, this fall is definitely ahead in the number of successes, which were tardy in arriving until after the fall of 1946. Early last season also saw considerably more tryout flops, there being but four so far since Labor Day.

Actors are restive while waiting for production to step up, as shown by the number who flocked to register when Equity Library Theatre activities were made definite last week. Within a few days over 1,000 signified their intention of making such off-Broadway appearances, for which there is no compensation.

N.Y. City Center Eyes Peck-Day-'Angel St.'

Paul Moss, managing director of the N. Y. City Center, is dickering with Shepard Traube, producer of Patrick Hamilton's "Angel Street" on Broadway in 1941, for the new production now set for a Coast run. Play has Gregory Peck and Laraine Day in the lead roles and has been set for fall run in Los Angeles, San Francisco, Seattle and Portland.

Center has six weeks open, between Jan. 5 and Feb. 25, to be filled, time before and subsequent being inked with music dates (opera, concert and ballet). Even at the $2.40 top the Center sets for itself, the 3,000-seater, Moss estimates, can gross $45,000 weekly with the Peck-Day "Angel," enough to interest any producer or filmplayer.

If pix commitments prevent, or other complications nix the project, Moss says he has other plays in mind, or may even run a pic on roadshow basis, as he did "Henry V" last year.

Group Meets On D.C. Segregation

Joint committee of actors, managers and authors, assigned to consider audience segregation in Washington, met for the first time last week. Equity, League of New York Theatres and Dramatists Guild were represented.

No concrete plan that may lead to the elimination of Negro segregation in the capital was mapped out but indications are that the problem will be put to the commissioners of the District of Columbia, who will be asked to adopt new color line regulations. Congressional legislation is also a possibility.

When the League and Equity signed an extension of a basic agreement last summer, the managers agreed to support, morally and financially, a corrective campaign provided the actors association and the Guild would participate equally. Understood the League is committed to put $2,500 into the campaign, Equity and the Guild similarly contributing.

Pact between the actors and managers stipulates that Equityites can refuse to appear at the National, Washington, after this season unless the house drops its policy of not admitting Negro patrons. Unless the situation is clarified there may be no legit shows at the National during 1948-49.

Town Hall in Toledo Leased for Legit-Pix

Toledo, Oct. 28.

Town Hall theatre here has been leased from the Shuberts by a Detroit syndicate. It will operate as a combined legit and picture theatre. House opened the season Oct. 20-22 with "State of the Union," starring Kay Francis, and immediately afterward began its film policy with "Abie's Irish Rose" as opening bill. Legit shows will be offered whenever possible.

T. H. Enterprises, Inc., Toledo, is operating the house. Principals are James Nederlander, J. Richard Cooper and Paul Broder. Nederlander has been manager of the Lafayette theatre, Detroit, since returning from service in the Army. During the war he was on the managerial staff of "Winged Victory."

Mex. Stage's '1st Lady,' 75, in San Antonio Date

San Antonio, Oct. 28.

Virginia Fabregas, "the first lady of the Mexican stage," despite her 75 years, is appearing at the Tetro Nacional here this week together with her company in "La Casa Berbarda Alba."

Variously called the "Mexican Marie Dressler" and "Ethel Barrymore" she has been on the stage 53 years. At the close of her local engagement she will tour Argentine.

NEDERLANDER AGAIN TIFFING WITH ATAM

David T. Nederlander, who operates the Lafayette, Detroit, is again tiffing with the agents and managers union as the result of his latest refusal to engage a union house manager. His son Jimmy, who joined the Assn. of Theatrical Agents and Managers after a controversy, had the post but quit after rowing with the elder Nederlander; he took a job in Toledo. Senior declined to take on another localite and the union threatened to picket the theatre.

That was the situation when "All Gaul Is Divided" arrived in Detroit last week to open its tryout, a three-week date. Nederlander told the show management that he would not supply a house manager, and examination of the booking contract showed that provision for one had been deleted. Rather than enter into the argument, the show then assumed the cost of a house manager appointed by ATAM, salary being $135 per week. The United Booking Office arranged the date but it's indicated that when the contract was sent to Detroit for signaturing, the house-manager provision was stricken out, allegedly on the theatre's typewriter, without the "Gaul" management noticing it. Arthur Warmus was named house manager by union.

YMCA Clerk to Mgr.

Albany, Oct. 28.

Edward G. Harkness, YMCA clerk for 17 years, has been appointed house manager for the Playhouse, opening in November.

Hurok In Wholesale Signings Of Continental Longhair Artists

A sort of shuttle express of concert artists here and abroad has been effected by impresario Sol Hurok, who returned recently from a two-month European trip. Hurok signed a half-dozen Continental attractions for the U. S. '48-'49 season and optioned several more, while at the same time setting up European dates for his American artists.

Hurok pacted the Vienna Choir Boys, last heard here in 1938; the Trieste Trio, instrumentalists; Mariamma, Spanish dancer, and her troupe of four; Lucia Turcano, Italian soprano; Vasa Prihoda, Czech violinist, and Benedetti Michelangeli, Italian pianist. He's also negotiating with the Polish Ensemble, group of opera singers and dancers; Ukrainian Bandura Band, 30 folk-singers, and the Stratford-on-Avon Shakespearean players.

Hurok, at the same time, already has the U. S. violinist, Isaac Stern, booked all next summer through Europe; is negotiating to send Jan Peerce, Blanche Thebom and Patrice Munsell to the Paris Opera next June, and may send his Jaroff Don Cossack Chorus abroad.

Sacha Guitry for U.S.?

Two other interesting European prospects are set for America, although only in the talking stage as yet. One is a proposition for Sacha Guitry to tour the U. S. in a play the vet French actor-playwright has written, "Dix Mots En." Guitry, now giving a series of eight lectures on his life, at the Salle Pleyel, hasn't visited the U. S. in two decades. Hurok is also dickering with Elsa Marlina, Venetian actress, to do an Ibsen repertoire here.

He's also bringing back next season the Trudi Schoop Ballet, which toured the U. S. last season for the first time in six years. The Marquis George de Cuevas, owner of the Grand Ballet de Monte Carlo, is anxious to have Hurok book his Monaco company here next season for its first visit. Hurok considers this new troupe potentially the best dance company since the halcyon ballet days of 1934.

Hurok has been named in charge of the international ballet festival contemplated for the Greater New York Jubilee next year. A visit from the British Sadler Wells Ballet, a French troupe, a Danish troupe, even a Russian troupe, are possible as result of official invitations, according to Hurok.

Guitry In Comeback

Paris, Oct. 21.

Sacha Guitry, long under a collaboration cloud, is definitely staging a comeback. He gave a lecture at the Salle Pleyel before a packed audience, with only one man objecting, who was promptly ejected. The lecture was mostly a refutation of the allegations made against him, and he will give more lectures there.

Guitry is also prepping a picture on the life of his father, the late Lucien Guitry. He is also to marry Lana Marconi. Of his former wives, Yvonne Printemps has the Michodiere, Genevieve de Sereville is about to play in "Roi Rausole" at the Capucines, and Jacqueline Delubac is playing the part of Celimene in Moliere's "Misanthrope" at the Mathurins on alternate nights with Sophie Desmarets.

Christians Stars, Directs London 'Mama' Company

Hollywood, Oct. 28.

John van Druten's legiter, "I Remember Mama," is slated for the London stage, with Mady Christians doubling as star and director.

Actress leaves for England on completion of her current film chore in "All My Sons" at Universal-International. She played "Mama" on Broadway.

British 'Born' to Move Out After Passing 300 Mark

London, Oct. 21.

"Born Yesterday" celebrated its 300th performance at the Garrick Oct. 14 and is scheduled to close there Nov. 15. Show then plays Hammersmith and Wimbledon, in outer London, after which it goes on a provincial tour.

Firth Shephard's revival of "Canaries Sometimes Sing," with Jack Buchanan and Coral Browne starred, goes into the theatre in mid-November.

Moiseivitch Due in U. S.

Benno Moiseivitch, British pianist and Rachmaninoff interpreter, is due in the U. S. next week for a season of concertizing under National Concert & Artists Corp. auspices.

In April the pianist will go to Australia for a summer season of concerts for the J. & N. Tait management, stopping off in Honolulu for several performances. Nevin Tait set up the Aussie bookings recently in London.

AGMA Mapping First Constitutional Conv.; Will Vote New Pact

In one of the most important moves of its existence, the American Guild of Musical Artists has planned a constitutional convention—its first—for New York in January. Delegates will assemble to discuss and vote on a new constitution, to replace present outmoded, 10-year-old pact, as well as to settle several other vital matters.

Spread of AGMA geographically, and in terms of membership, has dictated need of revision of the constitution and AGMA's internal structure, it's felt. At one time its membership was concentrated in New York, so that an annual meeting here sufficed to handle affairs. Also at one time the union was only geared to take care of demands of soloists, but since then the union has taken in chorus and dance groups, etc. Latter are not covered adequately, it's believed, by the old constitution.

As it stands now, for instance, only soloists vote individually on matters of policy—choristers and run-of-mill dancers vote as a unit. AGMA also feels that some pattern needs to be worked out for artists who live and perform in one area, away from New York. New Orleans, for instance, has 40 members resident and working in that area. AGMA has no locals now; it has four representatives, in Chicago, Philadelphia, Los Angeles and San Francisco. But everything is handled out of New York, dues paid here, etc.

A special committee has been working all summer on agenda for the convention. Petitions are now being circulated for candidates for delegates, with ballots going out this week. Committee has divided the country into seven geographical areas, with each to send delegates in proportion to membership. Convention will be held in New York Jan. 7-8-9, with about 70 delegates expected.

Problem of getting representation for AGMA residents in certain areas will be thrashed out, with locals possibly set up, but no program or policy is being set in advance of convention, all these matters being left open for the delegates to decide.

BALLET THEATRE MAY GO TO SO. AMERICA

Project for Ballet Theatre to visit South America in January for a special gala engagement is in the works.

Company, which is now on tour in U. S., had been invited by the government of Colombia to perform in Bogota for three weeks during the time of the Pan-American Conference. Plans involve flying down the entire troupe of 35, plus scenery and costumes, in seven or eight planes, with Colombian government paying all expenses.

Bid appeals to Ballet Theatre as a prestige move. Company, however, wants an ironclad guarantee of $40,000 for the three weeks, paid in advance. Dickering has been going on between representatives of both sides.

Company would be gone five weeks in all, from first week in January to mid-February. This would mean not filling bookings from Chicago to the Coast during those weeks, the troupe picking up its U.S. tour in California. Company has a 10-day date in Chicago from Christmas to New Year. It has a booking next month at New York's City Center and next Spring at the Met Opera House.

'CRADLE WILL ROCK' FOR 2 N.Y. CONCERTS

Inking of Marc Blitzstein's play with music, "The Cradle Will Rock," for the final pair of concerts of the New York City Symphony at the City Center, N. Y., Nov. 24-25, has excited unusual interest, both because of the leftist tinge of the Blitzstein opus as well as the change from the original way the work was presented on Broadway.

Show, scheduled to be done by the WPA Theatre Project in New York in June, 1935, was called off at the last minute by pressure from Washington, when sets, etc., were impounded, and theatre, orchestra, etc., taken away. Will Geer, playing one of the leads, Mr. Mister, made a speech on the street to the audience gathered for the premiere, asking them to accompany the cast to another theatre, the Venice (now the Century). Archibald MacLeish made an impromptu opening night speech, which was used as preface to the published edition. Show went off as scheduled, with cast in street-clothes doing their lines, while author-composer Blitzstein accompanied them at a piano.

Performance at the Center next month will be a concert version, with about 18 principals, the City Symphony under Leonard Bernstein furnishing the background. Howard da Sylva, who was the original Larry Foreman, is coming from the Coast to do his role again. Shirley Booth has been signed for another role, and Sheila Bond is a strong possibility.

Production will honor the 25th anni of the League of Composers, of which Blitzstein is a member. Play has been done by little theatre groups throughout the U. S. since its Broadway preem, but never before in concert version such as the forthcoming one.

Modern Drama History A Far-Flung, Academic Tome on the Theatre

By MAURICE BERGMAN

Anyone interested in the contemporary theatre, which should also include screen and radio, should add to his library, "A History of Modern Drama," which Appleton-Century has brought out at a time when the best theatre is probably in the headlines and not on the stage.

This hefty tome, edited by Barrett H. Clark and George Freedley, is divided into sections covering every country which has contributed something significant to the modern theatre. Each section is edited by an expert. Even though the general tone of the various symposia is necessarily academic, there is no reason why those responsible for producing contemporary entertainment could not be stimulated by a looksee.

Judging from some of the floperoos already in Cain's warehouse as a sorrowful monument to the new season, one can well conclude that a play produced in 1947 might well be dated 19th Century as far as its affinity to the present day scene is concerned. "A History of Modern Drama" makes a point about this. It is interesting to note that one of the big hits in town is George Bernard Shaw's "Man and Superman," which dates back 40-odd years.

There is a lot in this book that even might suggest a few good motion pictures. Looking over some of the comment on Ibsen, as well as the French plays of the period between 1870 and 1900, this reviewer gets the feeling that maybe some of this stuff could well-nigh be termed contemporary screen material. The best sections of the book as far as local interest is concerned are the fine treatises on England and the U. S.

A study of this book would indicate that the theatre is not a haven for immortals. It is surprising how many playwrights are mentioned in this book who would not be known at all to the present generation, for the simple reason that their plays are never revived. And the main reason for their not being revived is a very good one. They just have nothing to say to present-day audiences. On the other hand, the giants are still in the ring, and certainly the Shaws, the Ibsens, the Barries are still among those present, even if their heyday was many years ago. To the motion picture minds "A History of Modern Drama" should be quite consoling, if for no other reason that it points up that the theatre seems to be just as ephemeral as films.

Inside Stuff—Legit

"Annie Get Your Gun" opened Oct. 21 in Kansas City with what is probably the latest curtain in the history of local legit. Musical got away at 11:25 p.m. and finally closed out at 2:15 a.m. without a line being cut from the show or a patron leaving early. Mary Martin, the star, brought a rousing cheer by her curtain speech, thanking the paying customers for their forbearance.

In order to bring "Annie" in during week of American Royal Stock and Horse Show, A&N Presentations had to take the Oct. 21-26 booking. Music Hall, always much in demand, already had been booked for a one-night concert by Walter Fritschy. Jimmy Nixon of A&N worked out an agreement with Fritschy whereby the concert was to be cleared for a 10:30 curtain on the musical show.

Snafu took over for the evening, however, and the concert did not get under way until 20 minutes after its customary 8:20 opening. Likewise concert was late closing, which set the "Annie" opening back to 11:25. Even then the switch was accomplished only with the help of two sets of ushers, one to shoo out the concert lovers, one to speed in the legit followers. The late hour held the house to about 75% of its 2,500 capacity, when a curtain at the regular time probably would have brought a sellout, as were the other evening performances of the show. Only other show even to approach that late opening was "Winged Victory," which actually did make a 10:30 curtain, likewise after a Fritschy concert, during the war.

By last week Katharine Cornell probably didn't know exactly what to think about her "Antony and Cleopatra." Production came to Pittsburgh on the heels of raves in Buffalo and Cleveland only to get a unanimous panning in the three Pittsburgh dailies. Local reviewers were moderately kind to the actress-manager but their notices left no doubt as to the way they felt about the production in general.

Buffalo hurrahs were expected, as it's Miss Cornell's home town. But it was the same story in Cleveland. There wasn't even a suggestion of dissent there. William McDermott, of Plain Dealer, even went to Buffalo to catch a couple of performances and came back to go into ecstasies several columns long, in addition to follow-up pieces, all favorable, later in the week.

The crix here, however, couldn't see "Antony and Cleopatra" at all. They praised the physical production and had some good words to say about the acting but thought the whole was pretty dull and stuffy. Local aisle-sitters naturally kept comparing it, although more favorably, with the abortive Tallulah Bankhead-Conway Tearle "Antony and Cleopatra," which also tried out in Pittsburgh ahead of Broadway exactly 10 years ago.

"Happy Birthday" completion of its first year on Broadway, at the Broadhurst, Friday (30), brings to mind an incident that occurred when the show opened. There was no powderroom attached to the dressing room of the play's star, Helen Hayes, whereupon Rodgers and Hammerstein, who produced the show, installed the convenience. When "Happy" returned from its tryout, Miss Hayes noted the improvement, salaamed the author-managers and had a brassplate nailed to the door of the addition, crediting R.&H.

There are several Broadway theatres with backstage suites rather than dressing rooms for stars and feature players. Included are the Morosco and Coronet, both owned and operated by City Investing Co., which has plans for new legit theatres, although there are no fixed dates when building will start.

Showmen were surprised, if not apprehensive, over the disappointing road grosses drawn by "Another Part of the Forest," which led to its closing in Chicago last Saturday (25). Kermit Bloomgarden, who produced the Lillian Hellman play, believes that the road is not "conditioned" for heavy drama, but that's a theory that does not explain the fact that "Forest" drew excellent business in Detroit and Baltimore last season before the Broadway run started. It's possible that out-of-town playgoers haven't as much money to spend on recreation as in recent years.

Heavy drama predominates among the new straight-play clicks on Broadway, namely such attractions as "Command Decision," "The Heiress" and "Medea," which are registering big grosses.

Audiences at Nixon theatre, Pittsburgh, last week wondered where was all that fancy and spectacular scenery for "Antony and Cleopatra," which got such a big spread in the souvenir programs they bought in the lobby. All customers saw on the stage was a minimum of sets and a few scattered props. Answer was simple. Katharine Cornell company discovered during first tryout engagement in Buffalo that it would be practically impossible to tour the heavy Leo Kerz sets and had them shipped back to New York for the Nov. 25 opening there, immediately after the original test date. Cleveland didn't see the full production, neither did Pittsburgh, nor will any of the other cities "Antony" visits on the road ahead of Broadway.

Early reports that the production cost of "Allegro" was excessive even for a major musical were apparently incorrect, and although all the bills have not been received by the Theatre Guild, indications are that the total will be well within the budget figure of $250,000. There is a minimum of scenery in "Allegro," but much electrical apparatus is used and, naturally it's unseen from the front of the house. Much of it is hung on cables, which required an okay from building authorities. Electrical cost approximated $35,000, with costumes amounting to a larger sum, while backstage labor was a major item, too. Guild subscriptions should be taken care of by this week, and therafter the "Allegro" gross will go up about $3,000, with weekly takings going between $49,000 and $50,000.

Femme lead in London production of "Deep Are the Roots" is now being played by a virtual novice, Mary Laura Wood, who graduated from the Carnegie Tech Drama School in 1946. A resident of New Brunswick, Canada, Miss Wood went to England several months ago looking for work and landed in "Roots" as an understudy. When the principal, Betsy Drake, fell ill, Canadian girl took over on what was supposed to be just a temporary basis and did so well the replacement was made permanent when Miss Drake decided not to return to the cast.

Equity, in setting Nov. 15 as the deadline for the filing by officers and councillors of required notarized statements to the effect they are not communists or fascists, has indicated there were many who had not yet responded. Eight members of the council out of 50 in that body were remiss, and those who had protested sent in their signatured oaths soon after receipt. Several councillors resident in New York are among the delinquents, ascribed mostly to carelessness. All officers and staffers complied pronto.

Aftermath of the recently contested Lambs election was the resignation from the admittance committee of one sponsor of the defeated opposition ticket. It's reported he blocked a number of applications to the club because "he didn't like their names." The activities committee headed by Harold Hoffman, former governor of New Jersey, and Walter Greaza, will resume; they will conduct Saturday night entertainments each month. Lambs is in good condition financially, with a surplus of $309,110.

Offspring of well-known theatre folk form a large part of the cast of "An Inspector Calls," J. B. Priestley play at the Booth, N. Y. John Merivale, playing the family scion, is son of late Philip Merivale. John Buckmaster, in role of the family daughter's fiance, is son of Gladys Cooper (as well as Merivale's stepbrother, Miss Cooper having been Mrs. Philip Merivale). And Patricia Marmont, as the maid, is daughter of Percy Marmont, silent film star.

Chi Steady; 'Forest' in 13½G Fold; 'Bean' Mild 11½G, 'Soldier' Boff 26G

Chicago, Oct. 28.

Grosses held steady this week, but new entries, outside of "Chocolate Soldier," have failed to take hold at the box-office. It's the longrun attractions that are getting the play.

Two new entries in the November legit race makes the picture look like a full field. "All Gaul Is Divided" goes into the Civic Nov. 10, then there's a week of Maurice Chevalier at the Erlanger, beginning the same day. "Annie Get Your Gun" and the Lunts, in "O, Mistress Mine," debut Nov. 3. "All My Sons" occupies the Erlanger from Nov. 17 on.

"Spike Jones Musical Depreciation Revue" opened at the Studebaker, Monday (27).

Estimates For Last Week

"Another Part of the Forest," Erlanger (1,334; $3.60) (2d wk). Show closed with light $13,500 Oct. 25.

"Carousel," Shubert (2,100; $4.80) (22d wk). Not as good as last week, but grand $32,000 in next-to-closing week.

"Chocolate Soldier," Blackstone (1,358; $4.80). Boff $28,000 result of heavy publicity breaks.

"Late Christopher Bean," Civic (900; $3.60). Mild $11,500 for first seven performances.

"Private Lives," Harris (1,000; $3.60) (13th wk). Remarkable take continues, with fullup house this week again. Terrif $22,000.

"This Time Tomorrow," Selwyn (1,000; $3.80) (3d wk). Play picked up in final frame for okay $16,000. Closed Oct. 25.

'MOON' WANING, 4G; '3 MEN' 6G IN L. A.

Los Angeles, Oct. 28.

Only three legit houses were lit last week and all did well. Only one newcomer arrived this week, "Voice of the Turtle" bowing at the Biltmore last night (27). Due next week is "That's the Way Women Are," Anglicized version of Mozart's "Cosi Fan Tutte," which Dr. Jan Popper of Stanford University's music department brings into Las Palmas Nov. 5 under aegis of Pelican Productions.

Estimates for Last Week

"Blackouts of 1947," El Capitan (279th week) (1,142; $2.40). Again $17,000.

"Dark of the Moon," Coronet (3rd wk) (255; $3.60). Dipping as run's end nears but week's $4,000 still better than 85% capacity.

"Three Men On a Horse," Las Palmas (1st wk) (388; $3). Galloping strongly with almost no empty pews: $5,800.

Sylvia Friedlander In Deal for Comedy

"Be Your Age," a light comedy by Mary Orr and Reginald Denham, has been optioned by Sylvia Friedlander for production next spring, with Denham slated to direct. The play is described as somewhat similar in general type to the same authors' "Wallflower," which Meyer Davis presented successfully in 1943-44.

"Blood Upon the Snow," a melodrama adapted by Miss Orr and Denham from the Hilda Lawrence novel of the same name, is now under option to Paul Czinner, who intends presenting it this winter, with Denham staging. The play was formerly held by Paula Stone.

Oysher in Classic

Moishe Oysher, noted cantor-singer, has been signed by Sol Dickstein and Leon Schachter to star in "The Sacrifice of Isaac," Abraham Goldfadden's 70-year-old Biblical operetta. It will be produced in its original form on Broadway this season.

The musical, which will feature a supporting cast of 50 singers from both the American and Jewish stage, will be given an out-of-town tryout in December, and is scheduled to open on Broadway in January. Dickstein and Schachter, now operating the Lincoln theatre, Philadelphia, plan a tour of the operetta with Oysher in the leading singing role, following its limited engagement on Broadway.

Shows in Rehearsal

"The Legend of Lou"—Hall Shelton.

"The Firefly" (revival)—Shuberts.

"Tonight at 8:30" (revival, road)—Homer Curran, Russell Lewis and Howard Young.

"Eastward in Eden"—Nancy Stern.

"Made in Heaven"—Stanley Wolf.

CORNELL-'ANTONY' NG $20,000 IN PITTSBURGH

Pittsburgh, Oct. 28.

Katharine Cornell's "Antony and Cleopatra" didn't do so well last week at Nixon. Playing at $3.60 (including tax) top, show dropped under $20,000, and that represented considerable red for heavy and expensive production.

Advance sale had been disappointing, and they were apparently waiting here for the reviews on new production. Since notices were unanimously unfavorable, window sale never really got started. There was a pretty good play for the cheaper seats but higher-priced ducats were way off.

Nixon has Blackstone this week, with Joe E. Brown in "Harvey" coming in Monday (3) for three weeks, and "Song of Norway" Nov. 24. Week of Dec. 8 has opened up with end of tour in Chi for "Another Part of the Forest."

'Mama'-Greenwood Good 20G in St. Loo

St. Louis, Oct. 28.

Midsummer temperature that prevailed last week slowed the turnstile activity at the American theatre, where "I Remember Mama," John van Druten's comedy, with Charlotte Greenwood in the top role, wound up the first of a two-week stand Saturday (25). However, popularity of Miss Greenwood, plus generous pattycakes dished out by all of the crix, resulted in a profitable week.

The 1,700-seat house was scaled to $3.86, and eight performances grossed an estimated $20,000.

'Weakness' 8G, Mpls.

Minneapolis, Oct. 28.

Ina Claire in "The Fatal Weakness" grossed good $8,000 for four nights and a matinee at $3.60 top in the 1,700-seat Lyceum.

Critics went all out in their praises for Miss Claire's performance, but opinion was divided on the play.

Current Road Shows

(Period covering Oct. 27-Nov. 8)

"All Gaul Is Divided"—Shubert-Lafayette, Det. (27-8).

"Angel Street" — Geary, Frisco (27-8).

"Anna Lucasta" — His Majestys, Mont'l (27-1); Erlanger, Buff. (3-5); Aud., Roch. (8-8).

"Annie Get Your Gun"—Omaha, Omaha (28-1); Shubert, Chi. (3-8).

"Antony and Cleopatra" — Aud., Cincy (27-1); Cass, Det. (3-8).

Ballet Theatre—Temple, Det. (28); Aud., Bloomington (29-30); Armory, Akron (31); Erlanger, Buff. (2); Playhouse, Wil. (7-8).

"Blackouts of 1947"—El Capitan, Hollywood (27-8).

Blackstone—Nixon, Pitt. (27-1); Shea's, Bradford (3); Shea's, Jamestown (4); Shea's, Erie (5); Park, Youngstown (6-8).

"Bongo" ("Calypso") — Shubert, Bost. (3-8).

"Call Me Mister"—Curran, Frisco (27-8).

"Carousel"—Shubert, Chi. (27-1); American, St. Louis (3-8).

"Chocolate Soldier" — Blackstone Chi. (27-8).

"Eastward in Eden"—Plymouth, Bost. (3-8).

"Fatal Weakness" — KRNT, Des Moines (29); Music Hall, K. C. (30-1); Arcadia, Wichita (3); Aud., Boulder (5); Aud., Denver (8-7).

"Harvey"—Hanna, Cleve. (27-1); Nixon, Pitt. (3-8).

"I Remember Mama"—American, St. Louis (27-1); Cox, Cincy (3-8).

"Lady Windermere's Fan"—Forrest, Philly (27-1); Aud., Hartford (3-4); Shubert, N. Haven (5-8).

"Medium," "Telephone" — Walnut, Philly (3-8).

"O Mistress Mine" — Cass, Det. (27-1); Selwyn, Chi. (3-8).

"Oklahoma!" — Colonial, Bost. (27-8).

San Carlo Opera Co.—Shea's, Erie (27); Palace, Albany (28).

"Show Boat"—Opera Hse., Bost. (27-8).

"Song of Norway"—Hartman, Col. (27-1); Hanna, Cleve. (3-8).

"State of the Union"—Michigan, Lansing (28); Bijou, Battle Creek (29); State, Kalamazoo (30); Keiths, Gr. Rapids (31-1); Davidson, Mil. (3-8).

"Streetcar Named Desire"—Shubert, N. Haven (30-1); Wilbur, Bost. (3-8).

"Sweethearts" — Shubert, Bost. (27-1); Forrest, Philly (3-8).

"The Firefly" — Lyric, Bdgport, (31-1); Shubert, Philly (3-8).

"The First Mrs. Fraser"—Locust, Philly (27-1).

"The Red Mill"—Royal Alex., Toronto (27-1); Hartman, Col. (3-8).

"Voice of the Turtle"—Biltmore, L. A. (27-8).

'Mistress' 27G, Detroit

Detroit, Oct. 28.

Fall theatre season got under way with a $27,000 week at the Cass for Terence Rattigan's "O Mistress Mine," starring Lynn Fontanne and Alfred Lunt. Gross would have been higher but show was on Theatre Guild subscription. Second week is already close to sellout.

Shubert-Lafayette, with young John McGiver's first writing job, "All Gaul Is Divided," did a $15,000 week that surprised some of the critics, but the play has been torn apart, cut and rewritten since opening night, and it's to stay here three weeks instead of two, before it goes to Civic theatre in Chicago Nov. 10.

'Love' NSG $10,500, 'Okla.' 31G in Hub; 'Sweethearts' 30G

Boston, Oct. 28.

Two openers last week got nipped pretty generally here by the crix and neither is doing too well at the b.o. as a result, but "Oklahoma!" and "Sweethearts" continued to hit top grosses. "For Love or Money," at the Wilbur, didn't come up to expectations for an F. Hugh Herbert show, while "Trial Honeymoon," stock showing, got thumbed-down in every quarter. All four continue this week, with "Showboat" added to the list at the Opera House as of last night. Next week brings in "A Streetcar Named Desire," at the Wilbur, "Calypso" at the Shubert, and "Eastward in Eden" at the Plymouth.

Estimate for Last Week

"For Love or Money," Wilbur (1,241; $3.00). F. Hugh Herbert comedy, with John Loder as marquee draw, failed to repeat this author's previous successes, catching cordial but none-too-enthusiastic notices; estimated $10,500. Final week is current.

"Oklahoma," Colonial (1,500; $4.20). Third week exact duplicate of previous week's estimated $31,000, sellout at scale. Two more to go, and both SRO already.

"Sweethearts," Shubert (1,713; $4.20). Bobby Clark continued to pack them in on third frame to hit another estimated $30,000, with final week current.

"Trial Honeymoon," Plymouth (1,461; $3). This one didn't take here, with resulting estimated $7,000, off. Current week is final frame.

MARTIN-'ANNIE' WOW $55,000 IN KAYCEE

Kansas City, Kans., Oct. 28.

Regular legit season got away to a bang-up start here with Mary Martin company of "Annie Get Your Gun" in a six-day run in the Music Hall under banner of A & N Presentations. Despite an opening curtain delayed until 11:25 p.m. Tuesday (21), musical had heavy trade, with sellouts for every performance except opening one.

Run ended Sunday (26) after six evening and two matinee performances with $55,000 in the till, with prices scaled down from $4.88. Figure puts the show in class with "Oklahoma" and some of best money ever garnered here.

Troupe moved to Omaha for date at the Paramount theatre under Tri-States booking after closing here.

Brown-'Harvey' Whams Cleveland at $25,380

Cleveland, Oct. 28.

Joe E. Brown in "Harvey" got several capacity houses and a wham $25,380 on its first six days at the Hanna at $3.60 top, last week. Zippy advance sale heralds another big gross this week.

"Song Of Norway" is house's next attraction, arriving Nov. 3.

'Winslow' 17G, Balto

Baltimore, Oct. 28.

"The Winslow Boy," in at Ford's here last week as the second of five plays under American Theatre Society-Theatre Guild subscription, attracted favorable reaction from crix and public as well, as winding up with a highly satisfying $17,000 for the week.

In currently is "This Time Tomorrow," also on subscription, with Shubert Repertoire Co. set to follow in split week of "Rose Marie" and "The Merry Widow." Some advance interest in latter.

BIXBY'S PREEM

Bridgeport, Oct. 28.

Carl Bixby, author of the kilos' "Life Can Be Beautiful," has penned a drama, "Twilight," to be preemed by the Westport Players next month.

He's also directing the Westport.

Broadway Continues Lusty; 'Medea' Boff 29G in 1st Week, 'Inspector' 13G, 'Druid' 12G, 'Allegro' Smash 46½G

Broadway brokers say that agency business is not so hot, professional sports being under par along with the demand for some of the well-rated new shows. But grosses continue at lusty figures, and boxoffices are doing lively business directly with theatregoers. Number of shows in rehearsal is way under par. There is no theatre shortage, although it may develop for musicals. Some of the goodly grosses are definitely boosted by theatre parties.

"Medea" drew a mostly strong press and scored a fine first-week gross, around $29,000; "An Inspector Calls" drew divided notices, but a promising first week with takings of around $13,000; "The Druid Circle" notices were also divided, but it approximated $12,000 in five times and may get across. "The Winslow Boy," British import, is this week's opener. "Under the Counter" stopped Saturday (25). This week is the finale for "The Medium and The Telephone" and "Our Lan'."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (39th week) (D-1,095; $4.80). Going on tour after another week, although still making money, with gross again around $13,000.

"Allegro," Majestic (2d week) (M-1,695; $8). New gross leader getting all house will hold and, despite difference of opinion, indications are it's real moneymaker; over $46,500.

"An Inspector Calls," Booth (1st week) (D-712; $4.80). First nighters and critics not in accord, but takings of $14,000 in first seven times indicate very good chance.

"Annie Get Your Gun," Imperial (76th week) (M-1,472; $6.60). Edged out of top money honors by "Allegro" in larger house but continues over capacity pace; nearly $45,000.

"Born Yesterday," Lyceum (91st week) (C-993; $4.80). Goes clean nightly except the gallery, and a bit off at midweek matinee but great pace at around $19,500.

"Brigadoon," Ziegfeld (33d week) (M-1,626; $6). This attraction and "Finian's Rainbow" were musical standouts last season and hold similar rating now; quoted over $43,000.

"Command Decision," Fulton (4th week) (D-968; $4.80). Capacity except at midweek matinee, and takings of $21,500 earmark war drama as good thing.

"Call Me Mister," Plymouth (80th week) (M-1,075; $4.80). May span fall period as pace continues to provide weekly profit; around $24,000.

"Finian's Rainbow," 46th Street (42d week) (M-1,319; $6). Quoted at around $42,000 weekly, which means standees all times; admissions on hoof average 40 per performance.

"Happy Birthday," Broadhurst (52d week) (C-1,160; $4.80). It's the first birthday, and the engagement will extend indefinitely; $28,000; great at this stage of run.

"Harvey," 48th St. (157th week) (C-902; $4.20). Also will have an anniversary, its third at end of this week, and still faring excellently; $18,000.

"High Button Shoes," Century (4th week) (M-1,670; $4.80). Has the top call in the agencies among the new clicks, and takings of around $42,000 are capacity-plus.

"How I Wonder," Hudson (4th week) (CD-1,057; $4.80). Around $16,000, good, but takings are nearly all from theatre parties; slated until late next month.

"Icetime of 1948," Center (M-2,994; $2.40). Still another attraction to celebrate this week, occasion marking the seventh year of skating revues in this Radio City spot; got $39,500 in nine times.

"John Loves Mary," Music Box (38th week) (C-979; $4.80). Again improved, with count $18,500; few new laugh shows in sight, and staying crop should stick indefinitely.

"Music in My Heart," Adelphi (4th week) (O-1,434; $4.80). Hardly among leaders, but musical claimed to be making money, with gross approximating $27,500.

"Oklahoma!", St. James (246th week) (M-1,505; $4.80). New musicals have not affected draw of musical run leader, which continues to clean up here and on tour; $26,000.

"Our Lan'," Royale (D-1,035; $4.80). Final and fifth week; theatre party money mostly absent last week, and takings dived to $7,500.

"The Heiress," Biltmore (4th week) (D-920; $4.80). Another drama that drew mixed opinions but is getting great business; quoted at around $22,500 again.

"The Druid Circle," Morosco (1st week) (D-935; $4.80). Divided notices but business promising; approximated $12,000 in first five times.

"The Medium and "The Telephone," Barrymore (M-1,084; $4.20). Final and 27th week; up to $13,500, but moderate money for operatic playlets; "This Time Tomorrow" dated for Monday (3).

"The Voice of the Turtle," Beck (185th week) (C-1,214; $3.80). Eased a bit but got approximately $10,000 and will continue here until "Antony and Cleopatra" (Katharine Cornell) arrives.

"The Winslow Boy," Empire (D-1,102; $4.80). Presented by Atlantis Productions (John C. Wilson, Theatre Guild, and H. M. Tennent, Ltd.); written by Terence Rattigan; brought from London intact; opens tonight (29).

"Under the Counter," Shubert. Taken off Saturday (25) as expected; English musical played but four weeks less one night; "The First Mrs. Fraser" revived here next week.

"Young Man's Fancy," Cort (26th week) (C-1,064; $3.60). Most modest grosser on list but making an operating profit; around $8,000.

REVIVALS

"Medea," National (1st week) (D-1,164; $4.80). Slated for six weeks but may stay eight; divided opinion on ancient drama, but line of students at boxoffice continuously; around $29,000 first week.

"Man and Superman," Alvin (3d week) (CD-1,331; $5.40). Shavian comedy topping the straight plays at approximately $31,000.

"Burlesque," Belasco (44th week) (C-1,077; $4.80). Extra-space ads in Sunday (26) papers indicate intention to stay through winter; business over $14,000, profitable.

ADDED ATTRACTION

Playhouse (865; $4.80). Edith Piaf and other French specialists, including Les Compagnons de la Chanson, and others; presented by Clifford C. Fischer.

'Fan' 25G, Philly; 'Calypso' NG 7½G

Philadelphia, Oct. 28.

The elaborate fashion show, "Cinderella of Rittenhouse Square," sponsored by the Philadelphia Inquirer, was the actual gross leader last week. This one, which opened Tuesday night at the Locust and played nine performances, grossed $27,500, which represented capacity at seven of the nine performances. More or less of an experiment and reported to have cost close to 100 grand, this one had full society support, plus plenty of side femme interest.

Best gross of the week among the regular commercial attractions was "Lady Windermere's Fan," which got $25,000 in its second week at the Forrest. This Oscar Wilde revival has now played its two weeks as the first American Theatre Society subscription offering of the year and will play this week on its own. Sale and prospects are moderate.

"Calypso," new all-colored dance revue which opened at the Shubert Monday (27), got notices that were either n.g. or n.s.g., and week's gross under $7,500 reflected that and also tepid first-night reaction. This type of dance attraction has never been too successful here. There was some talk of yanking "Calypso" (to be called "Bongo" in Boston) Saturday night but it is filling out its two weeks' booking.

"Tobacco Road" got a pale $6,000 in the first of two weeks at the Walnut, where it is playing its umptieth local engagement. That's well below last week's figure; absence of a name star believed likely reason.

This week's only opening—revival of "The First Mrs. Fraser"—opens tonight (28) at the Locust and stays this week only. Jane Cowl and Henry Daniell are starred, and there is a nice sale.

'Angel'-Peck, Day Nifty 20G, S.F.; 'Mister' 23G

San Francisco, Oct. 28.

"Angel Street," with Laraine Day and Gregory Peck, which opened at the 1,550-seat Geary, Tuesday (21) chalked up a sturdy $20,000 for its first week.

"Call Me Mister," which bowed into the 1,776-seat Curran Monday (20) pulled a nifty gross of $23,000 for its initial week.

'Norway' 24G, Indpls.

Indianapolis, Oct. 28.

"Song of Norway" took stout $24,000 in seven performances here Oct. 21-25 at the English, scale $1.20-$4.20. State teachers convention in town last half of week helped keep attendance at capacity.

Advance good for "Red Mill," following Nov. 10 after two dark weeks.

Plays on Broadway

The Druid Circle

Alfred de Liagre, Jr., production of drama in three acts (three sets) by John van Druten. Features Leo G. Carroll. Staged by the author; settings, Stewart Chaney. Opened at Morosco, N. Y., Oct. 22, '47; $4.80 top.

Miss Dagnall	Lillian Bronson
Professor White	Leo G. Carroll
Professor Parry Phillips	Noel Leslie
Maddox	Boyd Crawford
Tobin	Aidan Turner
Tom Lloyd-Ellis	Walter Starkey
Megan Lewis	Susan Douglas
Brenda Maddox	Neva Patterson
Mrs. White	Ethel Griffies
Miss Trevelyan	Merle Maddern
Blodwen	Cherry Hardy

A drama set within a small university in rural England is similar atmosphere to that of "Young Woodley," which brought John van Druten to Broadway attention and which scored in a little (Belmont) theatre. But "The Druid Circle" impresses as having limited appeal.

There was emphasis on youth in "Woodley" but it's rather a stress on age in the new play, which gets its title from English college professors who years back were called druids. "Circle" is well written though neither play compares with van Druten's "The Voice of the Turtle," a three-person smash that's still on Broadway, having played the Morosco for over three years.

"Circle" may be partly biographical, one of the leads being an alert college instructor wed to a pretty former actress. She's going to have a baby, so he wants to get away from the midland school. The principal character is Professor White (play's original working title), a meddlesome old boy who's crusty, especially as to romance between the co-eds.

It is the prof who the author has given most careful attention, and the part is expertly cast. If the play gets across it will be on the strength of the characterization by Leo G. Carroll, whose portraiture is admirable. Prof White inadvertently gets hold of a love letter written by a boy student to a girl, and he thinks the imputations are improper with the result that the youngsters are much perturbed, especially when the boy is forced to read the epistle out loud in the presence of the lass.

The girl disappears from the campus and it's feared she may do away with herself, which upsets the faculty and the professor's immediate circle. But she returns and by that time, the curious old teacher has decided to resign.

There is one amusing interlude, a second-act scene between the prof and his aged mother, whose acid tongue brings few rejoinders from the old boy. The old girl is played by Ethel Griffies, an English actress who has been on the Coast, where she has played in many pictures. That she was induced to come east was a casting triumph. Boyd Crawford turns in a very good performance as Maddox, the head instructor, the part being a prototype of van Druten's own youth, it's believed. Susan Douglas is the harried girl. Neva Patterson plays the young college wife, being most attractive. Lillian Bronson as a spinster secretary, Walter Starkey as the boy and Merle Maddern, of the faculty, also do well.

Fashion note: long skirts worn by the femmes give an inkling of what's to come soon if the present fashion trend continues to revert to that of the 1920's, the play's period and quite unalluring.

Ibee.

An Inspector Calls

Courtney Burr and Lassor H. Grosberg production of drama in three acts by J. B. Priestley. Stars Thomas Mitchell; features Melville Cooper, Doris Lloyd, Rene Ray, John Buckmaster. Directed by Cedric Hardwicke; setting, costumes, lighting by Stewart Chaney. At Booth, N. Y., Oct. 21, '47; $4.80 top ($7.20 opening night).

Arthur Birling	Melville Cooper
Gerald Croft	John Buckmaster
Sheila Birling	Rene Ray
Sybil Birling	Doris Lloyd
Edna	Patricia Marmont
Eric Birling	John Merivale
Inspector Goole	Thomas Mitchell

This psychological whodunit is an engaging play, smoothly directed and beautifully acted. Its mood is sustained throughout, so that it is practically always interesting. But it is somewhat pat, a little slow and quite British. Performances, Thomas Mitchell's name and play's novel switch at the end should insure somewhat of a run though not enough to pay off.

Action of play occurs in an English industrial city some 30 years ago when a young girl commits suicide and an eminently respectable British family is subjected to a routine inquiry in connection with the death. An inspector calls to interrogate the family, and during the course of his questioning all members of the group are implicated, lightly or deeply, in the girl's undoing.

The family, closely-knit and friendly at beginning of the evening, is shown up as selfish, self-centered or cowardly, its good humor turning to acid, and good fellowship to dislike, before the evening is over. Surprising revelation, however, is in the inspector—who turns out to be no copper at all, but a mysterious individual with full knowledge of everyone's connection with the suicide. Novel closing switch, after false inspector has been shown up and no suicide having been recorded, has an actual copper preparing to show and a last minute suicide reported, to tie in mysteriously with all the foregoing.

Plot is thin in spots, a little pat too often, but ingenious nevertheless. Performances help it immeasurably. Mitchell, back on Broadway after 12 years in films, is highly effective as a soft-voiced, easy mannered detective with omniscience. If he underplays a bit, his role is strikingly contrasted by that of Melville Cooper, who is equally effective as a blustering, fatuous mill magnate. Latter, by sacking a millgirl for labor activity, has unwittingly started her on the road to her death.

Doris Lloyd, as the autocratic wife who refuses the girl aid later because of the latter's independent attitude; Rene Ray, as the self-centered daughter, who has the girl fired from her job out of pique; John Buckmaster, as the daughter's errant suitor, who has been keeping the girl on the side, and John Merivale, as the mill-owner's son, who seduces the girl, give fine support.

Cedric Hardwicke's direction is sure, although with a tendency to have the cast underplay in typical British style. Stewart Chaney's sets, costumes and lighting are high-grade, while whole production has an assured professional touch.

Bron.

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Play Out of Town

Trial Honeymoon

Boston, Oct. 21.

Harry Rosen production of comedy in three acts by Conrad S. Smith. Staged by Edward Ludlum; scenery and costumes, Philip Kessler. Opened at Plymouth, Boston, Oct. 21, '47; $3 top.

Elsie	Mildred Munroe
Craig Denning	Joe Thomas
Linda Melton	Ellen Fenwick
George Willoughby	Jack Fletcher
Dr. Trumbull	Stapleton Kent
Bill Daniels	Ed Moroney
Irene Smith	Eileen Heckart
Fanny Willoughby	Helen Waters

This well-intentioned stock effort should of stood in the woods. Cleaned up a bit it would probably hit the jackpot in Baker's All-Star no-royalty play series. The first scene would clear a Broadway theatre quicker than a fire.

The plot is summarized in the title. Couple discovers, just prior to their wedding ceremony, that they haven't waited the necessary three days. Minister omits part of the ceremony to save face with intention of repeating ceremony next day. Couple then goes off on its honeymoon with the best man. Husband-to-be turns out to be a booby and best man snaffles the girl after much foolishness.

Cast is likeable, and the play proves the author has a certain flair. But this one belongs in his trunk.

Elie.

Theatre Tele

Continued from page 1

make their events available for BBC transmission.

Cinema Television method of theatre video is much the same as that recently demonstrated by RCA, except that it involves a screen about four times as large as that used by RCA. System utilizes direct, instantaneous front projection, employing an adaptation of Schmidt optics and providing a 16x12 foot picture with a projection throw of 40 feet. Screen is specially processed to economize all light as much as possible.

System has already been tested successfully in blitzed theatres, which are not open to the public, West said. Present plans call for programs to originate in three production centers—BBC studios at Alexandra Palace, north of London; Pinewood film studios of the Rank Organization, west of London, and studios to be constructed on the site of the old Crystal Palace at Sydenham. Front of the balcony would be considered the ideal location for the tele projector, or it could be located in the regular projection booth if a 40-inch spherical mirror were used in the reflective optical system.

Mechanics

In discussing the plan at the 62d semi-annual banquet of the Society of Motion Picture Engineers in New York last week, SMPE tele chairman Paul J. Larsen suggested that for theatres without balconies, the projector might be suspended from the ceiling. West opposed this, however, declaring the projector would have to be absolutely stationary. According to Larsen, such an arrangement would keep the projector from audience view and obviate any disturbance from mounting it in the center of the orchestra. He said it would be possible to construct a rigid suspension for the projector which could be lowered by a pulley for servicing.

British plans call for all events televised to be made available to both theatre and home sets, West said. With the price of receiving sets now out of reach of most of the public, theatre tele would give them a chance to participate in the new medium. He said that events lined up for theatre tele probably would not be sponsored. Instead, a search would be made for events that can pay for themselves.

West noted also that Rank is highly interested in tying in large-screen tele in some way with film production. Use of video in film studios would save much rehearsal money by permitting a producer or director to see before the cameras started to roll whether lighting, makeup, etc., were okay. This, he said, would obviate the need for many of the retakes that now consume so much time and money.

'Turtle' for Salt Lake

Salt Lake City, Oct. 28.

"Voice of the Turtle,' with Haila Stoddard, Sheila Graham and Philip Faversham, is slated for two performances here at the Capitol, Nov. 10.

House will be scaled from a $3.05 top.

Plays Abroad

Tuppence Colored

London, Oct. 20.

Tennent Productions, Ltd., production (in association with Arts Council) of new revue in two acts. Stars Joyce Grenfell, Elisabeth Welch, Max Adrian with Lynnette Rae, Daphne Oxenford, Franklin Bennett, Denis Martin, Felicity Gray, Angus Menzies. Devised and directed by Laurier Lister. Music by Richard Addinsell, Irving Berlin, Geoffrey Wright, Arthur Macrae, Debussy, Louisguy; lyrics, Joyce Grenfell, Arthur Macrae, Edith Piaf, Nicholas Phippe, Herbert Farjeon, David Yates Mason, Sagittarius, Leonard Gershe. At Globe, Oct. 15, '47.

Unpretentious, intimate little revue was transferred from Hammersmith, in outer London, because it had made such a hit there and a gamble in the West End seemed worthwhile. For U. S. tastes, it has neither the bite nor the audacity of the "Sweet and Low" series and would be considered too pallid overseas.

Depending on three stars who, of necessity, do overmuch in this two-part show, it has a small chorus and enough wit to see it through. Chief merit lies in the brevity and lightning change of sets which leave no time for the numbers to pall. They even sometimes rouse the wish they could be prolonged. Some of musical numbers are delightful.

Joyce Grenfell, who is responsible for most of the characterizations, is also author of many lyrics in show. Her inimitable cameos of various types are the mainstay—the stately Countess, patient shopping housewife, several snob visitors to a musician's anteroom and a fatuous suburban woman having a day in town. They are all excellent.

Elisabeth Welch has well contrasted songs, "Sartre Resartus," a satire on recent grim French plays; a jungle silhouette, "Beast of Prey," "La Vie en Rose," sung charmingly in French; "Sing, Child, Sing," a swinging number that suits her style, a "Jabberwocky Song"; and "Supper Time," old Mammy number by Irving Berlin.

Max Adrian's best contribution is "The Poodle's Lament" in which, dressed in a black dog's skin, he satirizes the foibles of man, with many jibes at the current government.

Most amusing skit is that of a dramatic stage scene so interrupted by rattle of matinee tea-trays that the artists decide to have theirs too served during the performance, with well-timed lines punctuating the result.

A charming mist-screened weather vane is depicted in a graceful posturing act by Felicity Gray, who also appears as part of a quintet in a soft pastel toned dance ensemble titled "Tapestry."

There is much artistry and wit of the topical or local kind plus ingenuousness of entertainment in this production. Advance publicity of its Hammersmith success will help to make it popular, especially since few shows of this type are now prevalent in London.

Clem.

Jeanne d'Arc

('Joan of Arc')

Paris, Oct. 22.

Jacques Hebertot production of drama (three acts, nine scenes) by Charles Peguy. Adapted by Andre Chancerel and Marcel Peguy. Stars Madeleine Ozeray. Directed by Paul Oettly. Sets and costumes by Jacques Dupont. At Theatre Hebertot.

Jeanne d'Arc	Madeleine Ozeray
Count de Clermont	Jacques Duval
Hauviette	Claudie Planet
Mrs. Gervaise	Catherine Seneur
Jeanne's Uncle, Friar Claudet	Rene Alone
King Charles	Jean Oettly
Jacques Boucher	Jacques Froment
Jeanne's Chaplain	Jacques Sylvain
Mrs. Boucher	Germaine Delbat
Her Maid	Jacqueline Durand
Master Jean	Vital
Raoul de Gaucourt	Pierre Magnier
Archbishop of Reims, Jean Massieu	Jean Berger
Bishop Bernard	Robert Decombe
Gilles de Rais	Michel Lemoine
Duke of Alencon	Roger Garceau
Baron Montmorency	Jean Goseelin
Friar Dasbree	Marcel Morange
Nicolas Loiseleur	Georges Saillard
Friar Bourat	Moncorbier
Pierret	Alain Gerard
Bishop Cauchon	Gaston Severin
Jean D'Estivet	Maurice Cimber
Everard	Ch. Rolla Norman

Jacques Hebertot, who produced "Double Headed Eagle," has not hit a winner this time, with highbrows the only payees and plenty empty seats. Banking on the marquee pull of Madeleine Ozeray, erstwhile pupil of Louis Jouvet, nevertheless the play has little popular appeal. The original was by Charles Peguy, done in the shape of a trilogy of several acts each, circa 1902. Out of this Marcel Peguy, his son, and Andre Chancerel have solved a play which more or less is a profile of Joan of Arc. But boiled down, this is only a series of sketches which may be edifying or patriotic, but apart from their literary value, are not stage material.

Besides which Miss Ozeray, despite her personal charm, lacks the strength to play the big role of the French national heroine. The 15th century shepherdess, who donned armour to win the French kingdom back from the invading English, is shown first in her home village back in 1425. Next she is seen just before she fights some of her battles against the English. The last two scenes depict her after she has been left in the hands of the English, and is in the Rouen jail before being burned at the stake.

The play entails a large cast, which does not get much chance since there are few plays more static than this one. The conservative part of the production are the sets, most scenes being only a slight alteration of the main set.

Main interest in the play, from the American angle, is to see how the French visualize Joan of Arc. This is not much guidance for any American actress who would play the part since she's made a dreamer rather than a strong maiden.

Maxi.

Legit Followup

Angel Street

(GEARY, SAN FRANCISCO)

San Francisco, Oct. 26.

The inherent sinister quality which distinguished Patrick Hamilton's play in its New York presentation is sadly missing from this reincarnation provided by Laraine Day and Gregory Peck. Instead of the cloud of diabolism enveloping its contents, "Angel Street" takes on a whodunit robustness which hangs over on the edges in its effort to stir the audience.

Peck is unconvincing as the pathological killer, and Miss Day never fully establishes her character as the belabored wife. Neither the beard nor the monotone declamation of his lines quite removes Peck from the ranks of the juveniles in this opus, and Miss Day's vitality is only an adequate substitute for the simmering hysteria with which the role has been identified. Peck is definitely not so frightening, nor Miss Day so frightened, as they would like to suggest.

The third big part in the production, by Ernest Cossart, as Rough, the Scotland Yarder, is portrayed in a bouncing manner which doesn't hurt the sum total but doesn't help it much either. Elizabeth Patterson and Elizabeth Fraser turn in workwomanlike jobs. Staging, scenery and costuming are effective.

That Shepard Traube, who produced and directed the original New York product, was also the director and producer of this effort would seem to indicate that there is an essential difference in the finesse of the actors he has called from Hollywood and those he employed in New York.

Ted.

Horton-'Henry' for Memphis

Memphis, Oct. 28.

Ellis auditorium has booked Edward Everett Horton in "Springtime for Henry," three performances, Friday and Saturday, Dec. 19-20.

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Literati

See Veto on Censorship Act

President Truman is not figured to sign a new security regulation which would go so far it would permit Government agencies and departments to impose a complete secrecy on anything which might be regarded as "administrative embarrassment."

Original idea of the regulation was to prevent leaks in the atomic field, but the way the thing has been written by the President's Security Advisory Board, any agency could invoke censorship on anything which might "embarrass it." Even in wartime, the country had no censorship as stringent as this.

Situation is creating a mild sensation in D. C. press circles. The adjective "mild" will come out if Truman should decide to sign the regulation.

'46-'47 Theatre World

Third annual volume of Theatre World, 222-page pictorial and statistical record of Broadway's '46-'47 legit season, edited by Daniel Blum, has just been published. It contains cast lists, bios, articles, obits, scene shots from plays, players' portraits, and a full index. Good book for quick reference, it's a theatre library must.

Dogpatch In Doghouse

Practice of late of Al Capp's "Li'l Abner" strip to digress from its native habitat of Dogpatch has provoked the editorial wrath of the Washington (D.C.) Times-Herald. Cissy Patterson's paper disapproved of Capp's action last week in sketching in a good word for Drew Pearsons' radio broadcast. Dropping "Li'l Abner" for a few days, Times-Herald opined that Capp "has been trying his hand at soapboxing . . . in the midst of an experiment that has been fatal to many an artist before him and will be to others again. We fondly hope he outgrows his present stage of thinking."

Baltimore Sun resorted to other censorial means. Another artist altered the character representing Pearson by inking in a different name and changing facial characteristics. Last month "Li'l Abner" was omitted in the Pittsburgh Press for several days because the management considered it "highly objectionable both in action and wording." An announcement to this effect was run in white space ordinarily occupied by Daisy Mae and other Dogpatch residents.

Eire Bans 23 More Books

Twenty-three more novels have just been added to the long list already banned by the Eire Censorship of Publications Board, which rates them either as "indecent" or "obscene." The books, which cannot be imported or sold in Eire, are as follows:

"Whither Shall I Wander," by Philip Lindsay; "The Snob," Jack Overhill; "Intimations of Eve," Vardis Fletcher; "The Song in the Green Thorn Tree," James Barke; "The Web and the Rock," Thomas Wolfe; "Birthright of Multitudes," David R. Gillian; "For the Rest of Our Lives," Dan Davin; "Twenty East of Greenwich," John Lodwick; "The Adventures of Wesley Jackson," William Saroyan; "We Happy Few," Helen Howe; "Cue for Passion," Gordon Semple; "The Devil Among the Tailors," Rearden Conner; "The Foxes of Harrow," Frank Yerby; "Imperial Venus," Edgar Maas; "Lucinda Brayford," Martin Boyd; "The Evil Days Come Not," Lydia Holland; "Young Bill Peach," May Davidson; "The Bed," Cecil and Margery Gray; "Mercy Island," Theodore Pratt; "Kinomo," John Paris; "Paradise In Montparnasse," Maurice Dekobra; "Twilight In the Danube," F. C. Weiskopf, and "Pasqual Duarte's Family," Camilo J. Cela.

Banning of the book has no influence on the possible fate of a film made from it. Censorship of Publication and Censorship of Films are separate codes in Eire, although both operate under the Dept. of Justice.

Newspaper Guild Board Meets

New International Executive Board of the American Newspaper Guild will hold its first meeting Saturday through Tuesday (1-4) in New York. Harry Martin, VARIETY mugg and amusements editor-columnist for the Memphis Commercial Appeal, will take over as president.

Among pressing matters confronting new board will be its attitude toward Taft-Hartley act, especially the signing of non-Communist pledges.

Paul Denis' Show Biz Book

Paul Denis, radio editor of the N. Y. Post, has authored a book, "Careers in Show Business," giving the know-how on the sundry branches of the amusement industry. Doubleday is bringing it out in February. Abel Green, editor of VARIETY, wrote the foreword.

Famous Athletes

L. C. Page & Co., Boston, has published the 10th volume of "Famous American Athletes of Today" series. Latest is by Al Hirshberg and Joe McKenney, Boston sports writers.

Hirshberg, staff member of the Boston Post, authored a book last spring titled "The Red Sox, the Bean and the Cod," consisting of personality portraits of the Red Sox baseball team.

Bloom's Testimony of Faith

"One With God Is a Majority," by Congressman Sol Bloom (Putnam's), is a small volume of 12 pages that is a plea for tolerance and faith in one's Creator.

In brief chapters captioned Faith, Truth and Love the vet solon reprises the early teachings of his mother, enlarging upon her philosophies to make eloquent reading.

H. T. Kane's 6th Tome

Harnet T. Kane, former New Orleans newspaperman, will have his sixth book published Nov. 12. It's called "Natchez on the Mississippi" and is a history of the town. Morrow is publishing. Kane's previous books include "Louisiana Hayride," "New Orleans Woman" and "Deep Delta Country."

Mooney-Henzel Cartoon Tieup

Martin Mooney and Leo Henzel have filed California incorporation papers for Trans-World News Syndicate, designed to turn out cartoon features for smalltown newspapers.

New project is aside from Mooney's independent film production setup.

CHATTER

Esquire-Coronet's Alfred Smart In New York for a week's business.

Charles Marquis Warren's second novel, "By Some Great Hour," will be published next spring by Doubleday.

Bennett Cerf's "Shake Well Before Using," sequel to his "Try and Stop Me," will be published by Simon & Schuster next fall.

Ilka Chase's autobiographical sequel to her "Past Imperfect," which Doubleday will publish in the spring, is tagged "Free Admission."

Ik Shuman resigned as executive editor of Holiday, to be replaced by Richard L. Field as managing editor. Field was formerly an associate ed.

John T. Winterrich, of the New Yorker, and Frederick B. Adams, Jr., will revive the bibliographical mag, Colophon, now to be called The New Colophon, beginning with issue first of year. It will be a quarterly.

John Hersey named v.p. pro-tem of Authors League, pending annual November elections, filling vacancy created by resignation of Clifford Goldsmith. Latter has gone to Arizona with his family for the winter because of his son's allergy condition.

Mrs. Arthur Hays Sulzberger, wife of the president and publisher of the N. Y. Times, last week accepted chairmanship of the newspaper division of the Urban League Service Fund Campaign. Organization conducts a social service program for Negroes.

C. V. R. Thompson, American correspondent for the London Daily Express, hosting a farewell cocktailery for Arthur Christiansen, editor of the Express, and his wife tomorrow (Thursday), who are returning on the Elizabeth after a month's o.o. in the U. S.

How Hollywood rumors start: Lloyd C. Douglas went to the Coast last week and immediately someone reported that he'd come to dicker for the screen sale of his next novel. In reality he went west to see his dentist, and he's not even started on his new book.

Long before the Commie probe in Washington, Esquire had decided to let its film critic, Jack Moffitt, go. Latter is a one-time Kansas City Star staffer, also an ex-screen scripter, who testified on the "extent" of Communistic "influence" in Hollywood during the current Congressional probe.

Donald M. Nelson, president of the Society of Independent Motion Picture Producers, has written a piece for the November edition of the American Academy of Political and Social Science Annals, plugging the indie film producers as an uplifter, endowed with the dominant qualities of zest, originality, initiative and all like that.

Barney
Ross
tells of
HIS FIGHT
AGAINST DOPE
in the November
Coronet
NOW ON SALE

Lift Laugh Lid

Continued from page 1

picayune items that, particularly last season, resolved themselves into a clash of personalities and stirred up so much ill feeling, will get the network heave-ho.

Ken Dyke, NBC's new program boss, accompanied by Harry Kopf, administrative sales veepee, left for the Coast last weekend. Behind the N. Y.-to-L. A. trek is a policy-formulating move designed to set up a "Code of Practices for Comedians."

Primarily, NBC wants to avoid repetition of the Fred Allen censorship fiasco of last season, which culminated in a bad press for the network and the eventual exiting of Clarence Menser as NBC program chief.

But before establishing its new code, NBC wants to invite all its comedians into a free-for-all roundtable discussion so that the web's code-of-good-taste will embrace the thinking of the comics as well as the network chieftains. All the old censorship snarls will be thrashed out to arrive at a modus operandi that hews to the line of good taste.

Before leaving for the Coast, Dyke had already sat down for a series of huddles with Fred Allen and Milton Berle, the web's eastern-originating comics. But before deciding on the final "do's-and-dont's" blueprint, the web wants to sound out Bob Hope, Jack Benny, Eddie Cantor, Jimmy Durante, Fibber & Molly, Red Skelton, and the flock of other comedians riding the NBC kilocycles.

Crime Does Pay

Continued from page 1

ever, is going whole hog for crime and mystery programs.

Crime Pix Pay Off

Fact that gangster pictures have cleaned up at turnstiles is another loophole in current studio reasoning. That they realize this now is seen in rush to join the parade.

Republic timed its announcement of "Prison Train," to star Red Barry, with GI prison train which crossed continent couple of weeks ago and made headlines when prisoners kept escaping. Day the train reached its destination in California, with its load of desperate characters, Republic issued bulletin of its plans.

Preceding this announcement, though, were those of RKO and Martin Mooney, latter for his new indie production setup. RKO will film "The Story of Warden Lawes," and Mooney is readying "The Boss of San Quentin."

"Lawes" of course will be based on former warden of Sing Sing. Warners years ago did Lawes' book, "20,000 Years in Sing Sing," which went over big. Mooney's picture actually is followup to "San Quentin," which he produced at RKO couple of years ago, with Lawrence Tierney in top role. Portion of this will be filmed on actual site, according to present plans.

Prison Train Yarns

"Corkscrew Alley," which Eagle Lion shortly will put before cameras, is another train story, but this time it will be a passenger train carrying two escaped convicts, after their break-out.

Twentieth-Fox leans heavily toward crime angle in its "Call Northside 777," story of the old Polish scrubwoman-mother in Chicago who slaved five years to raise five grand to spring her son, who was unjustly imprisoned. Gangster elements will appear prominently in this.

Screen Guild recently turned out "The Big House," with most of action unfolding behind its high walls. Mark Hellinger's "Brute Force," although now only a memory, with picture having played most situations, did good business in majority of spots, and was rugged piece of work. Hellinger's "Naked City" likewise reverts to criminal background.

Regeneration of a gangster will be seen in "Slippy McGee," made by Republic. Studio apparently liked this theme so well that it appears again in "The Miracle of Charley Dakin."

Capone Biopic

Machinegun action and plenty of it should be order of the day, in Westbrook Pegler's film biog of Al Capone, which will be produced jointly by Pegler's brother, Jack, and Lou Goldberg. Pair have teamed up to form indie unit tagged Twoey Productions, and will make picture for United Artists, on $1,000,000 budget.

With gangster trend developing into one of most popular with studios in years, practically overnight, renewed effort is being made by most story departments to track down suitable material for screen.

SCULLY'S SCRAPBOOK

By Frank Scully

Clearwater, Oct. 26.

What the photographers have done so far in Washington to the glamor boys via their candid cameras has been terrifying. Poor Cooper. Poor Taylor. Poor Wood. Poor Menjou. Poor Yorick. It was a shock to see them looking like alien gargoyles. Acme was the worst offender.

What the end result of all this is going to be I can plainly foresee. Makeup artists and cameramen in Hollywood are going to ask for salary tilts commensurate with the illusions they produce. In brief, 5G a week, with the stars taking what's left.

In brief, 5G a year.

Can't Tell Players Without Score Cards!

I have a system of identification which would make the talkathon clearer to a confused world. All witnesses should be identified by their party labels. This would make the whole investigation very simple. Everybody would fall into clearer light. Practically every witness in the first week, for instance, is a registered Republican. At least Louis B. Mayer, Sam Wood, Adolphe Menjou, Robert Taylor, Robert Montgomery, Leo McCarey, Rupert Hughes, Morrie Ryskind, Lela Rogers, Walt Disney and James McGuinness are all Republicans. So is Chairman J. Parnell Thomas.

The other victims are practically all registered Democrats. Here and there is a maverick who seems to have had his brand burned over. Two of these are Ronald Reagan (D) and Bartley Crum (R).

I'm the guy who looks up these things and checks with the registrar of voters.

In California, if for any reason you don't want to, you don't have to declare your party loyalty there. You can "decline to state." But most of the citizens who are knocking each other around in Washington right now have not taken advantage of this right to privacy and are perfectly willing to let the world know that they are either Democrats or Republicans. The trouble is the Republicans will not let it go at that, and naturally that gets the Democrats sore.

For Export Trade

To my foreign readers I have to explain that in America we are not divided into reactionaries, conservatives, progressives and radicals, but all shades of political biases are squeezed into two groups.

Naturally that leaves both parties badly loused up. The result is we find noble Republicans in Minnesota and vile ones in Chicago, uplifting Democrats in Rhode Island and stinkeroos in Mississippi.

Once they get elected to Congress, whatever their origin they head for the juicy committee jobs, and if they hang onto office long enough they are sure to fall into the chairmanship of these plums.

That's how a Mississippi crustacean like Hon. John Rankin got the chairmanship of the Un-American Activities Committee. But he's oozing around his own delta right now trying to hook the late Sen. Bilbo's job. That has left the Hon. J. Parnell Thomas (R) from the lowlands of New Jersey in control. He's holding on to the chairmanship like a shark in shallow waters.

Mencken's Stand-in

But the boy who opened the way for all these salaried name-callers was the Hon. Martin Luther Dies, a character from Beaumont, Texas. He pioneered in the field of smearing mercurochrome over the ideological itches of Hollywood, and made enough to retire.

Calling All Names

At the time Dies headed up the committee, congressional talkathons were not the big biz they are today. In those days Republicans, of course, were called "fascists," and Democrats were called "communists."

This much has not changed. Thus today, if you break down the Hollywood names, as distinguished from the name-calling, you'll find that practically all the Americans who are calling other guys "communists" are registered as Republicans, and practically all the Americans who are calling other guys "fascists" are registered as Democrats.

Now It's Clear

Practically all the neutrals can be easily identified at the registrar of voters, too. Paulette Goddard, Henry Fonda, Gregory Peck, Myrna Loy, Van Heflin, Katharine Hepburn, Eddie Cantor, Dorothy McGuire, Cornel Wilde, Marsha Hunt, Philip Dunne, Paul Henreid and Burgess Meredith are registered Democrats.

See how simple it is to see the true colors of people once you remove the makeup? Now go on with the story.

The Olivia Branch

As long as everybody is in such ill temper and a row is considered the only news worth a headline, I don't suppose anybody is going to be anything but further annoyed on learning the Fred Allen-Jack Paar feud is not real, or that Lolly Parsons and I have shaken hands.

I credit Olivia de Havilland with the role of peacemaker. In fact the girl who won an Oscar for her performance in "To Each His Own" is my candidate for chairman of the committee for American activities, as opposed to those who specialize in negation.

She may be just the girl to succeed where diplomats have failed.

Without quite knowing it she tore down a spite fence between the Lolly (Capulet) Parsons and the Frank (Montague) Scullys that took three years to build.

Sheilah Graham deserves some credit, too, because it was at a star-studded cocktail party she gave in Beverly Hills for the managing editor of the London Express, where the peace pact was signed.

Van Johnson, Lucille Ball, Victor Mature, Edwin Justus Mayer, Bryan E. Foy, Barney Gerard, Hedy Lamarr, Paul Henreid, Elizabeth Taylor, Garry Moore and Maureen O'Hara were there.

In a corner of the Graham living room Miss De Havilland was telling us she had no objection to communists in their own backyard, but she detested their using liberals to illiberal ends.

"Let them stay over where they belong and we will stay where we belong," she said.

It sounded like a charade.

"I get it," I said. "To each his zone."

Her beautiful eyes lit up with laughter, and right there Lolly joined the group. Old feuding friends, we were introduced anew, and as far as the Scullys are concerned the war between the states is over. It's now up to UN to turn Truman and Stalin over to Miss De Havilland for reconditioning so that the peace in our time may finally become a reality.

OBITUARIES

EARLE LARIMORE

Earle Larimore, 48, stage and radio actor, died Oct. 22 in his apartment in New York. He played leading parts in a number of Broadway hits during the 1930s and had recently begun conducting a new course in acting at New York University. He was thought to have recovered from a long illness.

Born in Portland, Ore., he made his stage debut at 7 as a page in "The French Fete." After serving in the first World War, he got a job with a stock company in Astoria, Ore., at the urging of his aunt, Mrs. Jean Hughes, sister of Laura Hope Crews.

Larimore first appeared in New York in "Made in America," in 1925. He appeared in the Theatre Guild production of "Juarez and Maximilian" and in "Ned McCobb's Daughter" for the same management in 1926. Other appearances were in the Guild's "The Second Man," "The Doctor's Dilemma," "Man's Estate," "Marco Millions," "The Silver Cord," "Strange Interlude," "Mourning Becomes Electra," "Biography," "Volpone," "Hotel Universe," "Melo," "Days Without End" and "Too Many Boats." He was also seen in "It's You I Want," "To See Ourselves," "The Good Earth," "Races," "Meet the Prince," "At Mrs. Beam's," "R. U. R.," "Dark Victory" and "A Month in the Country," and in 1940 toured as leading man with Eva Le Gallienne's repertory company. He appeared on the screen in "The Kickoff" and "Inspection."

After several years' retirement because of illness, Larimore entered radio and had a leading role in the CBS daytime serial, "This Life Is Mine," as well as single-time parts on various other programs. His health failed and he retired again, but returned and was understudy last season in Eugene O'Neill's "The Iceman Cometh" in New York and played in the show on the road. He was also understudy in the same author's "A Moon for the Misbegotten" on the road last season for the Guild.

He was formerly married to stage, film and radio actress Selena Royle.

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Sincerely,

Eddie Cantor,
President.

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Rosie Silbert Green
Harry Hastings
Louis Hurtig
Abraham Disher
Esther Snegoff
George Lederer, Jr.
Henry Asen
Benjamin Witeskin
David Groll
Jake Lieberman
Eddie Mack
Louis Cohen
Leon A. Berezniak
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Jules Jordan
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Aaron Epstein
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Aaron Hoffman
Max Bullman
Jacob P. Adler
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Moses F. Reicheimer
E. G. Adler
Jack Rose
S. Hirschberg
Max Vass
Joseph Glasel
Abraham Goodman
Jake Isaacs
Ben Welch
S. Friedlander
George Hartz
Harry Houdini
Boris Fridkin
Charles Lovenberg
Abe Levy
Marty Ford
Robina Smerlow
Sim Williams
Nat Roth
Abe Crosney
Abe Bernstein
Isidore Fink
Sam H. Levy
Nat Fields
Henry W. Santly
Otto H. Kahn
Harry Stewart
Jake Wolfe
Harry Spingold
Franklin Simon
Louis Frank
Mrs. May Dody
Larry B. Levy
Joseph Schrier
Harry Steppe
Adele Schwartz
Frank Cohen
Nathan Strizik
I. N. Gilbert
Mel Klee
Julius Kopelov
Jacob Bolotoff
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Nick Adams
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Sir Joseph Ginsburg
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Henry Dixon
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Mrs. Harry Houdini
Joe Goodwin
Mrs. Billy Watson
Edgar Allen Wolf
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Sylvia Warnow
Mrs. Lee Kohlmar
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Harry Kaufman
Elias Zornberg
Nathan Goldblatt
Al Fields
Harry Levin
Billy Watson
George Sidney
Ben Frank
David Bernstein
Jules J. Rubens
Lew Pollock
Sam Leibert
E. W. Schiller
Edward B. Marks
William Jacobs
Ira Helstein
Alexander Olshanetsky
Lou Reals
Sam Forrest
Edward S. Mitchell
Judge Hugo Pam
Leo Feist
Phil B. Iselin
Fannie Henning
Ida Kremer
Josiah Zuro
Sarah Durlacher
Albert M. Bloom
Mat Glaser
Max Hirsch
William Grossman
Louis Mann
Henrietta Hirsch
Maurice Abrahams
Joseph Leblang
Dr. Marcus Finkelstein
David Belasco
Henry Reichenbach
Abraham Puck
Moe Wise
Max Silver
Ellis Glickman
Sol Koppe
Jack Wilson
Henry J. Hyman
Sol Brill
Elias Rothstein
Sam Mayers
Clarence Houseman
A. E. Lefcourt
Abe Thalheimer
Max Rogers
Milton Collins
Milton Lissberger
Lou Seidman
Jennie Jacobs
Ida Gropper
Murray H. Goldsmith
Garson Mintz
Irene Ricarde
J. J. Gotlob
William Westhome
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Mrs. Bertha R. Nunes
Hon. Max S. Levine
Martin Herman
William Morris
Sime Silverman
Leroy Haskell
Milton Aborn
Dr. Joseph L. Mayer
Mrs. Louise Cotton
Jules Murry
Mark Jacobs
Wm. I. Sirovich
Mrs. Leo Feist
Joseph Keith
Max Winslow
Judge August Dreyer
Joe Glick
I. H. Herk
Hal Halperin
Eddie James
Mark Sandrich
Harry Goodwin
Gus Edwards
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Alexander Jutkovitz
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Mort H. Singer
Albert Ratnow
Benny Leonard
Harry Kabanel
Lee Kohlmar
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Bert Kalmar
Mose Gumble
Sam Howe
Vera Cole Ferguson

DUDLEY DIGGES

Dudley Digges, 68, stage and film star, died Oct. 24 of a stroke in his home in New York. He had appeared on the New York stage for 43 years, giving more than 3,500 performances for the Theatre Guild alone. He had also appeared in over 50 pictures and directed several stage productions.

A native of Dublin and a member of the original Abbey Players there, Digges made his New York debut in 1904 with Mrs. Minnie Maddern Fiske. He was stage manager for George Arliss for seven years, assisting in the production of "Disraeli," "Paganini" and "Hamilton."

His first appearance for the Theatre Guild was in "John Ferguson" in 1919, and among his notable successes were "Mr. Pim Passes By," "Liliom," "The Guardsman," "The Brothers Karamazov," "Marco Millions," "Major Barbara," "On Borrowed Time" and "The Searching Wind." He staged four plays for the Guild, "Heartbreak House," "The Doctor's Dilemma," "Pygmalion" and "Man's Estate." Among his films were "The Voice of Bugle Ann," "The General Died at Dawn," "Valiant is the Word for Carrie," "The Light That Failed," "Raffles" and "Love Is News." He had been a vice-president of Actors Equity Assn.

His wife, Mary Quinn Digges, an actress, died last summer. Two brothers and a sister, all in Ireland, survive.

William Morris

ARTHUR S. DICKINSON

Arthur S. Dickinson, 59, for 20 years director of the Motion Picture Assn's. Conservation Department, died Oct. 25 in Santa Monica, Cal., after a long illness.

Dickinson had retired last July from the Assn., ending a film career that began in 1913 when he entered the states rights field. He was connected with a number of motion picture companies for 15 years.

In 1927 he joined the MPPA, forerunner of MPA, where he handled technical matters for the industry, including contact with the Society of of Motion Picture Engineers, National Film Carriers, Inc., and the National Fire Protection Assn. He devised a plan of film exchange fire inspections which established safety records for all major companies in the handling of films.

Born in Chattanooga, Tenn., Dickinson studied engineering at Georgia School of Technology. He was a member of Picture Pioneers; former financial vice-president of the Society of Motion Picture Engineers and a member of its board of governors; and a member of the National Fire Protection Assn.

He is survived by his wife, two daughters and a brother.

IN LOVING MEMORY OF MY HUSBAND
GEORGE M. COHAN
5th Anniversary Mass will be offered on November 5, 1947, at 10 A.M. at the Lady Chapel of St. Patrick's Cathedral, New York City.
AGNES M. COHAN

WILLIAM T. KEOGH

William T. Keogh, 87, legit producer and theatre operator, died Oct. 28, in his home in the Bronx, N. Y. He produced a number of shows with Sam H. Davis after the turn of the century and operated a popular-price theatre chain.

Among the shows he staged in association with Davis was "On the Bowery," starring Steve Brodie who had gained fame for jumping off the Brooklyn Bridge, on a dare. Later Keogh leased the Star theatre in downtown Manhattan and built another Star theatre uptown. Still later, as president of the William T. Keogh Amus. Corp., he built a number of theatres in the Bronx. He was at one time president of the Hot Air Club, organization of theatrical managers. Son and sister survive.

EDWARD ZIEGLER

Edward Ziegler, 77, assistant general manager of the Metropolitan Opera Assn. and former music critic of several New York publications, died Oct. 25 at his home in New York.

Prior to joining the executive staff of the Met in 1916, he had been music critic on such New York newspapers as the Sun, American and the World. From 1908 to 1916 he was music and drama critic of The Herald. In his Metopera duties he made many tours abroad to scout new talent. He wrote several books on music, occasionally wrote for other publications and edited catalogs for the Aeolian Co. He was instrumental in setting up deal for the broadcasting of the operas from the Met.

Wife, Suzanne Van Valkenburg Hamilton, writer and musician, died in 1943. Daughter and stepson survive.

VERA COLE FERGUSON

Mrs. Vera Cole Ferguson, 50, former vaude and musicomedy actress, died Oct. 25 of a cerrebral hemorrhage at her home in Great Neck, L. I. She was the wife of Dave Ferguson, also of the stage and currently executive secretary of the Jewish Theatrical Guild of America.

Mrs. Ferguson, known professionally as Vera Cole, was a vaude single on the Keith and Orpheum circuits for several years prior to her marriage. Later she played soubret role for two years in the Al Jolson musical, "Bombo," and had also appeared in several musicals for Cohan & Harris.

Besides her husband, a daughter also survives.

IN MEMORIAM
In Loving Memory of Our Brother
SAMUEL LIEBERT
COMEDIAN
Died Oct. 24, 1945
AT REST

LEO J. CALLINAN

Leo J. Callinan, 57, former exhibitor, manager and broadcaster, died Oct. 19 in Charleston, W. Va. He was state manager there of the Labor Union, A.F. of L. weekly, since 1938. He had been prominent in show business, organizing the Akron Theatre Owners Assn. and serving as its secretary. In 1925 he headed Callinan Attraction, Inc., booking agency operating between New York and Chicago. He later managed the Guy Lombardo, Vincent Lopez, Jan Garber and Emerson Gill bands, and in 1929 managed radio station WFJC, Akron.

Wife, daughter, and sister survive.

IN FOND REMEMBRANCE
JOE BURNS
(Nov. 3, 1946)
FROM AN OLD FRIEND

DICK DIAMOND

Dick Diamond, 35, production manager of Jerry Fairbanks Studios, died Oct. 26 in Hollywood, of a heart attack. Son of the late Lou Diamond, who was in charge of production of short features and music publication interests for Paramount, he joined Fairbanks in 1935, heading the location department. He was a First Lieutenant in the Signal Corps during the war, assigned to the Photographic Center, where he supervised the production of army training films.

WILLIAM FOX

William Fox, 61, vaude performer, died Oct. 22 in New York. He was a member of the team of Fox & Stewart, which was for years a featured act on the Keith and Orpheum circuits. He later appeared in burlesque on the old Columbia wheel with "Billy Watson's Beef Trust" and had also been in a road company of "Abie's Irish Rose." He retired from the stage 15 years ago.

Wife, son, sister and brother survive.

LILLIAN UTTAL

Lillian Uttal, 44, freelance lyric writer under the name of Diana Johns, was found dead Oct. 23 in her hotel room in New York. According to police, she had committed suicide via sleeping pills. In 1927, Miss Uttal was secretary of the League for Better Pictures. Her brother, radio announcer Fred Uttal, said she had been despondent since the death of her husband four months ago in Chicago.

FRANK D. SIEGRIST

Frank D. Siegrist, 47, name band musician, died Sept. 21 in Los Angeles. His body, unclaimed for 30 days in the county morgue, was identified last week by his former wife, India.

Siegrist, who was fatally stricken with a heart attack played trumpet with Paul Whiteman some 25 years ago.

P. LUCIUS PRYOR

P. Lucius Pryor, 66, owner of the Pryor Concert service, New York and Council Bluffs, Iowa, died Oct. 23 at his home in Council bluffs of a heart ailment. During the last 40 years he had booked midwest concert tours for leading artists and

(Continued on page 63)

MARRIAGES

Dorothy Latta to Terry O'Neill, Hollywood, Oct. 18. Bride is screen actress; he's district manager of the Warner Bros. in Albany, N. Y., area.

Mary Jane White to Homer A. Cable, Rockville Center, N. Y., Oct. 25. Bride is daughter of Al B. White, retired vaude actor; he's picture editor of Look magazine.

Irene Allaire to Sandy Kovac, New York, Oct. 26. Bride is principal in "Burlesque" at Belasco, N. Y.; he's a wrestler.

Wilma Lois Derden to Louis Jerry Spengler, San Antonio, Oct. 18. He's merchandising and promotion director for KABC in that city.

Nanette Fabray to David Tebet, Tarrytown, N. Y., Oct. 26. Bride is musical comedy actress; groom is legit press rep.

Joyce Reynolds to Don Gallery, Los Angeles, October 24. Bride is Warner contract player; he's adopted son of ZaSu Pitts and Tom Gallery.

BIRTHS

Mr. and Mrs. Charles T. Mertz, son, New York, October 20. Father is Acting Chief of the Motion Picture Section, War Department's Civil Affairs Division.

Mr. and Mrs. James Burke, daughter, Kansas City, Mo., Oct. 21. Father is radio actor.

Mr. and Mrs. Ed Weaver, son, Wichita, Kans., Oct. 17. Father is manager of the Plaza theatre, Lindsborg, Kans.

Mr. and Mrs. Charles Shoemake, daughter, Washington, Mo., Oct. 20. Father is manager of the Calvin and Garden theatres there.

Mr. and Mrs. Mark Hood, son, Herington, Kans. Oct. 17. Father is employe of the Dreamland theatre, Herington.

Mr. and Mrs. Owen Johnson, son, San Antonio, Oct. 23. Father is member of the sales staff of KTSA there.

Mr. and Mrs. Pat Nerny, daughter, Hollywood, Oct. 25. Mother is Mona Freeman of the films.

Mr. and Mrs. Douglas Fairbanks, Jr., daughter, Hollywood, Oct. 25. Father is film actor-producer.

Mr. and Mrs. Joseph Depew, son, Los Angeles, Oct. 20. Father is an assistant film director.

Mr. and Mrs. Paul Capron, daughter, Philadelphia, Oct. 19. Father is news director WCAU; mother is former Jill Stern, daughter of former Record publisher, J. David Stern.

Mr. and Mrs. Joe Derbyshire, daughter, Philadelphia, Oct. 9. Father is KYW producer.

Mr. and Mrs. Howard Smith, daughter, Hollywood, Oct. 21, Father is a film editor.

Mr. and Mrs. Charles Mayer, daughter, New York, Oct. 22. Father is legit actor recently on tour with "The Red Mill."

Mr. and Mrs. Jay Bonafield, daughter, Bronxville, N. Y., Oct. 23. Father is prexy of RKO Pathe.

Mr. and Mrs. Frank (Buddy) Thomas, daughter, Pittsburgh, Oct. 20. Father's on Republic exchange staff in that city.

Broadway

Greer Garson in New York for extended vacation.

Peter Lawford planed back to the Coast over the weekend.

The Jack (Decca) Kapps entertaining for, Sir Louis Sterling of London.

Humorist Frank Sullivan still feeling under the weather at his Saratoga home.

Joe Laurie, Jr., finally discharged by his medico after that mugging incident last spring.

Evelyn Chandler again to star in "Ice Follies" opening at Madison Square Garden Nov. 18.

Philip Dorn, co-star of RKO's "I Remember Mama," leaves Nov. 10 for a vacation in Holland.

Walter (Lord Tarleton) Jacobs back from 10 days house-guesting with Al Jolson on the Coast.

Metro director Clarence Brown arrived in town over the weekend to spend several weeks here.

Treasurers Club's annual benefit will be a special performance of "The Heiress," Biltmore, Nov. 30.

Dore Schary in Friday (31) and back to the Coast Monday (3), following his voluntary D. C. testimony.

Attorney Morris L. Ernst left for England on business over the weekend; due back in about three weeks.

Seventh year of rink revues at the Center to be celebrated at a party in the theatre's lounge Sunday (2) night.

Capitol's billing was the most-parenthetic, viz: "Larry ('Jolson Story') Parks in 'The Swordsman' (and the Lady)."

Richard Barthelmess, inactive in films the past five years, plans legit producing. He's mulling a revival of "Green Pastures."

Vicente Gomez back from Hollywood after completing four pictures in a row; guested on the Jack Smith show last night (28).

Harry Brand, chief of 20th-Fox studio publicity and advertising, in for 10 days on pre-"Gentleman's Agreement" ballyhoo.

Norman Cordon, ex - Metopera basso who played lead in "Street Scene" last season, now singing with City Center Opera Co.

Private showing of the Grace Moore Memorial Exhibition opened the exhibit at Museum of the City of N. Y. yesterday (Tues.).

Henry Sherek planed to the Coast Friday (24) without his wife; latter forced to remain in Gotham to recuperate from a flu attack.

The Charlie Einfelds' boy, Dick, working for Loew's Intl. in Paris and London. Later he may take some courses at the Sorbonne.

Jimmy Daley, g.m. of Minstrel Producing Co., soliciting former legit angels to bankroll $15,000 for "Monarchs of Minstrelsy," 28-people tab.

Johnny Hyde, William Morris agency veepee, plans o.o.ing Europe next spring when international talent prospects are figured to be more conducive.

Bob Taplinger preceded Charlie Einfeld and David Loew, Enterprise toppers, east; latter arriving this week to ready "Arch of Triumph" for release.

Cecil Beaton, in Britain since February designing costumes for two Korda films, back in New York and may do decor on a new version of "Camille."

Paul Gerard Smith and wife, who were visiting Mrs. Dave Ferguson when she suddenly died last week, had their 29th wedding anniversary Monday (27).

Don Gillette honored by 50 members of the trade press yesterday (Tuesday) at a luncheon on the eve of his departing from Warners to write a novel.

Herb Baker, now in Hollywood where he wrote the script for Henry Morgan's debut pic, "This Is New York," has a new musical and plans a Broadway production thereof.

Jeanne (Mrs. Jerry) Sager now handling publicity for Leon & Eddie's, not her husband as previously reported. He's press agent for Loew's Criterion on Broadway.

Payson Re is the bandleader in the new Rendez-Vous Room of the Hotel Plaza, opening tomorrow (Thurs.) night. It's the date for which the late Ernie Holst was slated.

Metro pic producer Gottfried Reinhardt quickied in and out, o.o.'ing "Command Decision," which Metro bought pre-production, with Gable in mind for the Paul Kelly legit role.

Luise Sillcox, executive-secretary of the Authors League, has returned to N. Y. fulltime. Until last week she operated four days a week from her farm at Center of Town, West Hartford, Vt.

Maurice Bergman, Universal eastern ad-publicity chief, ailing at his home from recurrence of gallstones, due back this week to huddle with John Joseph, arrived from the Coast on pub-ad plans.

George Jessel, due to open at the Carnival, Nov. 28, will appear at the White House Photographers dinner for Pres. Truman Nov. 15 and will emcee the Picture Pioneers affair at the Hotel Plaza Nov. 19.

Arlene Francis, having completed her first screen assignment in "All My Sons," arrived east over the weekend to remain until early January, when director-husband Martin Gabel is due back in Hollywood.

The Darryl Zanucks not coming east after all for the "Gentleman's Agreement" preem, as originally intended. Film meantime having a series of special screenings this and next week at the 20th-Fox homeoffice.

Banshee luncheon last week at Waldorf-Astoria, to honor 20th anni of Mickey Mouse, actually turned into a tribute to Walt Disney, who was on hand to receive gift book with congratulatory messages from governors of 48 states.

James Sauter elected executive v.p. of the James J. Walker Memorial, Inc., set up to perpetuate the name of the late mayor, by extending grants in aid to organizations that promote the general welfare of the youth of our city.

Robby Lantz's dicker with the William Morris agency as London rep didn't materialize so the former U-I story-talent rep flew back to England but is returning with Beatrice Lillie the end of December when that star joins Arthur Schwartz's "Inside USA" revue.

Reginald Denham, the English-born playwright-director and ornithologist zealot, goes to Hawk Mountain, Pa., next week, to observe the annual hawk migration. The spot, now a protected reservation, is believed to have the greatest assemblage of wild birds of prey of any place in the world during the migratory season. Bird scholars from all over eastern U. S. gather to observe the hundreds of varieties.

Ottawa

Babe Berezin managing new suburban nabe, Elmdale.

Capital skedded to get two legit theatres under new city-planning scheme, but no construction date is indicated.

RA (Ottawa Civil Service Recreational Assn.) Film Club preemed its second season with two shorts, "Canadian Metropolis" and "Canada Dances," featured.

Marshall Yarrow, former city editor of the Evening Citizen, later Reuters correspondent with paratroops in Europe, appointed manager of local station CKCO.

National Film Board appointed Sam Miles, Winnipeg, director of theatrical promotion for Prairies region and Tom Miller, Vancouver, to similar post in British Columbia and Alberta.

Angelo Stevens, who resigned as manager of Famous Players Rideau, also quit as president of Eastern Ontario Motion Picture Theatres Assn. He previously managed FP's uptown Regent.

Roger Racine, who handled the filming of the Canadian Army's Arctic exercises "Polar Bear," "Eskimo" and "Musk Ox," has gone to Lake Success for an indefinite stint with the UN.

Networks All Out

Continued from page 1

the majority of their affiliates may not see it that way.

Mutual, in fact, will only wax the broadcast and edit it down for airing at an hour when more people are up and about. ABC will carry the live program, but will rebroadcast a condensation with a commentary by Pauline Fredericks at 7:30-8 p.m. the same day.

Two CBS newsmen. Howard K. Smith and Edward R. Murrow, and one from each of the other webs—Frederick Opper of ABC, Merrill Mueller of NBC and Arthur Mann of Mutual—will describe the royal goings-on. Murrow will fly to London Friday, Nov. 14, and remain a week, doing his Campbell-sponsored news strip via shortwave.

BBC is supervising overall planning of radio coverage of the wedding.

Anti-Petrillo

Continued from page 1

between Petrillo and disk, transcription manufacturers and radio interests turning up in Petrillo's favor. On the other hand, they feel that if Petrillo had long ago set up a public relations department to explain to the public the reasons for his moves, the path would be easier. It's felt that so many aspects of Petrillo's argument are logical, in view of what other unions are getting without much argument, that he wouldn't have the public and D. C. legislators so dead set against him if the methods used were different.

That the public is deep in the dark about the reasons behind Petrillo's demands is obvious in the number of laymen who ask music tradesmen for an explanation. They know only of his bull-in-a-china-shop methods of achieving his demands.

London

"Bless the Bride" passed its 200th performance at the Adelphi.

Gracie Fields to broadcast for the BBC's Silver Jubilee show in November.

Parry Jones to represent Britain at the first postwar music festival at Oslo shortly.

"The Reluctant Lady," new play by Mabel Constanduros, to try out at the "Q" theatre in November.

Henry Stephenson due in N. Y. on the Queen Elizabeth Friday (31), having completed his film work in "Oliver Twist."

"Deep are the Roots" closing at the Criterion Nov. 8, to be followed by Ruth Draper, who will have a month's season there.

Will Fyffe, taken ill during filming of "Bonnie Prince Charlie," now under observation at the London Clinic, with an operation indicated.

Understood Lou Jackson is to produce for British National a film version of "No Room at the Inn," the dramatic evacuee play by Joan Temple.

When Ronald Squire left cast of "Jane" for vacation in south of France, he was really on his honeymoon with bride Esylit Williams, young actress.

J. B. Priestley's "Ever Since Paradise" closed at the New Oct. 25 to make way for Old Vic Co. season which opens Nov. 4 with "The Taming of the Shrew."

Jack and Daphne Barker, cabaret team, splitting up. She is appearing in "Separate Rooms" at the Strand and he has taken on 21-year-old Pat Hutton as his third partner.

Kay Hammond has been ordered to take six months' rest by doctor and scheduled tour and London production of "The Beaux Stratagem" has been abandoned. Husband John Clements was to have co-starred and directed revival of classic.

Gabriel Pascal, now in Rome to arrange filming of his next Bernard Shaw picture, "Androcles and the Lion," revealed his recent wedding on eve of trip to Italy. Bride is Valerie Jakabffy, aged 21, whom the 53-year-old producer met in Paris last August.

Ben Travers' new farce, "Outrageous Fortune," which has been on tour, opens at the Winter Garden Nov. 13. Charles Hickman is director, and cast includes Ralph Lynn, Robertson Hare, Enid Lowe, Joan Lang, Rona Laurie and Martin Case.

Stockholm

By Sven G. Winquist

Oscar Wilde's "Lady Windermere's Fan" a smash at the Vasa theatre.

Garson Kanin's "Born Yesterday" was solidly received at Nya Teatern.

Stan Laurel and Oliver Hardy left after filling dates at the Consert Hall here.

William Kapell, American pianist, recently appeared at a Consert Hall recital.

Nils Poppe winning thesping honors in "Lorden Fran Granden" at Southern theatre.

"Macomber Affair" and "Sinbad the Sailor" recently preemed at the Astoria and Palladium respectively.

Swedish actor and opera singer Carl-Axel Hallgren recently turned down an offer from a Hollywood producer.

Sten Gester, back from studying screen acting in U. S., made his pic debut in Kungs Film's "Livet Pa Forsbyholm."

Sture Lagerwall mentioned for role in "Brigadoon," slated to open at the Oscars theatre. He also may do "Hamlet" at the Nya Teatern in February.

Calle Reinholdz, now doing film work in Denmark, will return here to appear at the Folkets Hus Theatre soon. It will be in a variety show, as usual.

A touring group from the Wasa theatre started with "Grona Hissen" in Norrkoping, Oct. 15. Stars Max Hansen and Sickan Carlsson, who also were stars in the film version of the same story.

Swedish orchestra leader Thore Jederby to U. S. on a brief visit soon. Jack Noren, drummer in Jederby's band, is an 18-year-old American. Trumpeter Rowland Greenberg, also in Jederby's, plans going to Canada. He's a former Norwegian band leader.

Pittsburgh

By Hal Cohen

Bobby Fife, the nitery m.c., recuperating at West Penn Hospital.

Mrs. Warren Munsell, Jr., in from New York for a visit with her mother.

Dancer Jere McMahon to London to be featured in a new English musical.

Hunt Stromberg, Jr., in town for a few days to look over his touring "Red Mill."

Paul Winchell and dance team of Consolo & Melba in new Terrace Room show.

Leah Britton has rejoined line at Casino, after working Cleveland clubs as a single.

Otto Krenn, who has worked at most local stations, joins announcing staff of new WPGH.

Ellen Letchworth Larson home again after Broadway debut in the flop "You Gotta' Get Out."

John Taylor, of Nixon Cafe staff for 17 years, has quit to open his own restaurant in East Liberty.

Leigh Jason, the film director, brought his family here for a visit with his sister, Mrs. Moe Silver.

Marian Berber, harpist with Buddy Murphy's KQV staff band, added to Pittsburgh Symphony this season.

Eddie Schaeffer headlining Carousel show and m.c.'ing while Jackie Heller's vacationing in California.

Pittsburgh Savoyards switching from Syria Mosque to Carnegie Music Hall for their performances this season.

Jack Hochhouser, Tech drama school graduate in '45, named assistant to Director Ted Viehman of Tulsa Little theatre.

Lena Horne's dad, Teddy Horne, a local tavern keeper, went to a N. Y. hospital with pneumonia while taking in World Series.

Pembroke Davenport, musical conductor of "Red Mill," turned in notice here to return to New York to baton "Look, Ma, I'm Dancing."

Washington

By Florence S. Lowe

Warner's Capitol, in nearby Winchester, Va., inaugurated Sunday films with sock results.

Nathan D. Golden, chief barker of local Variety tent, slated to attend club's Tulsa powwow, Nov. 2.

Gene Krupa, in on a vaude stint last week, filled in at WWDC as disk jockey in a Duke Ellington program.

Orville Dull, Metro producer, in and out of town these days on company's full-length documentary about the Byrd expedition.

Dr. Josephine McGarry Callan back on her job on staff of Catholic U's Speech and Drama school, after a Broadway stint training the speaking chorus of "Allegro."

Name Bands, Inc., new band-a-month outfit which preemed past week with Sammy Kaye, is under management of Kay Ford, frau of Gene Ford, of Loew's Capitol.

Boxer Wins

Continued from page 1

a professional boxer, is said to have given the two writers of the tune the inspiration for it. One of his expressions, when someone left him to go to dinner elsewhere, was the title line of the tune. He knew nothing of its writing, but when he heard the tune and saw publicity on it and realized the writers had based it on his expression, he demanded a cut-in.

Song, as recorded by Johnny Mercer and the King Cole Trio for Capitol Records, was released only a few weeks ago and has made fast progress since. Other recording companies are doing it to compete with Capitol.

Jolson Contesting

Continued from page 1

sequel, also with Columbia, and again Sidney Skolsky will produce. It's called "Jolson Sings Again." Another retake on the original deal will be Larry Parks, once more reenacting "Jolson," with the star, of course, singing for the soundtrack.

Jolson has just made four sides for Decca, and will wax four more, for the No. 3 Decca album, but a conditions of his contract with Col. is that these waxed excerpts from the forthcoming biopic can't be released until after the film. Col. prexy Harry Cohn doesn't want the revived tunes made stale long before the film is shown.

"Jolson Story" grossed nearly $10,000,0000, and the singer's 50%-of-the-profits deal should realize him $3,500,000 or more.

Obituaries

Continued from page 62

awarded scholarships to outstanding students in music. Wife, three daughters and two sons survive.

ROBERT KALLOCH

Robert Kalloch, fashion designer for RKO, died Oct. 19 in North Hollywood, following a heart attack.

Mother, 84, of Charles Van, former vaude performer associated with Chicago office of VARIETY for the past 25 years, died Oct. 19 in Brooklyn.

Mother, 62, of Julie Dale, of the Chicago office of General Artists Corp., died Oct. 18 in Chicago.

Wife of Irving Mandel, Monogram franchise holder in Chicago, died Oct. 18 in that city.

Hollywood

Regis Toomey to Pittsburgh.

Walter Abel trained in from New York.

Boris Morros trained in from New York.

N. Peter Rathvon hospitalized for checkup.

Ricardo Cortez returned from Mexico City.

Producer Jules Levey aired in from Manhattan.

Cameraman Gregg Toland left for Rio Janeiro.

Joyce Matthews divorced Milton Berle in Reno.

Donald Crisp recovering from major surgery.

Eagle Lion prexy Arthur Krim planed in from New York.

Alf Kjellin's new film name is Christian Kelleen.

Dore Schary to Washington for the Congressional hearings.

T. F. Scales, with 20th-Fox in London, in for studio huddles.

Walter Pidgeon to Pittsburgh as guest of the Variety Club.

Lotte Lehmann lining up a concert tour, starting in January.

Singer Dale Evans checked in at Republic after her rodeo tour.

Producer Jack Chertok back on the job after a month in the east.

George Tobias in town after negotiating for a legit chore on Broadway.

Carlisle Jones, Warner publicist, broke a collar bone in an auto accident.

President John J. Jones in from New York for Screen Guild confabs.

Writer-director Paul Sloane at home recuperating from appendectomy.

Barry Sullivan heading east for a personal appearance tour with "The Gangster."

Actor Milburn Stone returned from Manhattan huddles with Brock Pemberton.

Mary Pickford returned from Olathe, Kas., where Buddy Rogers' mother is ill.

Mischa Auer to San Francisco for personal appearance at the Golden Gate theatre.

Janet Collins starts a nationwide dance tour after her local one-nighter Nov. 3.

Carl Krueger elected president and Richard G. Hubler veepee of Carl Krueger Productions.

Lily Pons, Helen Traubel, Dorothy Kirsten and Lawrence Tibbett in town for the opera season.

Henry Sherek in from London to huddle with Leo Gunn about returning to the British stage.

Gertrude Musgrove, London and Broadway stage actress, granted a divorce by default from art director Vincent Korda.

Robert Ryan and Gloria Grahame guest speakers at the second annual convention of the American Jewish Labor Council.

Palm Springs

By Hank Goldenberg

Richard Dix, accompanied by Mrs., sojourning here for enforced rest.

Mr. and Mrs. Darryl Zanuck weekended before returning here for the winter, per usual.

Allan Warshauer, advertising exec, sunning while considering assignment, after leaving Warner Bros.

Western celebration had Dorothy Lamour warbling ditties at the Kangaroo court on the main drag.

Engrossed in tennis at the Racquet Club: Van Johnson, Dick Haymes, Mousie Powell and Spencer Tr[illegible]

Opening of Tennis and Rac[illegible] Club brought Ben Bogeaus [illegible] wife (Dolores Moran), Dorothy [illegible]mour, Ann Miller and Frederick [illegible] Cordova, Bob Hope, Otto Kruge[illegible] Sonja Henie and Greg Bautzer Hedda Hopper, Bay Bainter, Mr. & Mrs. Edward Small.

Local villagers treated to preview of swank new Wonder Palms hotel, when Joe Blumenfeld, San Francisco theatre and baseball magnate, threw cocktal party for the natives last Friday. Built in heart of Wonder Date Garden at cost said to exceed a million, luxuriant rancho is scheduled for official opening Oct. 31. Large contingent of show people from Hollywood and S. F. have made reservations for opening, which is a sellout. Bookings include Harry Cohn, Rita Hayworth, Evelyn Lane, Larry Parks, Chico Marx, Maxwell Arnow, Barney Rose, Mike Newman. Clarence Winston is general manager, with Esther McGee, formerly of Lone Palm, in charge of hotel operations.

Dublin

By Maxwell Sweeney

Actor Eddie Byrne hospitalized for operation.

Jose Iturbi due for piano recital at Theatre Royal, Nov. 1, in his first visit to Ireland.

Cyril Cusack to London for role in Wessex Films production of "Esther Waters."

Odeon (Ireland) art director Fergus O'Ryan to hold exhibition of own paintings next month.

Gaiety theatre manager Hamlyn Benson bows out to return to acting, joining the Company of Four in London.

McCrossan Productions finished location work on "My Hands Are Clay;" will shoot interiors in English studios.

Louis ARMSTRONG

AND HIS CONCERT GROUP

featuring Jack Teagarden, Sidney Catlett, Barney Bigard, Dick Carey and others.

1947-8 CONCERT TOUR

Opens November 8th when DOWNBEAT presents Louis Armstrong at the Civic Opera House, Chicago. On November 9th, Louis Armstrong plays two concerts, afternoon and evening, at Severance Hall in Cleveland. Dates in other cities will be announced soon.

VICTOR RECORDS

Louis Armstrong is represented by more current albums than any other recording artist. Victor No. 20-2348—ROCKIN' CHAIR & THE JACK ARMSTRONG BLUES. Soon to be released: SOME DAY & THE FIFTY-FIFTY BLUES. Victor Albums: HJ-1, HOT JAZZ by Louis Armstrong; HJ-10, ESQUIRE'S ALL-AMERICAN HOT JAZZ, VOL. 2.

PICTURES

Now being exhibited all over the country, United Artists' release of Louis Armstrong's life story, "New Orleans." Soon to be released Samuel Goldwyn's technicolor musical "A Song Is Born" starring Danny Kaye and featuring Louis Armstrong.

RADIO

The Louis Armstrong-Jack Teagarden combination was the feature of the season's premiere performance of THE JACK CARSON SHOW.

LOCATIONS

Louis Armstrong begins a return engagement at Billy Berg's in Hollywood on December 24th, the quickest return engagement for any attraction ever playing that club.

COPS HAD TO BE CALLED to help regulate mobs.

—VARIETY
report on opening at
the Rag Doll, Chicago

THE FINEST ARTIST IN HISTORY

"IF THERE WAS EVER ANY DOUBT that Louis Armstrong is the finest artist in the history of American jazz, it was utterly dispelled at his Town Hall concert. There, with a [illegible], he played superb hot music, showing this art form at its [illegible] lyric music unsurpassed [illegible] contemporary musical [illegible]. Jazz like this should [illegible] the most enthusiastic response from the most sophisticated concert audiences in the country."

—Wilder Hobson
of FORTUNE MAGAZINE

TURNED 'EM AWAY...

LOUIS ARMSTRONG'S PASADENA CONCERT packed a 4,000 seat [illegible] and turned many away.

—[illegible] Norman KFWB

BIGGEST SELLOUT TOWN HALL

JAZZ CONCERT IS A TERM THAT HAS BEEN MUCH ABUSED. If it has any meaning at all it must refer to what happens whenever and wherever Louis Armstrong picks up [illegible]. He gave Town Hall its biggest SRO sellout of recent years [illegible] days [illegible] the lowest [illegible] seat at $2.40 [illegible] him in Carnegie [illegible].

—Fred Robbins WOV

THE GREATEST SINGLE FIGURE IN JAZZ

HE WALKED ONSTAGE AT TOWN HALL stuck a trumpet in his teeth and, except for taking a breath or singing a song, he played that thing for one hour and 15 minutes. Then he rested for 10 minutes and came back for forty-five minutes more. He is a legend in American music and [illegible] the greatest single figure in jazz. He played "[illegible] Chop Suey" which he wrote 25 years ago [illegible] played in almost 20, [illegible] did "Struttin' With Some Barbecue" [illegible] played and he sang "[illegible] Blues" and, with only Dick Carey's piano for background, he did a wonderful, slow "Southland" in [illegible] bell-clear yet peculiarly [illegible] tone. He also did modern numbers, singing them in a gravel voice and with his amusing, teeth-chattering style. He did just about everything . . . no less than 27 straight songs, ranging from early jazz to modern film tunes.

—Robert Sylvester
NEW YORK DAILY NEWS

WONDERFUL AN EVENT

THERE WAS A DEAL OF CHATTER about the property of jazz music in concert halls twenty-two years ago. Even the [illegible] forms of symphonic and [illegible] were considered [illegible] people [illegible] unfit for [illegible] auditorium where [illegible] would [illegible] hear Beethoven. That's all changed now. When Louis Armstrong brought his band to Carnegie Hall, and alternated his remarkable vocals with his wonderful trumpet playing, the concert was regarded as an event.

—Robert A. Simon
THE NEW YORKER

CHEERED BY THE GREATEST NAMES IN JAZZ

BILLY BERG'S WASN'T BIG ENOUGH to hold the faithful who thronged to welcome him back. Hoagy Carmichael led the cheering when Old Satchelmouth, his steak-thick lips parted in a grin, stepped on the stand with some of the greatest names in jazz behind him—Clarinetist Barney Bigard, Trombonist Jack Teagarden and Drummer Sid Catlett. [illegible] the [illegible] waiting for the first [illegible], were half the big noises of U.S. sweet & swing —Johnny Mercer, Woody Herman, Abe Lyman, Benny Goodman. They heard the old [illegible], easy phrasing and big, clear, ranging tone that has made Louis King of Jazz.

"I don't need rehearsals," he crowed. "I don't go through that and never will. All these cats I'm playing with can blow. We don't need arrangements. I just say, man, what you going to play? They say MUSKRAT RAMBLE. I say follow me, and you got the best arrangement you ever heard."

—TIME MAGAZINE

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